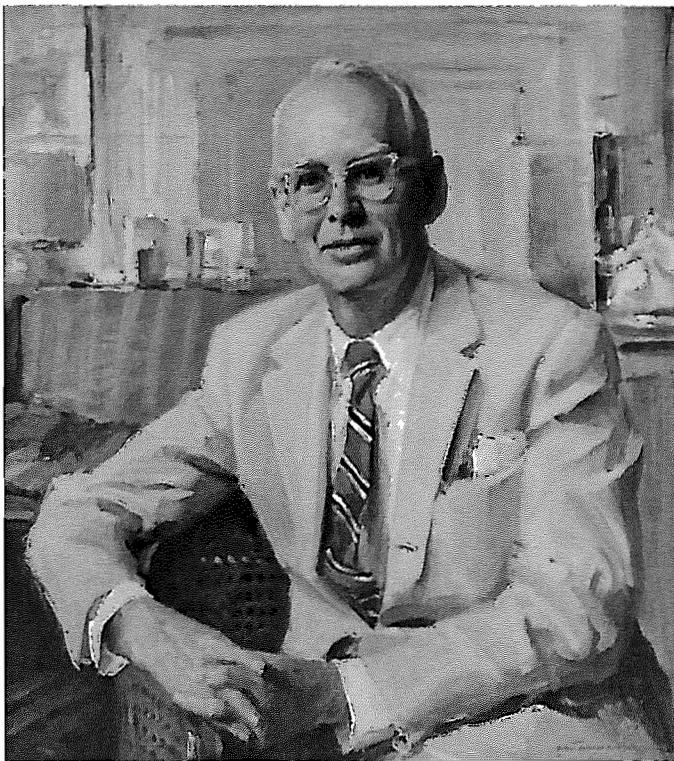


THE COMPANY OF WRITERS:
CHARLES SCRIBNER'S SONS
1846-1996



IN MEMORIAM

CHARLES SCRIBNER, JR.

1921 - 1995

"The frontier territory is the place where our best artists, scholars, and writers spend the most important parts of their lives—so that they may enrich and broaden ours. It is why a lifetime in their company has never seemed too long."

CHARLES SCRIBNER, JR.



Cover: Charles Scribner, Jr. (1921-1995) portrait by Everett Raymond Kinstler.

THE COMPANY OF WRITERS:
CHARLES SCRIBNER'S SONS
1846-1996

An Anniversary Exhibition

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PRINCETON UNIVERSITY LIBRARY
PRINCETON, NEW JERSEY
1996

THE COMPANY OF WRITERS:
CHARLES SCRIBNER'S SONS, 1846-1996

The 150th Anniversary Exhibition

"The age of a publishing company is, at best, an intangible value," Charles Scribner, Jr., commented to *Publishers' Weekly* on the occasion of his firm's 125th anniversary in 1971. "You can make too much of the age of a company." Twenty-five years later—the family business sold, the name of the trade imprint changed (to "Scribner"), the speaker of those words deceased—the "intangible value" of Scribners' 150th has poignant significance.

Organizing this exhibition has been a fascinating challenge, for there is so much history to encompass, and much needs to be made of it (in my opinion!). Since the history of Scribners has often been synonymous with American literary history, most literate Americans have been touched in some way by Scribner publications. The permutations of the firm's imprint—Baker & Scribner, Charles Scribner & Co., Scribner & Welford, Scribner & Company, Scribner, Armstrong & Co., Scribner, Welford & Armstrong, Charles Scribner's Sons, Scribner—suggested an organizational format for an exhibition. Alternatively, the firm's diverse functions and units provided another possible mode of presentation: the retail bookstore, the rare book department, the subscription book business, the printing press and bindery, the importing business, the magazines, the textbook business, and the general trade business (literary, reference, religious, and children's books). Short of building a tower of books—which at one point I had seriously considered doing—I have adopted instead an eclectic, mostly chronological, approach, mixing historical facts with the public "faces" of the firm, its publications. However, since for most of its history Charles Scribner's Sons has been a family business, this show would be sorely incomplete without adding the personal faces of its publishers.

Some of the significant features of the exhibition include:

- ◆ The original contract (1846) between Charles Scribner, Isaac D. Baker and New York City bookseller John S. Taylor that began the publishing business ("Baker & Scribner").
- ◆ The firm's first three copyrighted publications, foreshadowing its reputation in literature, religious works, and reference books.
- ◆ Artwork by well-known Scribner artists Howard Pyle, A. B. Frost, Maxfield Parrish, Charles Dana Gibson, and N. C. Wyeth, including several oil paintings by the latter (courtesy of the Brandywine River Museum) which were commissioned for the Scribner Illustrated Classics series.
- ◆ Oil portraits of the successive heads (Charles Scribners) of the firm.
- ◆ Contemporary photographs of the New York City Scribner buildings designed by the American Beaux-Arts architect Ernest Flagg.
- ◆ First issues of all of the Scribner magazines: *Hours at Home* (1865), *The Book Buyer* (1867), *Scribner's Monthly* (1870), *St. Nicholas* (1873), and *Scribner's Magazine* (1887).
- ◆ A 19th-century Scribner "bookcase" presenting a selection of some of the best-known Scribner publications during the firm's first half-century. Authors remembered from this period include J. T. Headley, T. S. Arthur, N. P. Willis, Donald Grant Mitchell ("Ik. Marvel"), Philip Schaff, Horace Bushnell, J. G. Holland, Arnold Guyot, Mary Virginia Terhune ("Marion Harland"), Frank Stockton, Henry M. Stanley, Mary Mapes Dodge, Richard Henry Stoddard, Noah Brooks, Frances Hodgson Burnett, Hjalmar Hjorth Boyesen, George Washington Cable, Sidney Lanier, Brander Matthews, Henry van Dyke, Robert Louis Stevenson (Scribner was his "authorized" American publisher), Thomas Nelson Page, Harold Frederic, Alice French ("Octave Thanet"), Eugene Field, Richard Harding Davis, F. Hopkinson Smith, George Santayana, and Ernest Thompson Seton.

- ◆ A 20th-century Scribner “bookcase” containing a limited group of better-known titles drawn from the last 100 years. While many people associate Scribners with Henry James, Edith Wharton, F. Scott Fitzgerald, Ernest Hemingway, and Thomas Wolfe, few know that Scribners published the first books by such later successful and diverse authors as Kurt Vonnegut and Robert A. Heinlein. Other authors represented include John Fox, Jr., J. M. Barrie, Arthur Train, John Galsworthy, Struthers Burt, Alan Seeger, John Hall Wheelock, Edward Bok, Stark Young, Sir Winston Churchill, Thomas Boyd, Ring Lardner, Will James, James Boyd, Willard Huntington Wright (“S. S. Van Dine”), Conrad Aiken, Jacques Maritain, John Peale Bishop, Caroline Gordon, Marcia Davenport, Allen Tate, Nancy Hale, James Truslow Adams, Reinhold Niebuhr, Marjorie Kinnan Rawlings, Douglas Southall Freeman, Paul Tillich, August Derleth, Taylor Caldwell, Allan Nevins, Alan Paton, Charles A. Lindbergh, James Jones, C. P. Snow, Robert Creeley, P. D. James, Loren Eiseley, and Annie Proulx.
- ◆ Some of the stellar reference works that have distinguished the firm’s history.
- ◆ The deed of gift (1967) by which Scribners began its archives at Princeton University Library, where the records are available for scholarly research. (The Archives provide much of the exhibition material).

As curator of this exhibition, I have tried to make this publishing and literary history tangible and vivid, believing there is much to be made of its rich legacy to our national literary life. The title of the exhibition is a reference to the title used by Charles Scribner, Jr., the last head of the family business, for his 1991 memoir, *In the Company of Writers: A Life in Publishing*. Though his age may not be significant in itself, a publisher will always be known by the company he keeps.

John Delaney
Department of Rare Books & Special Collections
Princeton University Library

THE FIRST HUNDRED AND FIFTY

by Charles Scribner III

Publishing has been called the "accidental profession": a profession people tend to stumble into. Our family history testifies to that. In 1846, a twenty-five-year-old named Charles Scribner set up a book publishing company in an unused chapel of the old Brick Meeting House in downtown New York. Graduated from Princeton in 1840, he had originally planned to be a lawyer, but because of poor health had been urged to find a less strenuous profession. (Would any physician, I wonder, dare prescribe publishing today?) One of Scribner's first books was *The Puritans and Their Principles*: perhaps in the present debate over cultural values, it's finally ripe for reissue. Whatever it was about, it surely was no memoir of the Mayflower Madam!

Our first "name" author was one Donald G. Mitchell, who adopted the pen name of "Ik. Marvel" and wrote a big bestseller entitled *Reveries of a Bachelor*—so impressive that over a hundred years later, when my father was closing down the printing plant in the early 1950s he found that the original printing plates had never been melted down. (At the very least, its title may be worth reviving.)

In 1865 Scribner took his first step into magazines with the sober and quasi-religious *Hours at Home*—today it might be billed a "family values" magazine: the first issue featured two biographies of early Christian saints, an article on the rivers of the Holy Land, and an account of the noble—if unsuccessful—attempt by missionaries to get the king of the Hawaiis to give up drinking. In 1870 it was succeeded by the more ambitious *Scribner's Monthly*, and was joined in 1873 by the famous *St. Nicholas* magazine, edited by Mary Mapes Dodge (author of *Hans Brinker*) and Frank ("The Lady or the Tiger?") Stockton. We were now squarely in the business of children's publishing, which remained one of our core enterprises for over a century.¹

¹ The Scribner children's imprint was "retired" by Simon & Schuster in 1994 upon retirement of its last editor, the gifted and beloved Clare Costello: its long, distinguished history was thus concluded on a high note.

Early classics include Edward Eggleston's *Hoosier Schoolboy*, Howard Pyle's *Merry Adventures of Robin Hood*, Frances Hodgson Burnett's *Little Lord Fauntleroy*, and Robert Louis Stevenson's *A Child's Garden of Verses*. Their editions illustrated by N. C. Wyeth and others of the Brandywine School are still being reissued.

The founder died at age fifty, in 1871, and his three sons later took over the business: hence, Charles Scribner's Sons—its name for the next century.² One major new area of expansion was reference publishing. Scribners introduced the *Encyclopaedia Britannica*—9th edition—to America and sold four times as many sets as the British. Our advertising department boasted (1889) that if all those volumes were laid end to end they would stretch "from New York to beyond Omaha." (Couldn't they have said *Scribner*, Nebraska—named in honor of the founder?) We lost the Britannica concession—there's such a thing as too much success—but it paved the way for other library sets, the works of Kipling, Stevenson, Jules Verne, J. M. Barrie, Thomas Nelson Page, and such twentieth-century monuments as Douglas Southall Freeman's multi-volume biographies of Robert E. Lee and Lee's lieutenants. In the reference field we planted the ever-fruitful *Dictionary of American Biography*, of *American History*, of *Scientific Biography*, and of *the Middle Ages*, among others.

In 1887 the new, illustrated *Scribner's Magazine* was launched; it was to flourish until 1939 and it epitomized the "golden age" of American letters. Our roster of writers—both in the magazine and in books—included Henry James, Theodore Roosevelt, Edith Wharton (whose first book was *The Decoration of Houses!*), George Santayana, and John Galsworthy. Teddy Roosevelt arm-twisted my great-grandfather into publishing Kenneth Grahame's *The Wind in the Willows*, despite Scribner's complaint that it was just a lot of nonsense and foolishness, the kind of book only a *child* would want to read!

The biggest boon to the house was the arrival in 1910 not of an author but a young editor—Maxwell Perkins. He was joined three years later by my grandfather, Charles III, fresh from Princeton (here's that familiar refrain), and those two became not only lifelong best friends, but professional partners in publishing some of the greatest talents in American literature: Scott Fitzgerald, Ernest Hemingway, Ring Lardner, Thomas Wolfe, Marjorie Kinnan Rawlings, Marcia Davenport, Allen Tate, Caroline Gor-

² As it still appears on our library reference books. The *trade* books imprint was shortened to "Scribner" in 1994 by Simon & Schuster, the new corporate parent.

don, Erskine Caldwell, Edmund Wilson, Sherwood Anderson, John P. Marquand, S. S. Van Dine, Taylor Caldwell, and James Jones.

Many of these authors became part of our family history as well. Wolfe was a guest of my grandparents in Far Hills, New Jersey; he used to scribble novelistic notes on the napkins; and he ate and drank just as memorably. Once after too many nightcaps, he stole into the kitchen for a midnight snack; the next morning the panicked cook announced that someone had eaten all the dog food! Hemingway called my grandfather his best friend—he was in fact the only person who could ever get him to change the most unpublishable of words.

As I look back on my family's association with Hemingway I realize that I am only the *fourth* in the succession of Charles Scribners who have been involved in publishing Hemingway's works since he first debuted on our list in 1926—seventy years, a biblical life-span ago. My grandfather combined the roles of publisher and intimate friend to a degree unprecedented and perhaps unsurpassed in modern publishing. That relationship took on still greater significance after Perkins's death in 1947, which was a terrible blow to my grandfather as well as to Hemingway. But Scribner never attempted to assume the role of Perkins vis-à-vis Hemingway. The publisher's unique basis of friendship, and influence, was that he never presented himself as a *literary*—much less editorial—professional. In his tongue-in-cheek introduction to the 1946 edition of *A Farewell to Arms*, Hemingway wrote: "My publisher, Charles Scribner, who knows a great deal about horses, as much as a man probably should be allowed to know about the publishing business, and, surprisingly, something about books, asked me to write about how I felt about illustrations and having a book illustrated." In short, he hated the illustrations. Yet my father's sobering first assignment at Scribners was to oversee the editing and production and to communicate with the unhappy author—without any prior publishing experience. His previous war-time assignment of breaking enemy codes must have seemed far less taxing in hindsight!

When my grandfather died in 1952 Hemingway wrote to my grandmother: "Now my dear and good friend is gone and there is no one to confide in nor trust nor make rough jokes with and I feel so terribly about Charlie being gone that I can't write anymore...." A week later he sent an equally heartfelt letter to my father, who was still on active duty in Washington as a naval lieutenant once again engaged in cryptanalysis during the Korean War:

I won't try to write to you how much he meant to me as a friend and as a publisher. He was the best and closest friend that I had and it seems impossible that I will never have another letter from him. It does not do any good to talk about it and there is nothing to say that makes it any easier. Since he had to die at least he has gotten it over with.

If there is anything practical I can do please let me know.... I will try and not worry you about finances nor about anything else. You don't have to write me letters nor have me on your mind in any way. I know what a terribly tough job you have now with the Navy, Estate and the House of Scribner to look after. They shouldn't do that to any human being. Please take it as easy as you can and feel free to call on me in any way that I can be of help.... This is not a good letter, Charlie. But I still feel too sad to write a good one.

Your friend
Ernest Hemingway

(With typically Hemingwayesque precision, he then added this postscript: "Am sorry I don't know your rank so address this as a civilian. EH")

My father later commented that he could "not imagine a kinder expression of condolence or a more delicate assurance of loyalty. And in the lovely phrase of Dickens, he was better than his word. For the next nine years of his life, he was as easy to work with as any author I have ever known." Thrust into the presidency of Scribners at the ripe age of thirty, Charles Scribner, Jr., was to be Hemingway's last publisher and personal editor. His relationship with our preeminent author was to prove no less fruitful (if more formal) than his father's had been.

After Hemingway's death in 1961 my father presided over the publication of the remaining works beginning with *A Moveable Feast* and including the unfinished novels *Islands in the Stream* (for which he coined the title) and *The Garden of Eden*. His own account of these experiences with and without Hemingway is recorded in fascinating detail in his memoir *In the Company of Writers: A Life in Publishing* (1991) and in his subsequent collection of essays *In the Web of Ideas: The Education of a Publisher* (1993).

As it happens, Scribners' 150th anniversary coincides not only with the 250th anniversary of our alma mater, Princeton, but also with the centennial of our most famous Princetonian author, F. Scott Fitzgerald—a ban-

ner year, to say the least! Just as Fitzgerald's life bridges two centuries, so his work has a Janus-like aspect, looking back to the romantic dreams of nineteenth-century America, and forward to the syncopated strains of our own era. "My whole theory of writing," he said, "I can sum up in one sentence. An author ought to write for the youth of his own generation, the critics of the next, and the schoolmasters of ever afterward." How magnificently—if posthumously—he fulfilled that ideal. At the time of his death his books were not, as is so often claimed, out of print with Scribners, his publisher. The truth is even sadder: they were all in stock at our warehouse and listed in our catalogue; but no one was buying them.

A half century later, more copies of Fitzgerald's books are sold each year than the entire cumulative sale throughout his lifetime. His novels and stories are studied in virtually every high school and college across the country. My great-grandfather first signed him up, at the prodding of Max Perkins, in 1919. Three generations of namesakes later, I am struck by the realization that I am the first generation—of no doubt as many to come—to have been introduced to this author's work in a *classroom*. My grandfather, Fitzgerald's contemporary and friend as well as publisher, died on the eve of the critical reappraisal and the ensuing revival of his works that gained momentum in the 1950s and has continued in full force down to the present time. It was my father who presided over a literary apotheosis unprecedented in modern American letters.

As a tyro publisher, I had the good fortune to work with Fitzgerald's daughter, Scottie, together with her adviser, Matthew J. Bruccoli, whose scholarship and enthusiasm have long fanned the flames of Fitzgerald studies. The day I met professor Bruccoli, two decades and many books ago, I asked him what had prompted him to devote the lion's share of his scholarly life to Fitzgerald. He told me exactly how it happened.

One Sunday afternoon in 1949 Bruccoli, then a high school student, was driving with his family along the Merritt Parkway from Connecticut to New York City when he heard a dramatization of "The Diamond as Big as the Ritz" on the car radio. He later went to a library to find the story; the librarian had never heard of Scott Fitzgerald. But finally he managed to locate a copy—"and I never stopped reading Fitzgerald," he concluded.

This story struck a familiar chord—for I too remember where I was when I first encountered that same literary jewel "as Big as the Ritz." It was an evening train ride from Princeton to Philadelphia: a commute was converted into a fantastic voyage. Fitzgerald later converted my professional life just as profoundly, claiming more of me than any living author.

There are worse fates in publishing than to be "curator of literary classics," especially if one's own scholarly training is in Baroque art. Placed aside my other specialties, Rubens and Bernini, Fitzgerald seems very young indeed: a newcomer in the pantheon of creative genius.

There is something magical about Fitzgerald. Much has been written—and dramatized—about the Jazz-Age personas of Scott and Zelda. But the real magic lies embedded in his prose, and reveals itself in his amazing range and versatility. He is my literary candidate to stand beside the demigods Bernini, Rubens, and Mozart as artists of divine transfigurations. The key to Fitzgerald's enduring enchantment lies in the power of his romantic imagination to transfigure his characters and settings—as well as the very shape and sound of his prose. There is a sacramental quality to Fitzgerald's words that transform their external geography as thoroughly as the realm within. The ultimate effect, once the initial reverberations of imagery and language have subsided, transcends the bounds of fiction. I can testify from firsthand experience.

When I arrived at Princeton as a freshman in the fall of 1969, I was following the footsteps of four generations of namesakes before me. Yet, surprisingly, I did not feel at home. It seemed a big impersonal place: more than ten times as big as my old boarding school, St. Paul's. There I had first been exposed to Fitzgerald in English class, where we studied *The Great Gatsby*. But my first encounter at Princeton was dramatically extracurricular. One day that fall, soon after the Vietnam Moratorium and the ensuing campus turmoil, I returned to my dormitory room to find that some anonymous wit had taped to my door that infamous paragraph from Fitzgerald's "The Rich Boy": "Let me tell you about the very rich. They are different from you and me...." (My neighbors in the dorm represented a cross-section of campus radicals; and while I was hardly 'very rich' by Fitzgerald's lights—closer to Nick Carraway than to the Buchanans—as the son of a university trustee, I was *politically incorrect*. Stung as I was by their welcome note, curiosity got the better of me. So off I went to the library, looked up the story, and read it.

Now hooked by Fitzgerald, I bought a copy of *This Side of Paradise*, his youthful ode to Princeton. Though university officials to this day bemoan its satirical depiction of their college as a country club (if there was any book they could ban, this would be it), they miss the point—the poetry, the sacramental effect of this early, flawed novel on the majestic campus. For me, this book infused the greenery and gothic spires with a spirit,

with a soul, with life. Fitzgerald transfigured Princeton. I now saw it not as a stranger, but through the wondering eyes of freshman Amory Blaine:

Princeton of the daytime filtered slowly into his consciousness—West and Reunion, redolent of the sixties, Seventy-nine Hall, brick-red and arrogant, Upper and Lower Pyne, aristocratic Elizabethan ladies not quite content to live among shop-keepers, and topping all, climbing with clear blue aspiration, the great dreaming spires of Holder and Cleveland towers. From the first he loved Princeton—its lazy beauty, its half-grasped significance, the wild moonlight revel of the rushes....

For me it was not love at first sight, but thanks to Fitzgerald, it was love at first *reading*. Oscar Wilde was right: life imitates art, not the other way around. During my sojourn there, my friends and I would religiously recite Fitzgerald's Princeton sonnet of farewell: "The last light fades and drifts across the land—the low, long land, the sunny land of spires...."

I stayed on for two more graduations, leaving the university only when there were no more degrees to be had, but not before I had the pleasure of teaching undergraduates. Since my field was art history, my next transition—into the family publishing business—was an abrupt one, but was once again eased by Fitzgerald. I had been ensconced at Max Perkins's old desk at Scribners, not by any right of primogeniture, but because the senior editor was a woman who complained its rough edges caused runs in her stockings. Oh, *felix culpa!* Behind one of its drawers I discovered a long-lost poem by Thomas Wolfe entitled "Last Poem—Brooklyn." (Advice to collectors: look behind your desk drawers!) It was at this hallowed desk that I had dreamed up my first book project in 1975—a revival of Fitzgerald's obscure, and ill-starred play *The Vegetable*, which featured a presidential impeachment too true to be good: can you believe the play had opened—and closed—in 1922 at Nixon's Apollo Theater in Atlantic City? This post-Watergate project justified repeated visits to the Princeton University Library for research in the Scribner and Fitzgerald archives.

By contrast, here's what Edmund Wilson wrote to me when I had first proposed that *he* reintroduce the play Fitzgerald had dedicated to him (Wilson had given its publication a rave newspaper review—a fact he now conveniently chose to forget): "I cannot write an introduction to *The Vegetable*. The version I read and praised was something entirely different from

the version he afterwards published, and I did not approve of this version. The trouble was he took too much advice and ruined the whole thing. I was not, by the way, as you say, closer to Fitzgerald than anybody else. I was not even in his class at college, though people still think and write as if I had been...." When I lamented this letter to my father, he said that for Wilson it wasn't so bad, jesting that "After God created the rattlesnake, he created Edmund Wilson." I subsequently—and, I might add, unintentionally—permitted Wilson's first name to be misspelled "Edmond" in huge letters on the cover of our paperback edition of *Axel's Castle*. My Freudian slip is now a collector's item—which fortunately for me, Edmund did not live to see! My spelling has never been much better than former Vice President Quayle's. When my father sent my high-school term paper on *Cry, the Beloved Country* to the author, Alan Paton commented that "your son must have a very old typewriter." Some of my variants were positively Elizabethan....

Before leaving editorial bloopers for loftier flights, I must confess how I nearly upset a great literary marriage—that of C. P. Snow and Pamela Hansford Johnson—by publishing a literally "unauthorized" dedication in Lord Snow's final novel, *A Coat of Varnish*. The first American edition features a dedication "For Kate Marsh." This innocuous phrase prompted a passionate protest from Lord Snow, who wrote to me that he had *never* dedicated any of his books to *anyone*, not even to his wife (you may imagine Lady Snow's reaction to this unique dedication); worse, he had no idea who this Kate Marsh was. "Who is she?" he demanded. I took the red-hot letter to my father. "If his lordship can't remember whom he dedicates his book to, how can he expect us to know?" was his wry reaction. The manuscript itself yielded no clue—just those dedicatory words clearly pencilled on the title page. The mystery was solved by his American agent, James Oliver Brown, a wonderful gentleman of the old school who later became one of my closest friends and mentors in the business. "Jim, Lord Snow claims he never dedicated his book and wants to know who Kate Marsh is. Do you have any idea?" I asked. Jim laughed: "Of course he knows Kate: she's Graham Watson's secretary." The light dawned. When Snow initially sent the manuscript to his London agent, Graham Watson, someone in the mail room had evidently written "For Kate Marsh" to route it to the right office. Later, across the wide Atlantic, these pencilled words were given a new interpretation—and their own page—by the Scribner copy editor, and the rest is bibliographic history. (Can you think of another case where the

dedication lasted only one printing?) For me, at least, there would be a happy epilogue.

Several years later, I finally succeeded in persuading Jim Brown's most distinguished American author (and best friend), Louis Auchincloss, to write a book for Scribners. Louis often loved to tease me about being "a non-kosher Vanderbilt" since my mother is a descendant of one of the Commodore's daughters, whereas Louis's wife, Adele, was descended from the favored son William Henry. From this jest I derived that book: *The Vanderbilt Era—Profiles of a Gilded Age* (Scribners, 1989). When the manuscript came in, it was dedicated—in the author's own hand, I hasten to add—to me as "worthy descendant of the great commodore and 'only begetter of these insuing' sketches." (How's that for a gilded Shakespearean inscription?) I was as dumbstruck by this unexpected honor as Kate Marsh must have been by hers. Needless to say, I made sure *this* one was retained in subsequent printings!

Since this 150th Anniversary exhibition is dedicated to the memory of my father, the fourth and last Scribner to head the family publishing house, I should like him to have the final word—beginning with his inspired dedication of his publishing memoir *In the Company of Writers*, a book he composed orally after a neurological affliction had robbed him of the ability to read and write. This dedication, which was read at his funeral last November, carries a special poignancy and meaning for all our family:

To my wife, Joan—
who has made every happy moment happier,
and every hardship easier to bear.

He concluded his memoir with a little tale that offers nothing less, I submit, than a parable of publishing at its best—or, more generally, of what he liked to call the "life of the mind." May it here serve as his parting introduction to our *next* hundred and fifty years!

A PUBLISHER'S LAWN

by Charles Scribner, Jr.

Several years ago my wife, Joan, and I built a cottage in rural Bedminster, New Jersey. We planned to use it on weekends and vacations. The house was erected in the middle of an open field and there was no landscaping—only the wild trees, shrubs, and weeds that happened to be growing there. These were the creation of Mother Nature in one of her least inspired moods. But that did not bother me. The whole place was delightfully informal compared with the city.

I told Joan that we did not need a lawn. It would be a mistake to plan one. I had always thought that the Japanese had the right approach to such things and I was taken with the idea of a garden consisting of a patch of bare sand planted with a few rocks. Joan made no comment, which is a tactically sound, if slightly unfair, position to take toward a husband's ideas.

Well, it soon became crystal clear that we could not possibly get by with *no* lawn. The ground in front of the house was a sea of mud left by the builders and we would need to put down sod as quickly as possible unless we were willing to wear wooden shoes most of the time.

We began with a very small lawn for that limited purpose, and I bought a very small hand lawnmower, since even the smallest lawn has to be mowed from time to time. For a while all was clear sailing, but one fateful day it occurred to me that the fields that surrounded our little lawn looked messy. The grass and weeds stood about three feet high. Just as an "experiment" I would crop them down. Nothing like a lawn, of course; I'd just make them a little less wild.

This experiment worked very well, and as the result of it I made a profound horticultural discovery: every hayfield is a potential lawn. Philosophically speaking, a hayfield is a lawn *in posse*. You do not need seed, or fertilizer, or anything. All you need to do is keep it mowed. It looked so beautiful to me cut short that way that I could not bear the thought of ever letting it grow back.

At this point it was clear that since I had enlarged the lawn considerably, I would need more than a small hand mower. So I bought a gasoline-powered mower—the kind you have to push. That made cutting the grass so easy that I found myself enlarging the lawn further by nibbling away at the new boundary between lawn and fields, and thus creating a larger and larger area of what the French call a *tapis vert*.

In mathematics, this nibbling is referred to as an "iterative process": you keep on doing the same thing and eventually you really get somewhere. I soon reached the point where the lawn could be measured in acres rather than square feet and the power mower that I was pushing around needed to be replaced by a tractor mower—the kind you sit on. With that marvelous machine huge areas of field could be transformed into lawn with even less effort than before. Our property was beginning to look like a park and I loved it more and more. But I found that I was now spending at least half of every weekend riding around on a Cub Cadet. Life in the country had become an ordeal of taming Mother Nature and keeping her that way. The time it was taking would soon have to be limited or I'd be obliged to give up my job in New York. It was time to call a halt. So I finally enclosed the whole lawn with a post-and-rail fence: it was one way to set a limit to further expansion. I also made a vow to myself that from then on *nothing* on the other side of that fence would be beautified by me in any way, no matter how wild and woolly it might look.

I can summarize this experience in landscaping by a modest revision of Occam's razor: *A lawn must not be extended beyond one's ability to keep it cut.*

It seems to me that the entire domain of the intellect—that is, the sum total of all our knowledge and skills, our languages, and our arts and sciences—can be compared to a great lawn. Both lawn and scholarship are man-made; and because of the peculiarities of human nature, both have strong tendencies to expand. But while the expansion of a lawn can be stopped by something as simple as a decision to put up a fence, the thrust of creative imagination cannot be controlled by anything comparable. There seems to be no way to prevent the human mind from pushing forward the edges of knowledge and experience. Every area of the unknown, the untamed, or the incomprehensible presents a challenge. And there will always be a number of gifted individuals—artists or scientists, scholars or philosophers—who will wish to move into that wild outer area to rationalize and humanize it.

As in an expanding lawn, the expanding of the domain of the intellect makes possible a distinction between the relatively old areas and the new ones. The older areas contain the heritage of the past, the major artistic and intellectual achievements of earlier generations. Those areas of learning cannot be neglected without unfortunate consequences to society. Like a neglected lawn they will rapidly go to seed. A serious symptom of present-day neglect in this area is the deterioration of language. It is a sign that one of the fundamental arts and needs of civilization itself is at risk. This in turn is a warning that the other basics must be rescued as well. Thus there is an ever-present need for better teachers and better students, better libraries and better laboratories. Our mowing must keep pace with our growing.

The frontier territory is the place where our best artists, scholars, and writers spend the most important parts of their lives—so that they may enrich and broaden ours. It is why a lifetime in their company has never seemed too long.

A SCRIBNER FAMILY ALBUM



*original Charles Scribner (CS I), 1821-1871,
founder of Scribners*



John Blair Scribner, 1850-1879



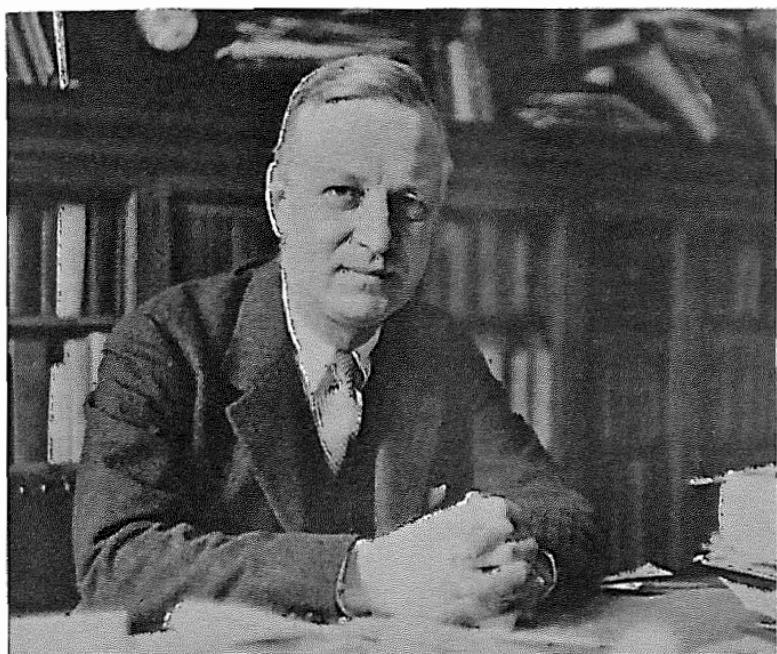
*Charles Scribner (CS II), 1854-1930, at
wedding (1882)*



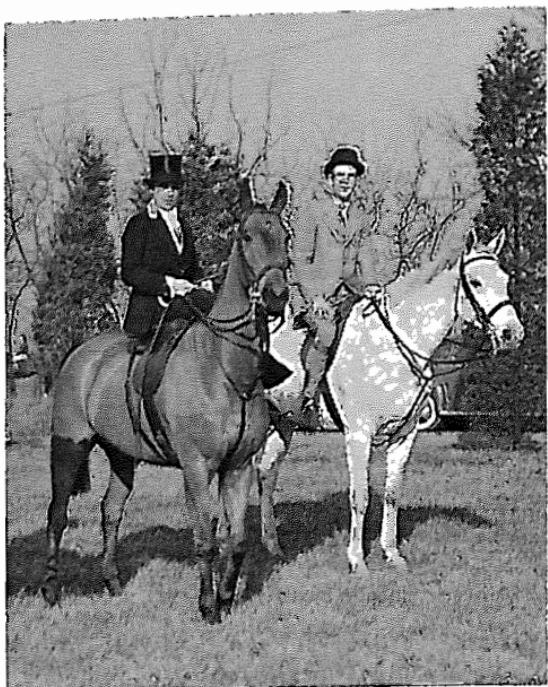
*Louise Flagg Scribner (Mrs. Charles
Scribner II), at wedding (1882)*



Arthur Hawley Scribner, 1859-1932



Charles Scribner (CS III), 1890-1952, in photo taken by his fifteen-year-old son, Charles (CS IV)



Vera Bloodgood Scribner (Mrs. Charles Scribner III) and her son, CS IV, foxhunting in Far Hills in the 1940s



"Dew Hollow": CS IV's childhood home in Far Hills, New Jersey



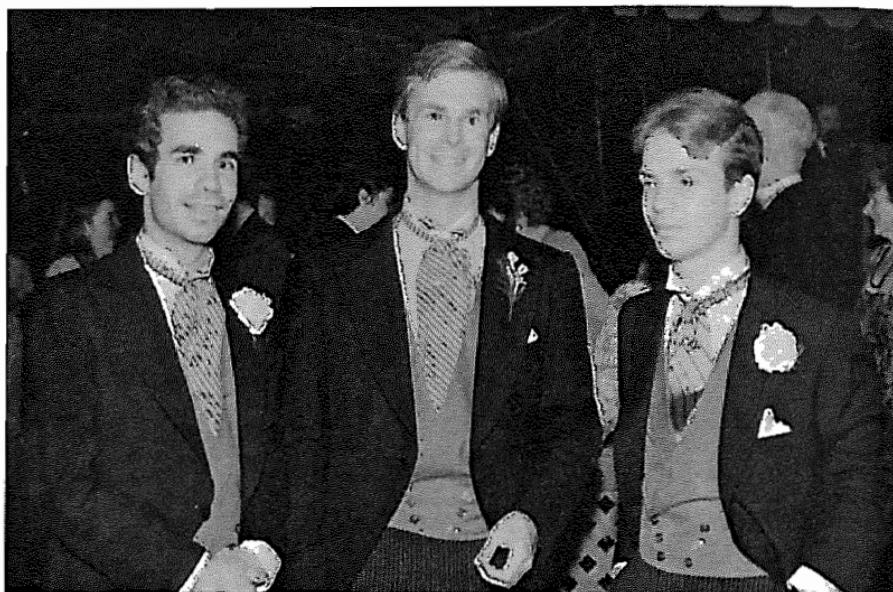
*Charles Scribner, Jr. (CS IV), 1921-1995,
in 1952 when he became president of
Charles Scribner's Sons*



*Joan Sunderland Scribner (Mrs. Charles
Scribner, Jr.) on the ice*

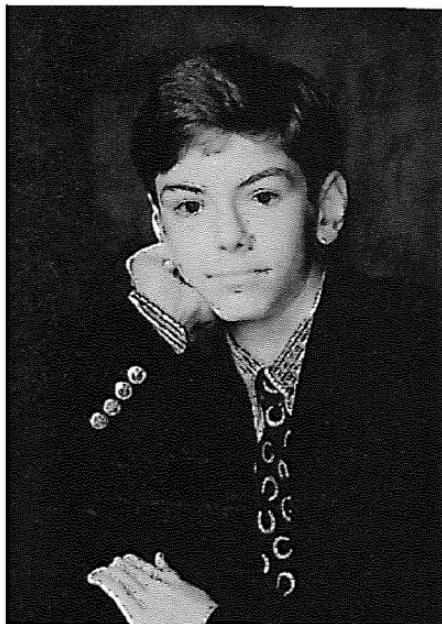


"Two Generations": Mr. and Mrs. Charles Scribner, Jr. (CS IV) with son Charles (CS V) and daughter-in-law Ritchie Markoe Scribner (Mr. and Mrs. Charles Scribner III) at wedding in 1979

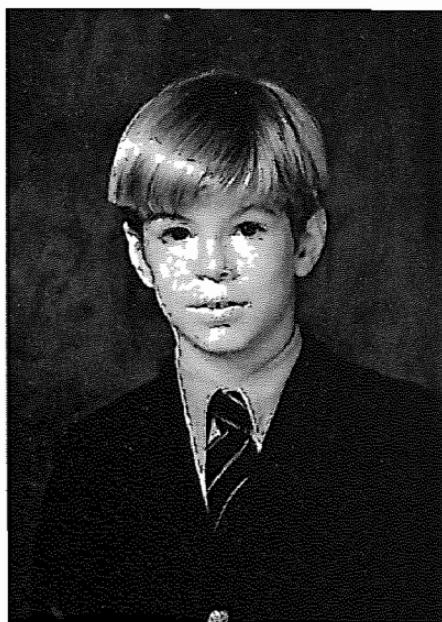


"Charles Scribner's Sons" in 1979: Blair, Charles (CS V), John

"Charles Scribner's Grandsons" in 1995:



Charles Scribner IV (CS VI)

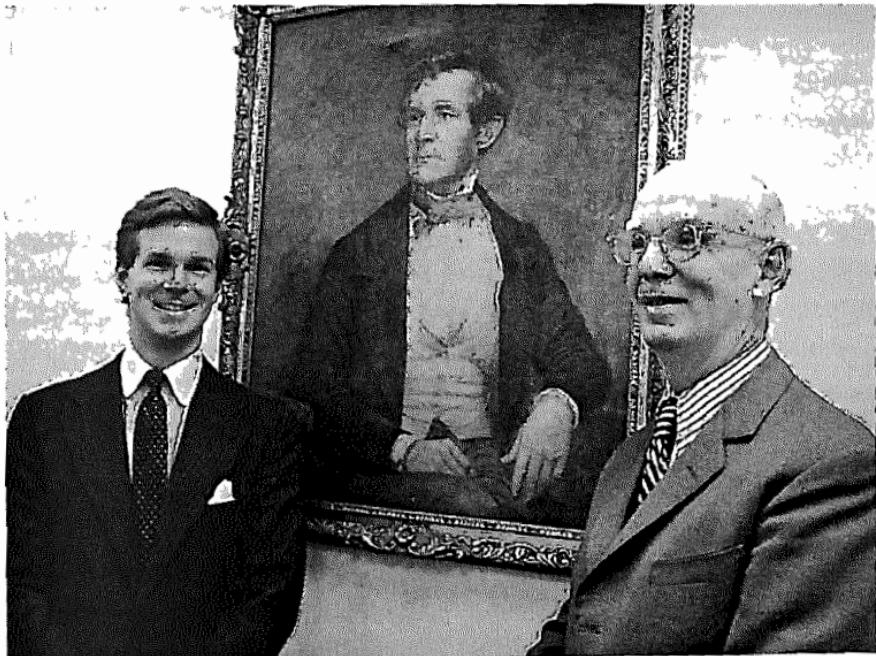


Christopher Markoe Scribner

IN MEMORIAM : A FATHER'S TUTELAGE

by Charles Scribner III

Four summers ago I spent several pleasant days at work sorting family and publishing papers bound for the Scribner Archives at the Princeton University Library. I suppose it was this task as much as any latent nostalgia that prompted me to clean out my storage boxes of letters and press clippings and other memorabilia. In the process I stumbled upon a small treasure: a bundle of letters from my father to me at St. Paul's School a generation ago. His aim in these letters—beyond relaying family news and entertaining morsels for adolescent consumption—was to entice



Charles Scribner III (1951-) and Charles Scribner, Jr. (1921-1995) with portrait of the founder (CS I)

his student son into his web of scholarly interests; at the same time he sought to steer him away from the less benign webs in which sons are apt to get caught. His prevailing tone, of humorous concern, was struck at the close of his very first letter: "Keep reading on your own! Nothing will help you more scholastically in the long run. And do please remember that you read other books last summer than the 007 [James Bond] series."

No sooner had my father received my schedule of classes at St. Paul's—where he had preceded me three decades earlier, as his father had him (ours is a repetitive family)—than he wrote to reassure me about its implications: "I studied your schedule with the greatest interest and it didn't seem too bad! Saturday morning looked pretty filled up but perhaps you can do some of that homework before Friday night. Of course I really don't know how much homework they give you. Every now and then I dream that I am back in school or college as a student, and despite my protests that I have *graduated* it never seems to make much impression. Sometimes it all seems much harder the second time around, as I am sure I would find it now. And in my dreams I never seem to be able to get my homework done—particularly when it comes to something really major like a senior thesis at college. They say that people who have nightmares like this really did very well and were conscientious when they were students. But do not let the prospect of future bad dreams discourage you! It's all part of the price you have to pay for making an extra effort, but it's really worth it, despite the ancient Greek motto: *mēden agan.*" (To my puzzled query, he subsequently supplied a free translation: "Don't over do it.")

He had already persuaded me to sign up for ancient Greek, *in addition to Latin*, my first year at the school: his deep love of the classic languages was one of the golden threads of his web, as I was to discover. My first Greek assignment—learning the new alphabet—was tearful. But I soon recovered; he rushed to bolster my decision to stick with it: "I am glad that you do not find Greek quite as impossible as it seemed at first appearance. It is the most beautiful language and the things you will read in Greek were the models for the literature of later periods. You will *never* be sorry you took Greek, I promise you." By the end of the school year, I was fully sold on Greek. But in picking courses for the next (4th form) year I had planned to drop Latin—without his prior consultation—and this almost created an international crisis: "As for dropping Latin next year," he wrote, "I think it is a good plan *if and only if* you will be picking it up again in your 5th form year. I really think it would be a mistake to have gone this far with Latin only to drop it now, and if I ever expected you to do that I never

should have advised you to start Greek. Please let me know if it was your understanding with Mr. Hall and Mr. Greaves to drop Latin only temporarily, that is, for the next year. If that is your plan I'll be glad to stay out of the discussion. Otherwise I really should like to find out more about the program you are mapping out. Needless to say I am very keen about Greek and again feel it would be a great mistake not to carry on with that, too. Also you should have a taste of a good science course before you get to college. But it would be very unwise for you to drop Latin for good at this point. Please write your father a reassuring letter about this or call him as he is most disconcerted!"

Two weeks passed, in silence. "Not having heard any more about the schedule of courses for the 4th and 5th forms, I telephoned Mr. Hall to register my doubts as to the wisdom of dropping Latin for good at this point. As you will remember, you and I went up to St. Paul's to discuss these questions with Mr. Clark and I really would never have ventured to get you to take up Greek if I had thought it would be at the price of dropping Latin. He agreed, and I am certain that Mr. Stuckey would agree with me about that, although possibly you could get away with skipping a year of Latin. I don't know about that. In any case I judge that you really do appreciate the fascination and beauty of the Greek language. The literature is probably the greatest treasure of our civilization and I know that you will always be grateful for getting to know it in its own tongue." His prediction was on the mark: I was to continue reading Greek for the remaining three years of school and the first two years of Princeton, before being seduced for good by art history.

My father's letters reveal, as well, his love of classical music, which he pursued via the phonograph—"his chosen instrument," I called it. He constantly wrote of new records he had purchased, and was most supportive of my piano studies, which I had earlier intended to lead to a professional career. "I think you are wise not to bite off more than you can chew. After your studies, music is virtually an obligation in the light of the years you put into it and your own ability. You'll never really have an opportunity to *master* the piano later if you don't do so now. And once you have mastered it you'll be able to keep up a repertory all your life—adding new pieces from time to time." Once again, on the mark. Though my career was never to be at the keyboard, I still find myself there, after hours.

One of the Scribner authors my father worked closely with was the great South African novelist Alan Paton. I suppose it was a mixture of pride and pragmatism that prompted me to choose Paton's *Cry, the Beloved Coun-*

try as the subject of my first English term paper. My father wrote that he had sent my letter about the novel to Paton, who was then under virtual house arrest in his native land, "as I felt sure that he would enjoy reading your reaction," he explained. (You may imagine the 14-year-old's delight.) "I believe that your book report will be a very good one, particularly if you include references to *Tales from a Troubled Land*. It might interest you to know that I thought up that particular title. It seemed to me that 'Troubled Land' made a nice echo of 'Beloved Country'." A few weeks later he reported back on my paper—before I felt safe to submit it. Having declared that it "would pass in a college freshman course," he got down to basics: "One note to be careful about—your spelling falters occasionally. Be sure to check words like 'tragic' in the dictionary. Alan Paton told me that your typewriter must be a very old one since it spelled 'excellent' as 'excellant' and 'miracle' as 'miricle'. But he was very pleased by what you said about his book. I'll show you his letter."

My father's literary horizons extended well beyond Scribners' roster of authors. The summer before, he had assigned me a fifty-dollar reading list of English and American classics: I got paid on completion—a hefty sum for a jobless teenager in 1965! Once at school, I got a new list—the best books I've ever read—with an occasional comment from the professor: "I am delighted you liked the Chekhov stories. I was a sixth former at St. Paul's when I read these first and I still remember the impression they made on me. I thought they were beautifully written. There are so many other wonderful collections of short stories for you to become familiar with, e.g. Tolstoy, de Maupassant, Joyce, Hemingway, and I can't wait to have you start on the next \$50 or \$75 list! I am also anxious to read your own story." (It was, predictably, *ersatz* Chekhov, about a desperately lonely boy at a St. Petersburg prep school. Published in our school magazine, it panicked my housemaster until I reassured him that the story reflected only my reading, not my life.)

By my second year, I had immersed myself in dramatics. My first major role, Cassius in Shakespeare's *Julius Caesar*, evoked a fatherly insight: "I reread *Julius Caesar* and was surprised to find Cassius a far more sympathetic character than I remembered him. I imagine the 'lean and hungry look' has struck and prejudiced readers. The introduction to your edition of the play was especially interesting in this respect since it showed how frustrated Cassius must have been to have every practical suggestion brushed aside by the starry-eyed Brutus! Did you find that difficult to convey?" In fact, I was mildly disturbed by how easily I identified with the

cynical Cassius: I couldn't fault him. But now I wonder about my father's sympathy over Cassius's frustrated practicality. "Starry-eyed" sons are equally prone to brushing off sound advice. Perhaps, I reluctantly conclude in hindsight, he was able to identify from paternal experience.

In any case, he proceeded to prescribe a program of study for a series of prize scholarship exams I was scheduled to take, with special emphasis on how to survive Caesar's *Gallic Wars*. I'll spare you these details (three single-spaced pages) worthy of the Roman general himself. But his campaign to capture the Shakespeare prize is worth quoting in full:

I know all of this may be time consuming, but it could help you very much and there's nothing more nightmarish or frightening than to step into an exam unprepared. That was my own experience since I did absolutely no preparatory work at all and still remember the miserable experience of trying to answer questions on things I had completely forgotten. As a matter of fact I was too dumb to find out what we would be examined on and in those days no one took the initiative in briefing you beforehand. The boy who won did find out in advance and cleaned up! When it came to the Whipple Medal in Shakespeare (it was *Much Ado About Nothing* that year) I got tricky myself and adopted the following strategy which only took a day or so:

- 1) reading something about the play and Shakespeare's sources and models
- 2) reading the play itself three times to get the plot and structure and characters clearly in mind
- 3) memorizing about a dozen passages from various parts of the play—some as short as one line, some five or ten lines. By sprinkling these throughout my answers I was able to convey the impression that I knew the entire play by heart!

How could I lose—especially since I compared the alteration of sad and happy sections of the play with the 3rd movement of Beethoven's Seventh Symphony! Naturally this particular plan may not be possible with the exams you will be taking but what I want to emphasize is the effectiveness of having a 'strategy', so to speak. It gives you a marvelous feeling of confidence, too, which is half the battle.

I didn't win, but there is no question that I had the best coach available.

One of my stumbling blocks was solid geometry. Math and science were two primary passions—indeed, professional avocations—of my father. He wasted no time in trying to get me over the hurdle: "I wish I could help you on the geometry originals. As you point out, a lot of this is confidence and it is possible to defeat yourself if you become too anxious. Often there is some simple trick or clue to a solution. Sometimes it is seeing a familiar theorem in an unusual setting...." After much about angles, arcs, diagrams, and hypotenuses, he dropped this pearl of wisdom: "In other words, *do something*; even if what you start to do may not be exactly right, it may put you on the track of a solution. Be sure that all the data you have in the hypothesis are brought into play. If everything on the hypothesis isn't capitalized on it means you aren't focusing on the particular situation involved. They will almost never give you irrelevant data in the hypothesis. It might help you to work over a number of fairly difficult originals as a way of reviewing. Practice on them will build up your confidence and like the London *Times* crossword puzzles show you some of the tricky things that may arise! Hope I haven't confused you by all these suggestions. Usually the solution to an original is very simple and straightforward once you see the essential elements of the problem."

He later had second thoughts about my fascination with the London *Times* puzzles, to which I had become addicted with the aid of my English drama coach. (The New York *Times* crossword is kid's stuff; if you are feeling masochistic, try the English version.) "Please don't leave one of these puzzles around," came the note accompanying a small triumph. "I said to myself that I'd just fill in one word but a day later I'd done the whole thing. Very hard: 13 down I got by remembering a verse from Coleridge's 'Xanadu'. 9 across I read years ago by H. G. Wells. Etc. Etc. I hereby retire from the *Times Crossword Puzzle!*"

He must have quietly despaired when I told him that I really didn't believe for a moment Galileo's law of gravity (any fool knows that big heavy things fall faster than small light ones, right?); but for the sake of passing the physical science course I would *pretend* to accept that law. Besides, I was preoccupied with my upcoming performance as Shakespeare's cavalier King Richard II. Once more unto the breach, the father charged with pen in hand: "Sorry you have so much trouble in accepting 16th-century science. Of course, when one deals with objects falling in an atmo-

sphere they are all subject to resistance or forces of air friction and obviously a bullet falls faster than a feather. But the laws of uniform acceleration abstract from atmospheric conditions and assume a perfect vacuum. In a vacuum is there any reason to think that a cannonball (for example), which can be thought of as a kind of gluing together of tiny pellets, should fall faster than any one pellet composing it? In an atmosphere the forces act on the *surface* of a falling object and since the volume and therefore mass of an object varies with the *cube* of a linear dimension while its surface area varies with the *square*, the smaller an object is made the more it is responsive to air resistance. *That's why dust floats!* But your natural insincerity obviously enables you to take positions contrary to what you believe to be the case. A wonderful attribute for an actor and apparently useful in the study of physical science."

He later reinforced his concern with a book—*The Double Helix*—on the exciting adventure culminating in the discovery of the DNA molecule. "It will only take an hour or so. I want you to have a picture of the beautiful and imaginative side of science as well as the lively, amusing personalities of some of the great creative scientists. It is also filled with English lore!" (He knew *that* would hook me.) His own "science gene" evidently skipped a generation. I was never at home in the lab. Once I hooked up my Bunsen burner hose to the water faucet and then panicked at the gush of "liquid gas" that shot up to the ceiling and threatened to extinguish us all—or so I feared. "Eh, Scribner, did you try to light it?" chuckled the teacher.

As a Princeton freshman, I tried once again and took a course aptly nicknamed "Physics for Poets." Someone once said that taking physics at Princeton was like trying to take a drink from a fire hose. I was nonetheless inspired by the history of science as the history of progressively beautiful—that is, clearer, simpler, more "economic"—explanations of the confusing, cluttered natural world around us. Exams were another matter. I recall one question about gravity (once again!) in particular: why can dogs and cats jump three or four times their height whereas human athletes can at best jump their own height? Pressed for time, I could only answer: "Dogs and cats are amazing animals." (Unlike her son, my paternal grandmother, a lifelong animal lover, considered it a fine answer.) Yet my appreciation of science as a *fine art* finally dawned. Three years later, it proved invaluable in solving a problem of art history involving the original configuration of a Rubens tapestry cycle. When asked by art students, "What was the most important art course you took?" I reply, "Physics." It was worth the struggle.

I trust that, by now, the next question—"Who was your most influential teacher?"—has already been answered. It has been said that not every teacher is a parent, but every parent is first a teacher. I've had the best. Originally I did not intend to share so much of my tutelage. But I cannot help hoping that those wise—and witty—words of the master will take root in the next generation. Grandchildren often listen better than children. My own sons would be wise to take their grandfather's words to heart. There are grounds for hope. A few years ago, my then eleven-year-old son Charlie wrote a school paper entitled "My Grandfather's Influence," which I feel compelled to reprint here in full:

When I was younger, I would sometimes go to my grandparents' house for a visit. Sometimes, while my grandmother was out, my grandfather, who was deeply into science, would listen to science tapes for a very long time in his study. At the time, I was more interested in television than most other things. Just to be nice, I would usually sit in the study with him and listen to the tapes. While drowning in my own boredom, as if the study was a torture room and the tapes were the torturers, I would hardly listen, and even if I did, I didn't try to understand at such a young age. One day, my grandfather started talking to me about it and I actually found it quite intriguing. I started to listen to the tapes with him as well as doing experiments. I became interested in Polywater, which was a fluke theory from the 70's by Russian scientists that said that the world water supply would be contaminated. My grandfather and I started to debate different ideas also. Now that I am older, I can relate to what is on the tapes more. Because of the many times talking to my grandfather, it has influenced my love of science greatly, making it one of my most favorite subjects, in and out of school.

I am reminded of that wonderful insight of Henry Adams, who wrote that a teacher may never know the extent of his influence. "A teacher," Adams concluded, "affects eternity."

CHARLES SCRIBNER, JR.
(13 July 1921 – 11 November 1995)

by Herbert S. Bailey, Jr.¹

That Charlie's funeral was attended by a thousand people is testimony to his friendliness and to the respect in which he was held. I am privileged to write this memorial,² but there are many others who would have liked to honor him thus. My relation to him was as a friend and colleague in book publishing; I asked two others who had different relations to him to write me—Jacques Barzun as a scholar-adviser "in residence" at Scribners, and Charles Gillispie as editor of Charlie's most ambitious and successful publishing project, *The Dictionary of Scientific Biography* (DSB). With their permission I shall quote from their letters in the following pages.

Those who knew him well will remember Charlie as a true gentleman, friendly but reserved, with a wide-ranging mind and a delightful sense of humor. Those who knew him less well remember him for those same qualities, perhaps without appreciating the extent and depth of his knowledge, the seriousness of his moral purpose, and the integrity and will that underlay his life. His contemporaries in book publishing will think of him as the last of the famous name of Scribner to head the independent firm of Charles Scribner's Sons, founded in 1846 by his great-grandfather. During the years 1952 to 1984 his intelligence, taste, and sense of responsibility were engaged in preserving the last of the great American family publishing houses—the kind of house in which the publisher's own name on the spine of a book is recognized as a guarantee of quality. Changes in the structure and financial requirements of publishing have virtually eliminated the great private houses that existed before World War II, of which

¹ Former director of the Princeton University Press

² This memorial was prepared for and will be published by the American Philosophical Society in its *Proceedings*.

Scribners was the most respected; they have either gone public, merged, or died. Scribners finally was merged into Macmillan in 1984; Macmillan has since been acquired by Simon and Schuster, which is part of Viacom.³

From his earliest days Charlie was reared to be a publisher, attending St. Paul's School and Princeton University in the family tradition and distinguishing himself as a student at both. At Princeton he was a junior Phi Beta Kappa in classical studies, accelerating on account of World War II and graduating early in 1943. A Princeton classics professor, knowing of Charlie's proficiency in languages (Greek, Latin, French, German, plus ability in mathematics), recommended Charlie to be commissioned as a cryptanalyst in the U.S. Navy, where he helped to decode Japanese messages, learning a little Japanese in the process. Discharged in 1946, he was called back into service in the Korean War.

Military service was an interlude. After navy service Charlie would have liked to become a scholar and a teacher, but he joined Scribners because "it would break my father's heart if I didn't go into the firm." The firm, however, was running rapidly downhill when Charlie joined it. Gone were the great days when Hemingway, Fitzgerald, Wolfe, and other leading authors were regularly on its list. Charlie was tutored by old hands: "This is the sort of thing we like," and "We have always done it *this way*." In two autobiographical books⁴ written after retirement Charlie explains that he silently thought that when *he* was in charge he would publish what "I like," and that turned out to be good policy. In those books he wrote frankly and with good humor about the mistakes he made, but the underlying truth is that he saw the impossibility of continuing in the same old way, and he took the firm into new areas, including the areas that he liked.

While in Washington as a navy cryptanalyst he was of course unable to bring work home to his apartment, and in his spare time he read widely in science, especially the history of science, and he subscribed to the *Journal of the History of Ideas*. Charles Gillispie writes: "He is one of the few people I have ever known who read technical science for pleasure, as he also did Latin and Greek. Did you know that in reading Einstein's 1905 paper on special relativity, he detected a non-sequitur in the reasoning? He

³ Fortunately Charles Scribner, Jr.'s son, Charles Scribner III, a scholar-publisher like his father, still plays a significant role in maintaining the Scribner imprint at Simon and Schuster.

⁴ *In the Company of Writers: A Life in Publishing* (New York: Scribners, 1991) and *In the Web of Ideas: The Education of a Publisher* (New York: Scribners, 1993).

went back to the German original and discovered, what no one had ever noticed, that there was an error in the translation.⁵ He then published a note to that effect in *Physical Review*. Charlie really should have been a scholar. All his instincts were right for that."

This same interest also led to his writing the article on "Henri Poincaré and the Theory of Relativity," in which he shows how the French mathematician tiptoed up to the edge of the Special Theory but could never make the necessary leap of imagination. The Nobel physicist Eugene Wigner pronounced the article "thoroughly professional."

It is easy to see how these activities led to his organizing the magnificent sixteen-volume *Dictionary of Scientific Biography*. Gillispie describes how Charlie came to him first with an idea for a series of scientific books by the best authorities, but this was deemed not practicable. Then, "a year or so later he came back with the idea of doing an analogue of the *Dictionary of American Biography* in History of Science. I thought right off that that could work, that you could get the best people to do articles on scientists important to them, but not books, and enlist them in the same missionary spirit of establishing a discipline that animated the DNB in the 1890s....It worked, as you know. The National Science Foundation subsidized scholarly costs. Scribners met the publishing costs. The original project was for four volumes. It came to sixteen.

"Charlie participated throughout in the same manner of a colleague rather than of a publisher. He attended monthly board meetings concerned with collecting the scientists to be included and with planning editorial criteria and mode of treatment. After a year or more of canvassing colleagues throughout the world and loosing graduate students onto all the reference works, we thought we had a list of 5,000+ articles well, if still provisionally, established. It was Charlie who then noticed that Newton was not on the list!

"He hired an excellent staff....I would go in one day a week to direct and check on the work. Charlie never interfered with that, but was unfailingly helpful when we ran into problems. He did get a bit nervous about the cost from time to time, but managed not to let that show too much....I think you could compare his role in the DSB to that of the producer of a play or movie, and mine to that of the director. We worked together in great harmony."

⁵ Charlie once told me that he was translating Einstein's early papers in order to keep up both his mathematics and his German.

Before leaving the DSB, I must quote a few lines from Jacques Barzun: "His chief intellectual passion was the history of science....But he never fell into the error called scientism, which is to transfer the method and outlook of science where they do not belong. In short, Charlie was a humanist with solid scientific knowledge and interest."

Because the DSB organized research in the history of science and exhibited the range of the discipline, it was undoubtedly the crowning glory of Charlie's publishing career, but there were many others. His reading for pleasure in the *Journal of the History of Ideas* provided inspiration for the five-volume *Dictionary of the History of Ideas*, edited by Philip P. Wiener. One project led to another, and before long Scribners was a leading publisher of scholarly reference books, successful both intellectually and financially. Reference-book publishing became the most successful aspect of Scribners publishing: today the Scribner catalogue lists thirty-four encyclopedias and dictionaries, most of which originated under Charlie's leadership. Many of them are multi-volume works with periodic supplements and new editions.

This Memorial has focused on Charlie's publication of the DSB and other reference books because they were among his primary interests, but he intentionally avoided the highly competitive and equally risky "block-busters." From 1966 to 1968 he was president of the leading association of general publishers, the American Book Publishers Council. From 1948 to 1981 he was a trustee of Princeton University Press, which his grandfather had founded. It was in the latter capacity that I knew him best; he participated as a publisher but did not hesitate to become involved in the substance of learned publications. He was judicious in his opinions but impatient with those who pushed themselves forward, were intolerant, or shaded the edges of truth. His integrity was unshakable; I recall a meeting in which a particularly difficult matter was discussed, and Charlie broke the tension by saying, "You can always tell a moral question because it makes you feel so rotten." I have not done justice to his publishing achievements here; he himself has provided the best account in his two autobiographical books. It is noteworthy, however, that the value of Scribner stock was increased by a factor of thirty-six under his management.

In publishing, even more than in other businesses, the "house" reflects the personality of its leader. At the beginning of this Memorial I remarked that Charlie was a gentleman. Barzun says, "Charlie Scribner was a gentleman and as such perhaps the last to justify the maxim that 'publishing is an occupation for gentlemen.' In his dealings with his staff he

invariably spoke to them, even the boy messengers, as if they were all senior editors of long standing....He had a fine sense of humor and enjoyed telling good stories, some on himself and particularly about golf, which was his favorite sport." Gillispie remarks, "He was the most complete gentleman I have ever known. He was unfailingly courteous, considerate, unassuming, intelligent, good tempered, and an exemplar of perfect taste. He was also good fun, good company, and the husband of a truly beautiful wife...a fine lady in her own right and an artist on figure skates." Scribner's *In the Company of Writers* is dedicated "To my wife, Joan—who has made every happy moment happier, and every hardship easier to bear."

Charlie's approach to life was both joyous and analytical. For example, once while out walking on a gorgeous spring day, he remarked to me that he felt sorry for the creationists because they deprived themselves of the pleasure of understanding so much of the natural world around them. He had no difficulty in reconciling science and religion; he was a Vestryman and Senior Warden of Saint Bartholomew's Church in New York and often acted as Reader at services. He encouraged Roland Frye to assemble the book *Is God a Creationist?*, furnishing important texts relative to the continuing public controversy.

Charlie loved to read, and he read voraciously. He seemed to have read all the Victorian and leading twentieth-century novelists. His published analysis of Proust's scientific imagery is testimony to his careful comprehension. He read French, German, and Latin fluently; for publication he translated a volume of German satiric essays and a French book of mathematical puzzles. He also wrote a children's book of his own. He was immensely proud of his three sons, and overseeing their education was a special pleasure. He once told his eldest that he would never have recommended studying Greek at the price of dropping Latin.

His personality shone. Delight spread across his face when he chanced to meet a friend, and he had many friends. Quick with humorous turns of phrase, he smiled and laughed a lot. He was a superb listener; when one spoke to him his full attention was evident in his eyes. A friend remarked to me, "Charlie's the nicest guy in our association"—I shall not say which association, but it included many "nice guys." He sometimes had an air of courtliness, especially with women, but he was never stiff. When occasion called for it, he spoke well in public. It seems to me that he had an unusual degree of self-possession; he knew and trusted himself and so was able to embrace life, in all its aspects, without reserve and with great joy.

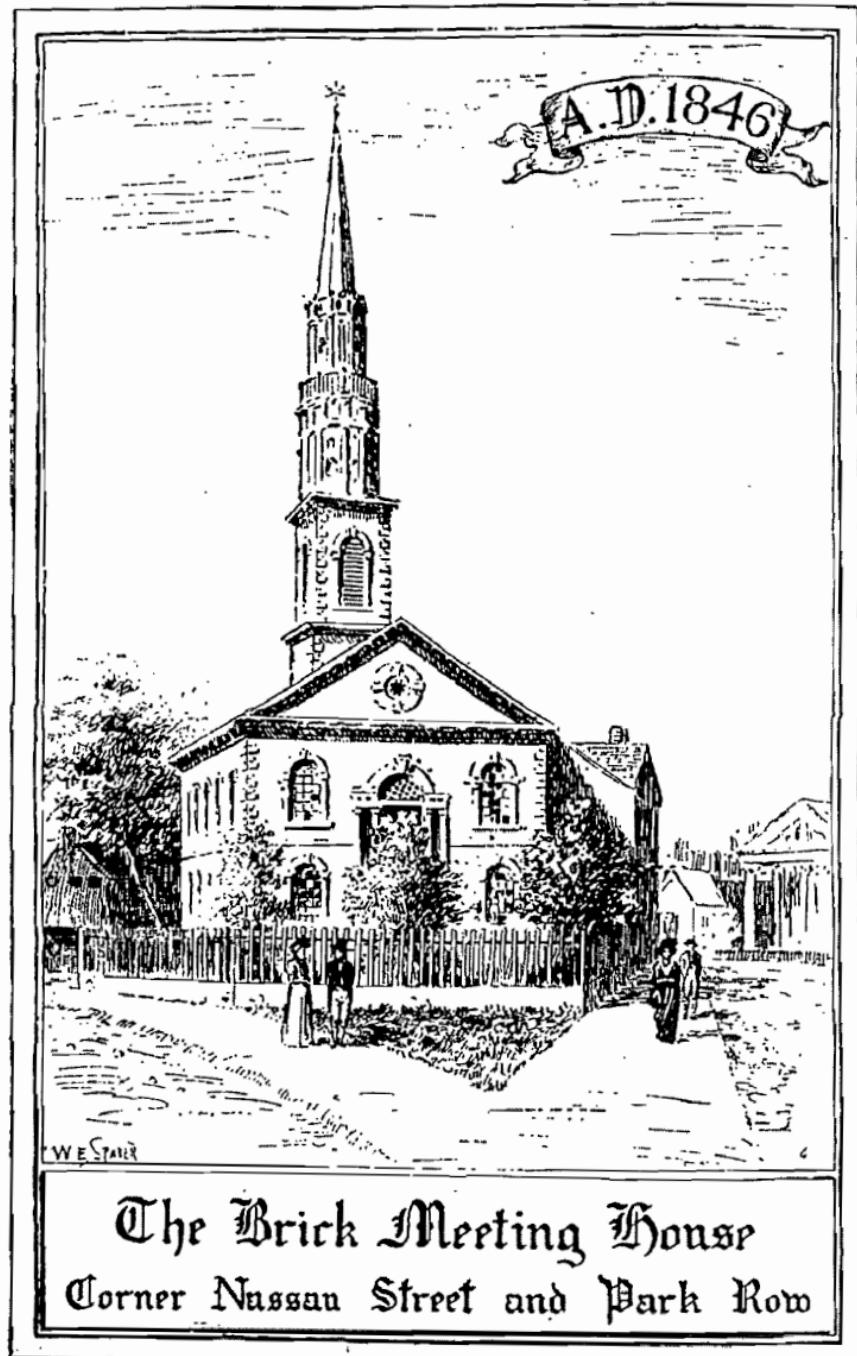
Among his friends and professional colleagues Charlie was known as a pleasant man, a pillar of decency and responsibility. In his last years he bravely suffered a deterioration of sight caused by an untreatable nerve disorder which eventually affected motor control. To the end he retained the ability to enjoy the company of his family. At one of his last meals with his eldest son he ordered that at his funeral there would be no eulogy, repeating firmly, but with a smile, "No eulogy—I'll be listening. If you disobey my edict, you'll hear from me!"

A SCRIBNER CHRONOLOGY

by John Delaney

<i>Date</i>	<i>Event</i>
1846 January 1	Charles Scribner (CS I) and Isaac D. Baker, a New York City dry goods merchant, open their publishing business, Baker & Scribner, in meeting rooms leased from the Brick Church, at the corner of Nassau Street and Park Row in New York City. Address: 145 Nassau Street (site of the old Times building).
January 7	CS I and Baker sign contract with bookseller John S. Taylor to publish his books (<i>i.e.</i> , to use his stereotype plates) at a set price per copy.
February 3	copyright date of the firm's first copyrighted book, <i>The Puritans and Their Principles</i> by Edwin Hall (copyrighted by the author on January 13th and transferred to Baker & Scribner on February 3rd)
February 16	copyright date of C. Edwards Lester's <i>The Artists of America: A Series of Biographical Sketches of American Artists</i> , the firm's second book
March 14	copyright date of Charles Burdett's first Scribner book, <i>Lilla Hart: A Tale of New York</i> , the firm's third book and first work of fiction
April 18	publication date of the first volume (of 2) of <i>Napoleon and His Marshals</i> by J. T. Headley, his first Scribner book and the firm's first bestseller, which reached 50 editions by 1861 (vol. 2 was published on June 1st)
1847 June	Andrew C. Armstrong, who had been associated with James A. Sparks, publisher of <i>The Churchman</i> , joins the firm.
1848 June	CS I marries Emma Elizabeth Blair, daughter of John Insley Blair, who becomes one of the country's leading railroad capitalists.

[Note: For a documentary history of Charles Scribner's Sons, with a fuller chronology, see the two volumes by John Delaney in the *Dictionary of Literary Biography* documentary series published by Gale Research Inc.]



The building in New York City where Charles Scribner and Isaac D. Baker began their publishing business in 1846

<i>Date</i>	<i>Event</i>
1850	September copyright of Charles Burdett's <i>The Gambler; or, A Policeman's Story</i> , possibly the first American detective novel
	November 23 death of Isaac D. Baker
	November copyright of Donald Grant Mitchell's <i>Reveries of a Bachelor: or A Book of the Heart</i> , published under the pseudonym of "Ik Marvel," one of the year's bestsellers
1851	January In consequence of the death of Baker, CS I assumes full responsibility for the firm; "Baker & Scribner" becomes "Charles Scribner & Co."
1856	March Impending sale of the Brick Church property forces Charles Scribner & Co. to relocate; firm moves to 377-379 Broadway.
1857	December CS I takes Charles Welford, son of a London bookseller, as a partner (their respective shares are $\frac{2}{3}$ and $\frac{1}{3}$) to establish a separate company, Scribner & Welford, for the importing of foreign books. Located in the Scribner bookstore in New York City, the company also established a presence in London, England, when Welford moved there in 1864.
1858	May Charles Scribner & Co. moves to the Brooks Building at 124 Grand Street (the corner of Broadway and Grand Street).
	July copyright of J. G. Holland's first Scribner book, <i>Titcomb's Letters to Young People, Single and Married</i> , published under the pseudonym of "Timothy Titcomb"
1859	January 1st issue of the first Scribner periodical, <i>The American Theological Review</i>
1864	Andrew C. Armstrong becomes a partner of the firm.
	Charles Welford moves to London, England, to superintend Scribner & Welford's purchasing of foreign books.
	November copyright of Volume I (<i>The Gospel According to Matthew</i>) of the colossal translating and publishing project, edited by Philip Schaff, of Johann Peter Lange's <i>A Commentary of the Holy Scriptures: Critical, Doctrinal, and Homiletical</i> —ultimately to reach 25 volumes by 1880
1865	Arthur J. Peabody, nephew of George Peabody, the philanthropist, joins the firm.
May	1st issue of the Scribner periodical <i>Hours at Home: A Popular Magazine of Religious and Useful Literature</i> , edited by J. M. Sherwood
1866	April CS I and Andrew C. Armstrong sign lease for 654 Broadway, which will be their location for nine years (through 1 May 1875).

<i>Date</i>	<i>Event</i>
June	publication of Arnold Guyot's first Scribner book, <i>Primary; or, Introduction to the Study of Geography</i> (his maps had already been published by Scribners for several years), the beginning of his popular textbooks
1867 October 15	1st issue of the Scribner periodical <i>The Book Buyer: A Summary of American & Foreign Literature</i>
August	Edward Seymour, a <i>New York Times</i> editor and journalist, joins the firm to assume editorial duties.
1869 March	John Blair Scribner, oldest son of CS I, begins work in the publishing firm.
March	publication of the first volumes in the Illustrated Library of Wonders series: F. Marion's <i>The Wonders of Optics</i> , translated from the French and edited by Charles W. Quin, and W. de Fonvielle's <i>Thunder and Lightning</i> , translated from the French and edited by T. L. Phipson
1870 July	CS I, Andrew C. Armstrong, Edward Seymour, Arthur J. Peabody, Josiah Gilbert Holland, and Roswell C. Smith form Scribner & Co. to publish the periodical <i>Scribner's Monthly</i> .
November	1st issue of the Scribner periodical <i>Scribner's Monthly</i> , edited by J. G. Holland
1871 August 26	death of Charles Scribner (CS I)
1872 February	Arthur J. Peabody sells his interest in Charles Scribner & Co.
February	Andrew C. Armstrong, John Blair Scribner, and Edward Seymour form publishing partnership to be known as "Scribner, Armstrong & Co." (the respective shares are 40%, 40%, and 20%).
February	Charles Welford, Andrew C. Armstrong, and John Blair Scribner form partnership to be known as "Scribner, Welford & Armstrong" to continue the importation of books for a period of six years from 1 February 1872 (their respective shares are $\frac{1}{3}$, $\frac{1}{3}$, and $\frac{1}{3}$).
September	copyright of Henry M. Stanley's first Scribner book, <i>How I Found Livingstone: Travels, Adventures, and Discoveries in Central Africa, Including Four Months' Residence with Dr. Livingstone</i> , which was sold by subscription (the first copies were ready in November)
October	The firm organizes a subscription department.
1873 April	Mary Mapes Dodge begins at Scribner & Co. as editor of its new children's magazine, <i>St. Nicholas</i> .
April	John Blair Scribner purchases his grandfather's (<i>i.e.</i> , John Insley Blair's) interest in Charles Scribner & Co. and Scribner & Welford.

<i>Date</i>	<i>Event</i>
November	1st issue of the Scribner periodical <i>St. Nicholas: Scribner's Illustrated Magazine for Girls and Boys</i> , edited by Mary Mapes Dodge
November	publication of the Scribner edition of Mary Mapes Dodge's <i>Hans Brinker; or, The Silver Skates</i> , her first Scribner book
1874 December	Andrew C. Armstrong, John Blair Scribner, and Edward Seymour sign first lease for 743 & 745 Broadway, which will be their location for 19 years (through 1 May 1894).
1875 June	Charles Scribner (CS II) graduates from Princeton and joins his brother John Blair in the firm.
1876 April	copyright of the first volume of <i>A Popular History of the United States</i> by William Cullen Bryant and Sydney Howard Gay
1877 April 30	death of Edward Seymour
December	Frank Nelson Doubleday, at the age of fourteen, is hired before Christmas to work carrying books from the bindery to the packing-room, and leaves twenty years later as business manager of <i>Scribner's Magazine</i> .
1878	Scribners begins publication of the "authorized" American edition of the <i>Encyclopædia Britannica</i> (ninth ed.). The concluding, index volume (vol. 25) comes in 1889.
February	Andrew C. Armstrong and John Blair Scribner purchase Seymour's interest in Scribner, Armstrong & Co. and Scribner & Co. from his estate.
June	Andrew C. Armstrong retires—sells his share of Scribner, Armstrong & Co. to John Blair Scribner; sells his share of Scribner, Welford & Armstrong to John Blair Scribner and Charles Welford—to head his own publishing firm, A. C. Armstrong & Son. Firm names change: "Scribner, Armstrong & Co." becomes "Charles Scribner's Sons"; "Scribner, Welford & Armstrong" becomes "Scribner & Welford".
July	Charles Welford establishes an office in London, England, to superintend Scribner & Welford's purchasing of foreign books.
July	The first title to bear the "Charles Scribner's Sons" imprint is published: <i>Saxe Holm's Stories (Second Series)</i> by Helen Hunt Jackson ("Saxe Holm").
1879 January 20	death of John Blair Scribner
March	Edward L. Burlingame, a journalist and editor, son of a U.S. minister to China, joins the firm as a literary adviser.
April	Charles Welford and CS II form copartnership under the firm name of "Scribner & Welford" to continue the business of importing books for a period of seven years from May 1st.

<i>Date</i>	<i>Event</i>
May	publication of George Washington Cable's first book, <i>Old Creole Days</i>
1881 April	CS II sells his share of Scribner & Co. to Roswell G. Smith et al. As part of the agreement, the name of the corporation and magazine will be changed, dropping the word <i>Scribner</i> or <i>Scribner's</i> , and CS II will not publish a competing periodical for a period of five years. (As a result, <i>Scribner's Monthly</i> becomes <i>The Century Magazine</i> and "Scribner & Co." becomes "Century Company".)
October 12	death of J. G. Holland
October	publication of the first two volumes (of 13) in the Campaigns of the Civil War series: John G. Nicolay's <i>The Outbreak of Rebellion</i> and M. F. Force's <i>From Fort Henry to Corinth</i>
1882 October	publication of <i>The American Boys' Handy Book: What to Do and How to Do It</i> by Dan Beard, the first book by this American naturalist, artist, who helped establish the Boy Scouts of America
1883 June	Charles Scribner's Sons sells its school textbook list (Sheldon's readers, Guyot's geographies, Cooley's physical sciences, Tenney's natural histories, Felter's arithmetics, etc.) to Ivison, Blakeman, Taylor & Co.
October	publication of Howard Pyle's first book, <i>The Merry Adventures of Robin Hood of Great Reknown, in Nottinghamshire</i>
1884 April	publication of the first two volumes (of 10) of <i>Stories by American Authors</i>
June	Arthur Hawley Scribner graduates from Princeton and joins his brother Charles in the family publishing firm.
October	publication of A. B. Frost's first book, <i>Stuff & Nonsense</i>
1885 April	publication of Robert Louis Stevenson's first Scribner book, <i>A Child's Garden of Verses</i>
May 18	death of Charles Welford, who is succeeded by his assistant, Lemuel W. Bangs, as head of Scribner & Welford, the importing company of Scribners
October	CS II purchases Welford's share of Scribner & Welford from his estate.
1886 January	publication of Robert Louis Stevenson's <i>Strange Case of Dr. Jekyll and Mr. Hyde</i>
July	publication of Robert Louis Stevenson's <i>Kidnapped</i> , one of the year's bestsellers
October	publication of Frances Hodgson Burnett's <i>Little Lord Fauntleroy</i> , one of the year's bestsellers

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First broadside announcement of books offered by the new publishing firm of Baker & Scribner

NORTH AMERICA.



Arnold Guyot's wall atlas for North America, published by the firm in 1865

<i>Date</i>	<i>Event</i>
1887	December
	January
	May
	July
1888	publication of Thomas Nelson Page's first book, <i>In Ole Virginia; or, Marse Chan and Other Stories</i>
	Edwin Wilson Morse, music critic and journalist, joins the firm as editor of <i>The Book Buyer</i> . From 1894 to 1904, he works as an editor in the trade department; from 1904 to 1910, he serves as secretary and a director of Charles Scribner's Sons, Inc.
1888	January
1889	October
1890	June
1891	September
	March 4
1892	January
	April
	November
1893	December
	April
1894	May

<i>Date</i>		<i>Event</i>
1895	May	publication of <i>Princeton Stories</i> by Jesse Lynch Williams, the first book by this American playwright, novelist
	May	publication of Frank R. Stockton's <i>The Adventures of Captain Horn</i> , the #3 bestseller of 1895
1896	March	publication of Frances Hodgson Burnett's <i>A Lady of Quality</i> , the #2 bestseller of 1896
	October	publication of George Santayana's first book, <i>The Sense of Beauty: Being the Outlines of Aesthetic Theory</i>
	October	publication of J. M. Barrie's <i>Sentimental Tommy</i> , the #9 bestseller of 1896 and #8 of 1897
	November	publication of J. M. Barrie's <i>Margaret Ogilvy</i> , the #7 bestseller of 1897
	December	At their Fifth Annual Christmas Dinner, the employees and staff of Charles Scribner's Sons celebrate the 50th anniversary of the firm at the St. Denis Hotel in New York City.
1897	February	publication of the first volume (of 36) in the Outward Bound Edition of <i>The Writings in Prose and Verse of Rudyard Kipling</i> , which was completed in 1937
	March	Joseph Hawley Chapin, art editor for McClure Publications, joins Scribners as art editor, a position he will hold till 1936.
	March	Frank Nelson Doubleday leaves Scribners to begin his own business, Doubleday & McClure Company.
	May	publication of Richard Harding Davis's <i>Soldiers of Fortune</i> , the #3 bestseller of 1897
	November	publication of Charles Dana Gibson's first book, <i>London as Seen by Charles Dana Gibson</i>
1898	December	publication of Edith Wharton's first book, <i>The Decoration of Houses</i> , co-authored with Ogden Codman
	October	publication of Ernest Thompson Seton's first book, <i>Wild Animals I Have Known</i>
	October	publication of Thomas Nelson Page's <i>Red Rock</i> , the #5 bestseller of 1899
1899	May	publication of <i>The Rough Riders</i> , the first Scribner book by Theodore Roosevelt, the future U.S. president
1900	May	publication date of <i>Unleavened Bread</i> , a novel by the American novelist and poet Robert Grant which became the #3 bestseller of 1900
	July	The American Publishers' Association forms with CS II as its first president.
	November	publication of John Fox, Jr.'s first Scribner book, <i>Crittenden</i>

<i>Date</i>	<i>Event</i>
1901	February publication of Henry James's first Scribner book, <i>The Sacred Fount</i>
	March CS II and Arthur H. Scribner form copartnership ($\frac{3}{4}$ and $\frac{1}{4}$, respectively) to continue the publishing business and determine to carry on all future business under the name and style of "Charles Scribner's Sons."
	August publication of the Russian revolutionist Maksim Gorky's <i>Foma Gordyéef</i> , translated by Isabel F. Hapgood
1902	February publication of Edith Wharton's <i>The Valley of Decision</i> (2 vols.)
	March CS II and Arthur H. Scribner modify their articles of copartnership, changing their respective proportions to $\frac{3}{5}$ and $\frac{2}{5}$.
	July The Scribner Press begins operation on Pearl Street in New York City, primarily for the printing of <i>Scribner's Magazine</i> .
1903	July Maxfield Parrish designs a colophon device for the new Scribner Press.
	August publication of Henry James's <i>The Wings of the Dove</i>
	August publication of F. Hopkinson Smith's <i>The Fortunes of Oliver Horn</i> , the first book to bear the Scribner Press colophon device
	November publication of Henry van Dyke's <i>The Blue Flower</i> , the #9 bestseller of 1902
	May publication of Thomas Nelson Page's <i>Gordon Keith</i> , the #2 bestseller of 1903
1904	September publication of John Fox, Jr.'s <i>The Little Shepherd of Kingdom Come</i> , the #10 bestseller of 1903 and #7 of 1904
	January CS II, Arthur H. Scribner, Edward L. Burlingame, Henry L. Smith, and Edwin W. Morse form a corporation under New Jersey law called "Charles Scribner's Sons, Inc.," each receiving shares of stock in the corporation (1198, 799, 1, 1, and 1, respectively), which acquires the Scribner brothers' copartnership.
1905	September publication of Arthur Stanwood Pier's <i>The Boys of St. Timothy's</i> , the first book illustrated by N. C. Wyeth
	November publication of Henry James's <i>The Golden Bowl</i>
	June CS II and Arthur H. Scribner purchase property at 311-319 West 43rd St. for future printing plant.
1906	October publication of Edith Wharton's <i>The House of Mirth</i> , the #8 bestseller of 1905 and #9 of 1906
	May publication of Charles Dana Gibson's <i>The Gibson Book: A Collection of the Published Works of Charles Dana Gibson</i> (2 vols.)

<i>Date</i>	<i>Event</i>
June	publication of the first twenty-three volumes (of 28) in the Elkhorn Edition of <i>The Works of Theodore Roosevelt</i> , which is completed in 1920
October	Princeton University Press incorporates with CS II as president. Located in Princeton, N.J., the company re-organizes as a non-profit corporation in 1910.
December	publication of J. M. Barrie's <i>Peter Pan in Kensington Gardens</i> , illustrated by Arthur Rackham, the first American edition of this children's classic
1907 April	The Scribner Building at 311-319 West 43rd Street is ready for occupancy.
1908 July	An early morning fire heavily damages the 3rd and 4th floor offices (home of <i>Scribner's Magazine</i> and the Subscription Dept.) in the firm's headquarters building at 153-157 Fifth Avenue.
August	publication of F. Hopkinson Smith's <i>Peter: A Novel of Which He Is Not the Hero</i> , the #6 bestseller of 1908 and #9 of 1909
October	publication of Kenneth Grahame's <i>The Wind in the Willows</i> , the first American edition of this children's classic
October	publication of John Fox, Jr.'s <i>The Trail of the Lonesome Pine</i> , the #3 bestseller of 1908 and #5 of 1909
1909 October	This month's issue of <i>Scribner's Magazine</i> , containing the first of Theodore Roosevelt's African hunting articles, reaches a circulation of 215,000 copies, the largest ever reached by a high-priced magazine.
1910 spring	Maxwell Perkins begins his career with the firm as Scribners' advertising manager.
August	publication of Theodore Roosevelt's <i>African Game Trails</i>
1911 September	publication of Edith Wharton's <i>Ethan Frome</i>
September	publication of the N. C. Wyeth-illustrated edition of Robert Louis Stevenson's <i>Treasure Island</i> , the first work in the Scribner Illustrated Classics series
October	publication of J. M. Barrie's <i>Peter Pan and Wendy</i> (the version with Neverland and Captain Hook), illustrated by F. D. Bedford
1912 February	CS II signs contract to purchase 597-599 Fifth Avenue for new building site.
1913 March	publication of John Fox, Jr.'s <i>Heart of the Hills</i> , the #5 bestseller of 1913
May	publication of Price Collier's <i>Germany and the Germans</i> , the #2 nonfiction bestseller of 1913

Descriptive Catalogue

OF THE

PUBLICATIONS

OF

Charles Scribner & Co.



New York:
CHARLES SCRIBNER & CO.
No. 654 BROADWAY.

1868.

Cover of the firm's 1868 book catalog

Library of Congress,

No. 17866 R.

Copyright Office, Washington.

To wit: Be it remembered,

That on the 5th day of August, anno domini 1886,
Charles Scribner's Sons, of
New York, have deposited in this Office the title of a
Book, the title or description of
which is in the following words, to wit:

Little Lord Fauntleroy

By
Frances Hodgson Burnett

Frances
Charles Scribner's Sons
1886.

the right whereof they claim as Definitive
in conformity with the laws of the United States respecting Copyright.

A. D. Spofford

Librarian of Congress.

Copyright certificate for Frances Hodgson Burnett's Little Lord Fauntleroy

<i>Date</i>	<i>Event</i>
May	Charles Scribner's Sons moves to 597-599 Fifth Avenue into a building again designed by Ernest Flagg, CS II's brother-in-law.
July	Charles Scribner (CS III), having graduated from Princeton in June, joins his father and uncle in the family publishing firm.
1914	Maxwell Perkins becomes a Scribner editor.
May	Edward L. Burlingame retires; Robert Bridges takes over the editorship of <i>Scribner's Magazine</i> .
1915 September	publication of F. Hopkinson Smith's <i>Felix O'Day</i> , the #7 bestseller of 1915
1916 April	publication of Frank H. Spearman's <i>Nan of Music Mountain</i> , the #8 bestseller of 1916
May	publication of J. J. Jusserand's <i>With America of Past and Present Days</i> , winner of the 1917 Pulitzer Prize for history
December	publication of Alan Seeger's <i>Poems</i> , the #4 general nonfiction bestseller of 1917 and #10 of 1918
1917	Whitney Darrow, manager of the Princeton University Press, becomes a business manager at Scribners.
June	Scribners purchases Forbes & Co., the publisher of <i>Architecture</i> magazine; the August issue is the first bearing the Scribner imprint.
November	publication of Richard Harding Davis's <i>Adventures and Letters of Richard Harding Davis</i> , the #7 general nonfiction bestseller of 1918
1919 September	Charles Kingsley arrives in London to become Scribners' English representative, succeeding Lemuel W. Bangs.
September	publication of Theodore Roosevelt's <i>Roosevelt's Letters to His Children</i> , edited by Joseph B. Bishop, the #3 nonfiction bestseller of 1920
1920 March	publication of F. Scott Fitzgerald's first book, <i>This Side of Paradise</i>
September	publication of Edward Bok's first book, <i>The Americanization of Edward Bok</i> , winner of the 1921 Pulitzer Prize for biography, and the #3 nonfiction bestseller of 1922, the #8 of 1923, and #10 of 1924
1921 December 15	death of Lemuel W. Bangs, head of Scribners' London office from 1884 to 1919
1922 September	publication of F. Scott Fitzgerald's <i>Tales of the Jazz Age</i>
November 15	death of Edward L. Burlingame, first editor (1887-1914) of <i>Scribner's Magazine</i>

<i>Date</i>		<i>Event</i>
1923	February	publication of Arthur Train's <i>His Children's Children</i> , the #2 bestseller of 1923
	April	publication of Edward Bok's <i>A Man from Maine</i> , the #10 nonfiction bestseller of 1923
	April	publication of the first two volumes (of 5) of Sir Winston Churchill's first Scribner book, <i>The World Crisis</i>
	September	publication of Michael Idvorsky Pupin's <i>From Immigrant to Inventor</i> , winner of the 1924 Pulitzer Prize for biography
1924	May	publication of Ring Lardner's first Scribner book, <i>How to Write Short Stories (With Samples)</i>
	September	publication of Will James's first book, <i>Cowboys North and South</i>
	October	publication of the first two volumes (of 28) in the Atlantic Edition of <i>The Works of H. G. Wells</i> , which is completed in 1927
1925	January	publication of Edward Bok's <i>Twice Thirty</i> , the #7 nonfiction bestseller of 1925
	March	publication of James Boyd's first book, <i>Drums</i>
1926	April	publication of F. Scott Fitzgerald's <i>The Great Gatsby</i>
	March	publication of Volume I of Mark Sullivan's <i>Our Times</i> , the #4 nonfiction bestseller of 1926
	May	publication of Ernest Hemingway's first Scribner book, <i>The Torrents of Spring</i>
	July	publication of John Galsworthy's <i>The Silver Spoon</i> , the #6 bestseller of 1926
	September	publication of Will James's <i>Smoky, the Cowhorse</i> , winner of the 1927 Newbery Medal
	October	publication of Willard Huntington Wright's first book, <i>The Benson Murder Case</i> , published under the pseudonym of "S. S. Van Dine"
1927	October	publication of Ernest Hemingway's <i>The Sun Also Rises</i>
	June	Scribners signs contract with the American Council of Learned Societies to publish the multi-volume <i>Dictionary of American Biography</i> .
1928	September	John Carter assumes responsibility for Scribners' London rare book business.
	January	1st issue of <i>Scribner's Magazine</i> in its new format, with a cover designed by Rockwell Kent
	March	publication of Willard Huntington Wright's <i>The Greene Murder Case</i> (under pseudonym of "S. S. Van Dine"), the #4 bestseller of 1928

•VOL. I. NO. I.

JANUARY, 1887

PRICE 25 CENTS.

SCRIBNER'S MAGAZINE



PUBLISHED MONTHLY
WITH ILLUSTRATIONS

•CHARLES SCRIBNER'S SONS NEW YORK.
•F. WARNE & CO. LONDON.

Cover designed by Stanford White for the first issue of Scribner's Magazine



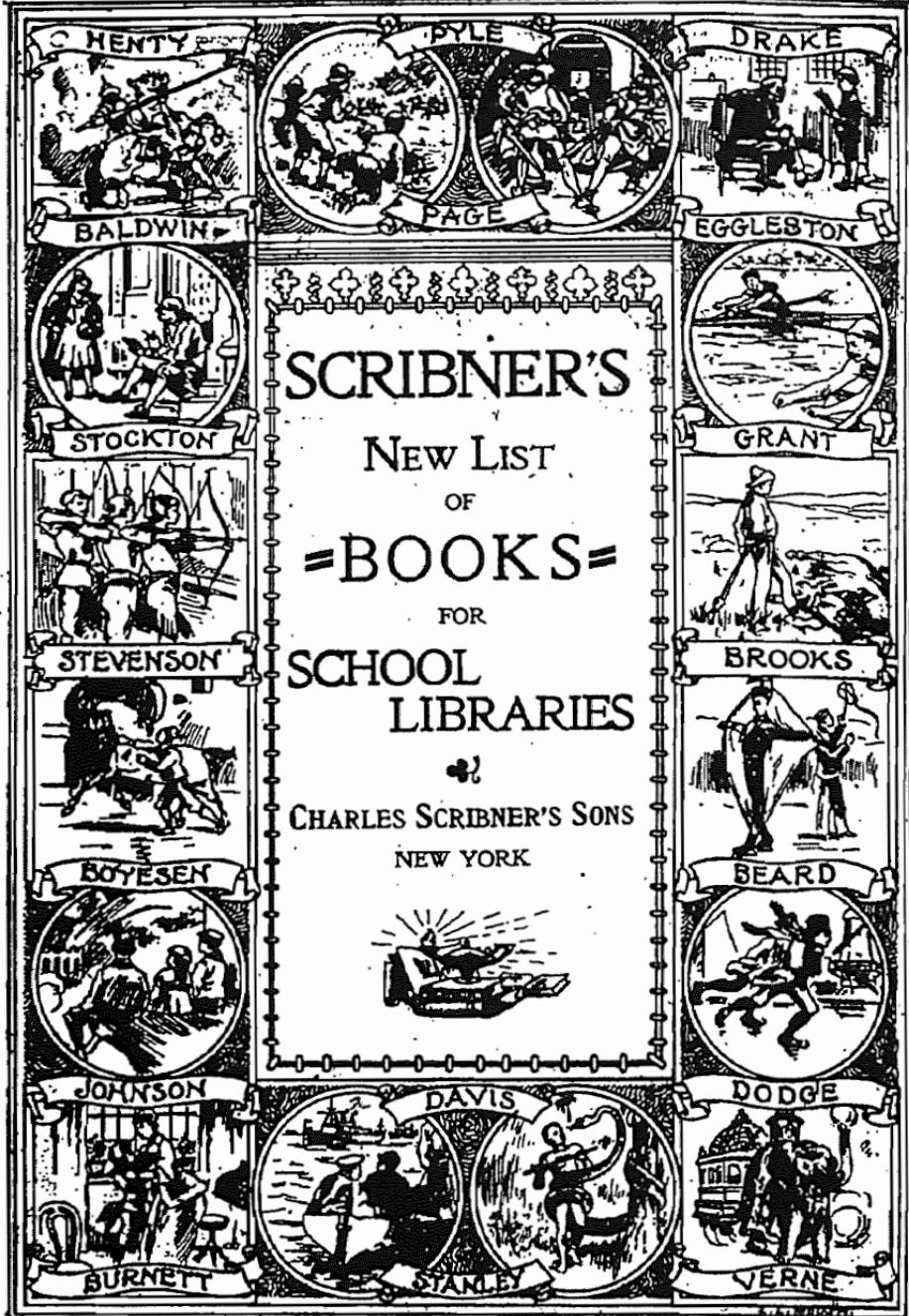
The home of Charles Scribner's Sons, 1894-1913, at 153-157 Fifth Avenue in New York City, designed by Ernest Flagg, American Beaux-Arts architect and brother-in-law of Charles Scribner (CS II)

<i>Date</i>	<i>Event</i>
July	publication of John Galsworthy's <i>Swan Song</i> , the #3 bestseller of 1928
July 22	death of W. C. Brownell, Scribner editor and literary adviser, who started with the firm in 1888
November	publication of the first volume (of 21) of the <i>Dictionary of American Biography</i> , which is completed in 1937 with the index volume, though later supplements are issued
1929 February	publication of Willard Huntington Wright's <i>The Bishop Murder Case</i> (under pseudonym of "S. S. Van Dine"), the #4 bestseller of 1929
September	publication of Ernest Hemingway's <i>A Farewell to Arms</i>
October	publication of the first two volumes (of 18) in the Peter Pan Edition of <i>The Works of J. M. Barrie</i> , which is completed in 1941
October	publication of Thomas Wolfe's first book, <i>Look Homeward, Angel</i>
November	publication of Conrad Aiken's <i>Selected Poems</i> , winner of the 1930 Pulitzer Prize for poetry
1930 February	Robert Bridges retires as editor of <i>Scribner's Magazine</i> to become a literary adviser to the firm. Associate editor, Alfred S. Dashiell, becomes "managing editor" (new title) of the magazine.
April	<i>Scribner's Magazine</i> announces in this issue the offer of a prize of \$5,000 for the best short story (between 15,000 and 35,000 words) submitted by an American author by Sept. 20th—won by John Peale Bishop's "Many Thousands Gone."
April 19	death of Charles Scribner (CS II)
August	publication of Will James's <i>Lone Cowboy</i> , the #5 nonfiction bestseller of 1930
September	Scribners' London office, having outgrown its quarters in Regent Street, moves to 23 Bedford Square, the new publishing center of the city, a block or two from the British Museum.
September	publication of Bernadotte E. Schmitt's <i>The Coming of War, 1914</i> (2 vols.), winner of the 1931 Pulitzer Prize for history
1931 September	publication of Caroline Gordon's first book, <i>Penhally</i>
November	publication of John Galsworthy's <i>Maid in Waiting</i> , the #10 bestseller of 1931
1932 January	1st issue of <i>Scribner's Magazine</i> in its new, larger format
February	publication of Clarence Darrow's <i>The Story of My Life</i> , the #9 nonfiction bestseller of 1932

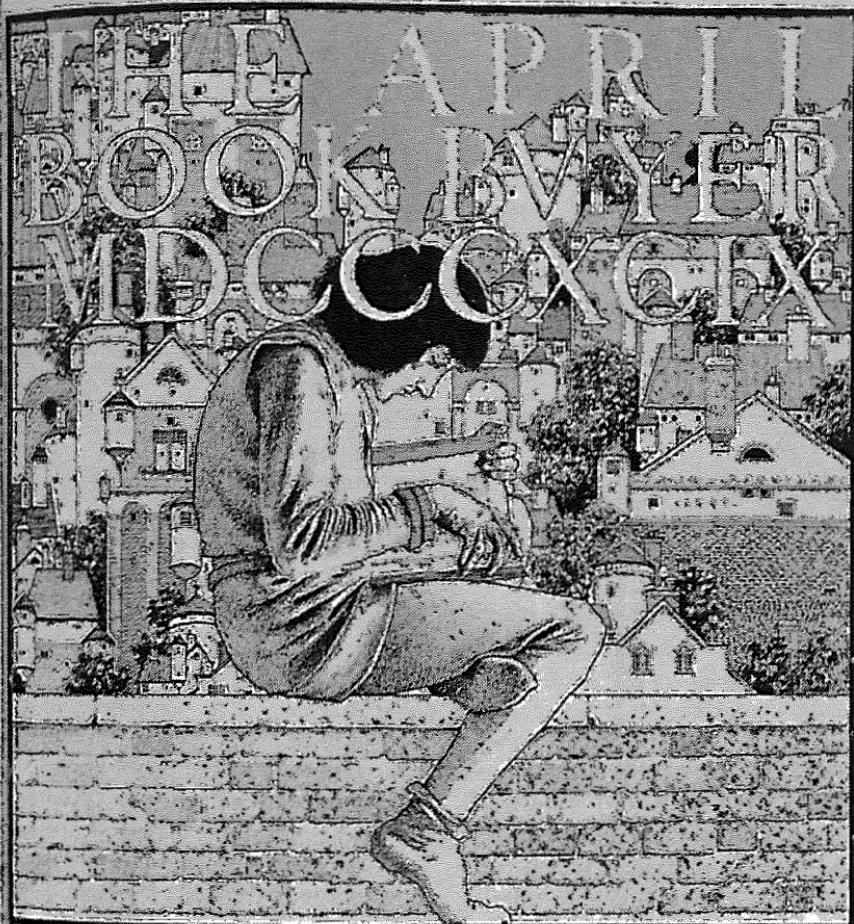
<i>Date</i>	<i>Event</i>
March	publication of Marcia Davenport's first book, <i>Mozart</i>
March	publication of Allen Tate's first Scribner book, <i>Poems: 1928-1931</i>
July 3	death of Arthur Hawley Scribner
September	publication of Volume I of James Truslow Adams's <i>The March of Democracy</i> , the #7 nonfiction bestseller of 1932
September	CS III is elected president of Scribners.
December	publication of Reinhold Niebuhr's first Scribner book, <i>Moral Man and Immoral Society: A Study in Ethics and Politics</i>
1933	March publication of Marjorie Kinnan Rawlings's first book, <i>South Moon Under</i>
	March publication of Volume II of James Truslow Adams's <i>The March of Democracy</i> , the #10 nonfiction bestseller of 1933
	October publication of John Galsworthy's <i>One More River</i> , the #5 bestseller of 1933
1934	Alice Dalglish, a popular author of children's books and a former elementary school teacher, becomes the firm's children's books editor, a position she will hold till her retirement in 1960.
	January publication of Peter Fleming's <i>Brazilian Adventure</i> , the #7 nonfiction bestseller of 1934
	April publication of F. Scott Fitzgerald's <i>Tender Is the Night</i>
	July publication of Stark Young's <i>So Red the Rose</i> , the #3 bestseller of 1934
	October publication of the first two volumes (of 4) of Douglas Southall Freeman's <i>R. E. Lee: A Biography</i> , the #9 nonfiction bestseller of 1935 and winner of the 1935 Pulitzer Prize for biography
	November publication of the first two volumes (of 12) in the Wilderness Edition of the <i>The Complete Plays of Eugene O'Neill</i> , which is completed in 1935
1935	March David A. Randall becomes manager of Scribners' Rare Book Department.
	March publication of Thomas Wolfe's <i>Of Time and the River</i> , the #3 bestseller of 1935
	September publication of Robert Briffault's <i>Europa</i> , the #10 bestseller of 1935
1936	February publication of George Santayana's <i>The Last Puritan</i> , the #2 bestseller of 1936 (behind <i>Gone With the Wind</i>)

<i>Date</i>	<i>Event</i>
April	publication of Robert E. Sherwood's <i>Idiot's Delight</i> , winner of the 1936 Pulitzer Prize for drama
May	<i>Architecture</i> magazine's last issue. Merging with <i>American Architect</i> , it forms <i>American Architect and Architecture</i> , published by Hearst Magazines, beginning with the June issue.
October	Harlan D. Logan, a former Rhodes Scholar and New York University professor, takes over the editorship of <i>Scribner's Magazine</i> ; retiring editor, Alfred S. Dashiell, moves to the <i>Reader's Digest</i> .
October	1st issue of <i>Scribner's Magazine</i> in its new format, with cover designed by Thomas Cleland
November	publication of Paul Tillich's first Scribner book, <i>The Interpretation of History</i> , translated by N. A. Rasetzki and Elsa L. Talmey
December	Scribners announces its plan for the <i>Dictionary of American History</i> , with James Truslow Adams, historian, as editor-in-chief.
1938 January	Harlan Logan Associates, Inc., publishes <i>Scribner's Magazine</i> , having acquired the rights from Scribners, which still retains an interest.
April	publication of Marjorie Kinnan Rawlings's <i>The Yearling</i> , the #1 bestseller of 1938 and #7 of 1939, and winner of the 1939 Pulitzer Prize for fiction
September	publication <i>Dynasty of Death</i> , the first book of "Taylor Caldwell," the pseudonym of Janet M. Reback
1939 February	publication of Robert E. Sherwood's <i>Abe Lincoln in Illinois</i> , winner of the 1939 Pulitzer Prize for drama
February	publication of the first volume (of 8) in the Hampstead Edition of <i>The Poetical Works and Other Writings of John Keats</i> , which is completed in October
March	CS III is appointed sponsor for the book and magazine publishing field of advance tickets to the New York World's Fair, one of 60 leaders representing their business and professional fields.
May	<i>Scribner's Magazine</i> suspends publication with this issue.
September 22	death of Joseph Hawley Chapin, art editor of Scribners (1897-1936)
November	<i>Scribner's Magazine</i> merges into the <i>Commentator</i> , becoming <i>Scribner's Commentator</i> .

<i>Date</i>	<i>Event</i>
1940	June As World War II begins, Charles Kingsley returns to the States, leaving John Carter in charge of Scribners' London office.
	September publication of the first five volumes (of 6) of the <i>Dictionary of American History</i> , which is completed with the index volume later that year
	October publication of Robert E. Sherwood's <i>There Shall Be No Night</i> , winner of the 1941 Pulitzer Prize for drama
	October publication of Allan Nevins's first Scribner book, <i>John D. Rockefeller: The Heroic Age of American Enterprise</i> (2 vols.)
	October publication of Ernest Hemingway's <i>For Whom the Bell Tolls</i> , the #4 bestseller of 1940 and #5 of 1941
1942	March publication of Marjorie Kinnan Rawlings's <i>Cross Creek</i> , the #4 nonfiction bestseller of 1942
	August The Scribner Bookstore in New York City takes over the trademark and business of Technical Books of America.
	October publication of Marcia Davenport's <i>The Valley of Decision</i> , the #2 bestseller of 1943
1943	May publication of the <i>Atlas of American History</i> , prepared by 64 well-known historians, with James Truslow Adams as editor-in-chief
1944	November Scribners becomes part owner of the reprint publishing house of Grosset & Dunlap—with Random House, Harper & Brothers, Little, Brown, and the Book-of-the-Month Club.
1945	January In connection with the firm's 100th anniversary, Scribners offers a \$10,000 prize for "the most important and interesting book-length manuscript on any phase of American history from the discovery of America to the present day," submitted between 1 October 1945 and 1 February 1946—won by Allan Nevins's <i>Ordeal of the Union</i> .
1946	April publication of Taylor Caldwell's <i>This Side of Innocence</i> , the #2 bestseller of 1946
	April publication of Victor Kravchenko's <i>I Chose Freedom</i> , the #7 nonfiction bestseller of 1946
	August CS III appoints Burroughs Mitchell, a former associate editor and manuscript reader for the Macmillan Company, to the editorial staff.
	September Norman H. Snow, editor-in-chief of <i>Triangle Books</i> , succeeds Whitney Darrow as director of the trade department; Darrow becomes executive vice-president of the firm.



Scribners' children's catalog for 1895-1896 that was directed to schools



CHARLES SCRIBNER'S SONS
153-157 FIFTH AVENUE, NEW YORK.

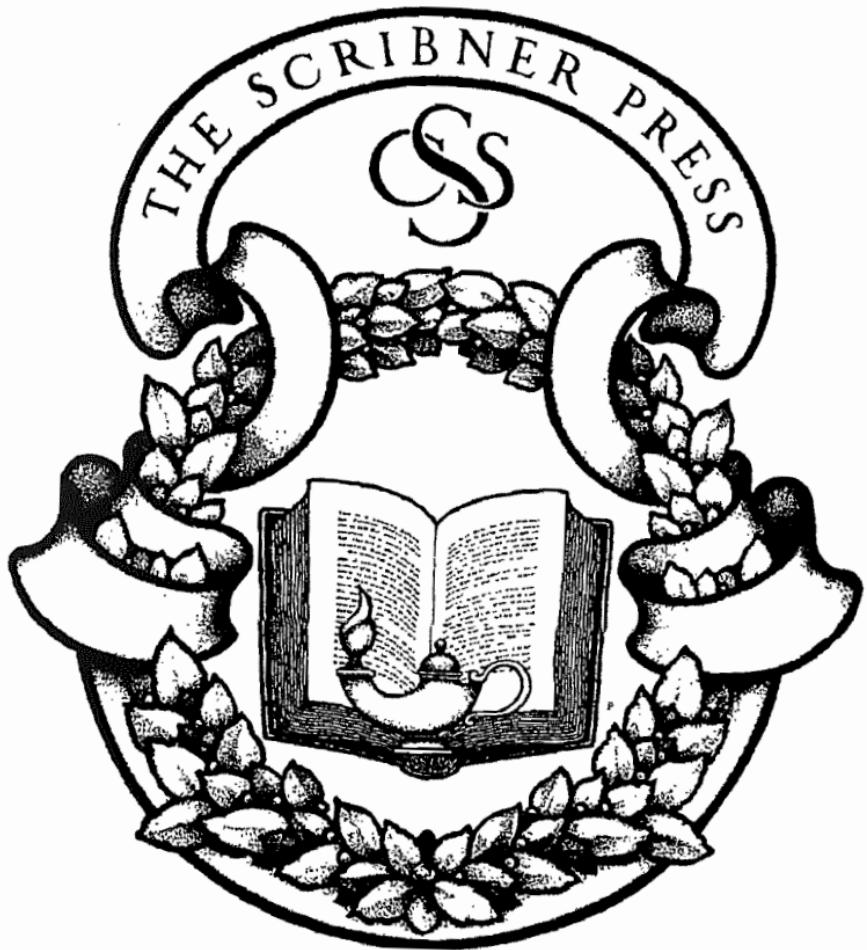
VOLUME XVIII NUMBER 3.

ANNUAL SUBSCRIPTION \$1.50

Cover of the April 1899 issue of The Book Buyer, designed by Maxfield Parrish

<i>Date</i>	<i>Event</i>
October	Charles Scribner, Jr. (CS IV), a graduate of Princeton (Class of 1943) and a cryptanalyst in the navy during World War II, joins the firm, succeeding William C. Weber as director of advertising and publicity.
October	publication of <i>Of Making Many Books: A Hundred Years of Reading, Writing and Publishing</i> , the centennial "history" of the firm by Roger Burlingame
November	The \$10,000 Scribner Prize in American History, given in connection with the firm's 100th anniversary, is awarded to Allan Nevins for his forthcoming work <i>Ordeal of the Union</i> .
1947	June 17 death of Scribners' legendary editor, Maxwell Perkins
	September Harry Brague comes to Scribners from Dodd, Mead as an editor.
October	publication of Robert A. Heinlein's first book, <i>Rocket Ship Galileo</i>
October	publication of Marcia Davenport's <i>East Side, West Side</i> , the #9 bestseller of 1947
1948	February publication of Alan Paton's first Scribner book, <i>Cry, The Beloved Country: A Story of Comfort in Desolation</i>
October	publication of Peter Viereck's <i>Terror and Decorum: Poems, 1940-1948</i> , winner of the 1949 Pulitzer Prize for poetry
October	publication of the first two volumes (of 7, completed in 1957) of Douglas Southall Freeman's <i>George Washington, A Biography</i> , winner of the 1958 Pulitzer Prize for biography
1949	February publication of the first three titles in the Twentieth Century Library series on "the great thinkers of modern times and their influence," edited by Hiram Haydn
March	publication of Leo Politi's <i>Song of the Swallows</i> , winner of the 1950 Caldecott Medal
August	publication of <i>George Washington</i> by Genevieve Foster, the first title in the Initial Biographies series for children aged 8-12
1950	March publication of Katherine Milhous's <i>Egg Tree</i> , winner of the 1951 Caldecott Medal
September	publication of Ernest Hemingway's <i>Across the River Into the Trees</i> , the #3 bestseller of 1950
1951	February Scribners' Rare Book Dept. acquires the presumably "lost," Shuckburgh copy of the Gutenberg Bible.
February	publication of James Jones's first book, <i>From Here to Eternity</i> , the #1 bestseller of 1951 and #5 of 1953 (in its movie edition), and winner of the 1951 National Book Award for fiction

<i>Date</i>	<i>Event</i>
February	publication of the the World Edition of Hans Christian Andersen's <i>Fairy Tales</i> , edited by Svend Larsen, translated from the original Danish text by E. P. Keigwin, with illustrations reproduced from the originals of Vilhelm Pedersen
May	publication of Cardinal Spellman's <i>The Foundling</i> , the #9 bestseller of 1951
1952 February 11	death of Charles Scribner (CS III)
March	publication of Paul Hyde Bonner's first book, <i>S.P.Q.R.</i>
April	CS IV is elected president of Scribners.
August	publication of Kurt Vonnegut's first book, <i>Player Piano</i>
September	publication of Ernest Hemingway's <i>The Old Man and the Sea</i> , the #7 bestseller of 1952 and winner of the 1953 Pulitzer Prize for fiction
1953 June	The three Scribner Bookstore windows are redesigned "to take the curse off the cathedral-like atmosphere of the store": new eggcrate lighting, reduced height, and yellow three-panel pegboards.
July	publication of <i>The Scribner Treasury</i> , a collection of 22 popular works of fiction originally published by Scribners (1881-1932)
September	publication of Charles A. Lindbergh's <i>The Spirit of St. Louis</i> , winner of the 1954 Pulitzer Prize for biography
November	Charles Scribner's Sons, Ltd. (London), discontinues operations as an editorial and rare book purchasing agency for Scribners (New York).
1954 January	publication of Morton Thompson's <i>Not As a Stranger</i> , the #1 bestseller of 1954 and #7 of 1955
September	publication of <i>Poets of Today I</i> , the first volume in an experimental new series edited by Scribner editor and poet John Hall Wheelock, presenting three complete books of poems by promising American poets in each volume
October	publication of Marcia Brown's illustrated translation of <i>Cinderella; Or, The Little Glass Slipper</i> by Charles Perrault, winner of the 1955 Caldecott Medal
November	publication of the first three titles in the Gallery of Masterpieces series of art books: <i>Giotto</i> , <i>Fra Angelico</i> , and <i>Rembrandt</i>
1955 April	Scribners announces its decision to discontinue the operation of the Scribner Press.



Design for the Scribner Press seal created by Maxfield Parrish in 1902



The landmark Scribner building at 597-599 Fifth Avenue, designed by Ernest Flagg, occupied by Scribners from 1913 till 1984

<i>Date</i>	<i>Event</i>
May	Scribners opens its new billing and shipping center in 50,000 square feet of leased space in Belleville, N.J.
July	The Scribner Building at 311-319 West 43rd St. is sold.
Fall	The Scribner Bookstore is thoroughly renovated in September and October, including the addition of a Scribner Young Readers' Bookshop, an expanded stationery dept., and the removal of the back walls of the Fifth Avenue display windows.
September	Scribners reissues the 26 titles in the Scribner Illustrated Classics series in newly-designed, full-color book jackets.
1956 February	Whitney Darrow retires after nearly forty years with the firm, most recently as a director.
1957 December	CS IV is elected president of the Princeton University Press.
1958 September	publication of <i>Short Story I</i> , the first volume in a new series devoted to the short fiction of new American writers
1960 January	publication of Marcia Davenport's <i>The Constant Image</i> , the #6 bestseller of 1960
February	Scribners moves its warehouse and shipping facilities to the Book Warehouse, Inc., in Totowa, N.J., a modern warehouse and distribution center owned by the company and the Scribner family.
February	First 21 titles in the Scribner Library (paperbacks) are published. Title #1 (<i>i.e.</i> , SL 1) is F. Scott Fitzgerald's <i>The Great Gatsby</i> .
November	Bobbs-Merrill acquires the elementary school publications of Scribners.
1961 October	publication of Marcia Brown's <i>Once a Mouse....: A Fable Cut in Wood</i> , winner of the 1962 Caldecott Medal
1962 February	The Scribner Building at 597 Fifth Avenue is classified as a "Landmark of New York" by the New York Community Trust.
April	publication of Robert Creeley's first Scribner book, <i>For Love: Poems 1950-1960</i>
1963 December	Scribners establishes a new science book dept. under the direction of Kenneth Heuer.
1964 March	Scribners establishes a new reference book dept. under the direction of Jacek M. Galazka, incorporating its subscription dept.
May	posthumous publication of Ernest Hemingway's <i>A Moveable Feast</i> , the #8 nonfiction bestseller of 1964

<i>Date</i>	<i>Event</i>
	June
1965	February
	Scribners establishes a new trade history book dept. under the direction of Joseph G. E. Hopkins.
1966	May
	Scribners announces its plan to publish the <i>Dictionary of Scientific Biography</i> in cooperation with the American Council of Learned Societies—Charles Coulston Gillispie, professor of history of science at Princeton University, to serve as editor-in-chief.
	July
1967	January
	CS IV is elected president of the American Book Publishers Council.
	publication of P. D. James's first Scribner book, <i>Cover Her Face</i>
1967	April
	By deed of gift of selected authors' correspondence, Scribners establishes its archives at Princeton University, making it available for research. The official presentation ceremony is held at Princeton on March 30th.
1968	March 22
	April
	death of Harry Brague, senior editor and vice-president of Scribners
	publication of the first titles in the Lyceum Editions series, an expansion of the Scribner Library paperbacks, including works in religion, science, history, and literary criticism
	July
	Scribners forms an Education Division, which will include the firm's college and school depts., to promote and sell the Scribner Library paperback series.
	October
1969	January
	publication of René Dubos's <i>So Human an Animal</i> , winner of the 1969 Pulitzer Prize for nonfiction
	June
	Scribners acquires the assets of the Coleman-Ross Company, Inc., a music publisher.
1970	July
	publication of the first two volumes (of 16) of the <i>Dictionary of Scientific Biography</i> , which is completed in 1980 with the index volume, though later supplements are issued
	August
	Scribners incorporates its bookstore, formerly a department of the firm, as a separate company under the name of "Scribner Book Stores, Inc."
	September
	publication of the first three titles in the Portfolios in Natural History series

<i>Date</i>	<i>Event</i>
1971	September posthumous publication of Ernest Hemingway's <i>Islands in the Stream</i> , the #3 bestseller of 1970
	October publication of Loren Eiseley's first Scribner book, <i>The Invisible Pyramid</i>
	spring Scribner Book Stores, Inc., opens its first branch bookstore, at the invitation of Colonial Williamsburg, Virginia, in the town's Merchant Square.
1973	June publication of Paul E. Erdman's <i>The Billion Dollar Sure Thing</i> , the #9 bestseller of 1973
	June publication of the first four volumes (of 5) of the <i>Dictionary of the History of Ideas</i> , edited by Philip P. Wiener, which is completed with the index volume in 1974
1974	July Scribner Book Stores, Inc., opens a branch bookstore in Denver, Colorado.
	September publication of <i>American Writers</i> (4 vols.), edited by Leonard Unger, though later supplements are issued
1975	January Scribners announces the appointment of Jacques Barzun, former provost of Columbia University and professor of modern cultural history, as literary consultant to the firm.
	June Charles Scribner III (CS V), a graduate of Princeton (B.A., 1973; M.F.A., 1975; PhD., 1977), joins the family publishing firm.
1976	May CS IV wins the first Curtis G. Benjamin Award for Creative Publishing, given by the Association of American Publishers.
	September publication of <i>What the Forest Tells Me: The 1977 Sierra Club Calendar and Almanac for Young People</i> , the first joint publication by Scribners and Sierra Club Books
1977	February publication of <i>The Scribner-Bantam English Dictionary</i> , the firm's first and only English dictionary
1978	July Charles Scribner's Sons and Atheneum Publishers announce plans to merge early in the fall, each firm operating as a separate division in the new company, The Scribner Book Companies, while preserving its independent imprint. CS IV will be chairman, Alfred Knopf, Jr., vice-chairman, and Franklin L. Rodgers, president.
1979	January publication of the first two volumes (of 8) of <i>British Writers</i> , edited by Ian Scott-Kilvert, which is completed with the index volume in 1984, though later supplements are issued
	September publication of Joan W. Blos's <i>A Gathering of Days: A New England Girl's Journal, 1830-32</i> , winner of the 1980 Newbery Medal

<i>Date</i>	<i>Event</i>
1981 February	publication of <i>Ernest Hemingway: Selected Letters, 1917-1961</i> , edited by Carlos Baker
March	Scribners offers two new literary prizes—the Maxwell Perkins Prize of \$10,000 for a first novel about the American experience and the Scribner Crime Novel Award of \$7,500 for a first mystery—with a deadline of September 30th. Winners are Margaret Mitchell Dukore for <i>A Novel Called Heritage</i> and Carol Clemeau for <i>The Ariadne Clue</i> .
November	CS V is named head of the firm's new paperback division.
1982 January	Rawson, Wade Publishers, Inc., joins the Scribner Book Companies as a new division, Rawson Associates, with Kenneth Rawson as president.
March	The New York City Landmarks Preservation Committee designates the Scribner Building at 597 Fifth Avenue as a city landmark.
March	publication of <i>Science Fiction Writers</i> , edited by E. F. Bleiler
May	publication of Marcia Brown's illustrated translation of <i>Shadow</i> by Blaise Cendrars, winner of the 1983 Caldecott Medal
September	publication of <i>Ancient Writers: Greece and Rome</i> (2 vols.), edited by T. James Luce
November	publication of the first volume (of 13) of the <i>Dictionary of the Middle Ages</i> , edited by Joseph R. Strayer, which is completed with the index volume in 1989
November	Leisure Press, a publisher of sports, recreation, and physical fitness titles, becomes a division, Leisure Publications, of the Scribner Book Companies.
1983 March	Franklin L. Rodgers leaves Scribners to assume presidency of Warner Publishing Services; CS IV becomes acting president of the Scribner Book Companies.
May	Jacek M. Galazka becomes president of Charles Scribner's Sons.
May	CS V becomes executive vice-president and secretary of the Scribner Book Companies.
July	Allen M. Rabinowitz becomes treasurer of the Scribner Book Companies, and president, later, during merger negotiations with Macmillan, Inc.
November	publication of the first two volumes (of 14) of <i>European Writers</i> , edited by George Stade, which is completed with the index volume in 1991



Scribner editor Maxwell Perkins with Ernest Hemingway in Key West, Florida, 1935

Dear Max: —

The feeling for the boy's book, the particular thing I want to say, came to me. It will not be a story for boys, though some of them might enjoy it. It will be a story about a boy — a brief and tragic idyll of boyhood. I think it cannot help but be very beautiful.
It would be a long story — say, 50,000 words.

The first page of Marjorie Kinnan Rawlings's letter [1935] to her editor, Maxwell Perkins, describing her inspiration for *The Yearling*

<i>Date</i>	<i>Event</i>
1984	May The Scribner Book Companies merge with Macmillan, Inc., becoming an independent subsidiary while continuing the imprints of Charles Scribner's Sons, Atheneum, and Rawson Associates.
	August The Scribner family completes the sale of the Scribner Building at 597 Fifth Avenue to the Cohen family, owners of the Duane Reade Corporation.
	November CS V becomes a vice-president of the Macmillan Publishing Company.
	December Rizzoli International Bookstores buys Scribner Book Stores, Inc.
1985	March Mildred Marmur becomes president and publisher of the Charles Scribner's Sons adult trade books division under Macmillan.
	April publication of <i>Supernatural Fiction Writers</i> (2 vols.), edited by E. F. Bleiler
	June posthumous publication of Ernest Hemingway's <i>The Dangerous Summer</i>
	October publication of <i>William Shakespeare: His World, His Work, His Influence</i> (3 vols.) edited by John F. Andrews
1986	March publication of Barry Lopez's <i>Arctic Dreams</i> , winner of the 1986 Pulitzer Prize for nonfiction
	May posthumous publication of Ernest Hemingway's <i>The Garden of Eden</i>
1987	July CS IV retires as chairman of the Scribner Book Companies.
	October publication of <i>Writers for Children</i> , edited by Jane M. Bingham
	December publication of the Finca Vigía Edition of <i>The Complete Short Stories of Ernest Hemingway</i>
1988	April Robert Stewart is appointed publisher of Charles Scribner's Sons adult trade books; he also retains the title of editor-in-chief.
	October publication of Annie Proulx's first Scribner book, <i>Heart Songs and Other Stories</i>
	November Robert Maxwell's Maxwell Communication Corporation acquires Macmillan, Inc.
1989	January The Scribner Bookstore, a literary landmark since 1913 at 597 Fifth Avenue, closes.
	January Barnes & Noble acquires Scribner Book Stores, Inc., from Rizzoli International Bookstores.

<i>Date</i>	<i>Event</i>
June	Karen Day becomes publisher of Charles Scribner's Sons Reference Books, the first woman to head that division.
July	publication of <i>Latin American Writers</i> (3 vols.), edited by Carlos A. Solé
1990 January	Barbara Grossman becomes publisher of Charles Scribner's Sons adult trade books.
1991 January	publication of Charles Scribner, Jr.'s (CS IV's) <i>In the Company of Writers: A Life in Publishing</i>
March	publication of <i>African American Writers</i> , edited by Valerie Smith, A. Walton Litz, and Lea Baechler
March	publication of <i>Modern American Women Writers</i> , edited by Elaine Showalter, A. Walton Litz, and Lea Baechler
1993 April	publication of Annie Proulx's <i>The Shipping News</i> , winner of the 1994 Pulitzer Prize for fiction
June	publication of Charles Scribner, Jr.'s (CS IV's) <i>In the Web of Ideas: The Education of a Publisher</i>
1994 February	Paramount Communications, Inc., completes its acquisition of the Macmillan Publishing Company from the bankrupt Maxwell Communication Corporation.
March	Viacom, Inc., wins takeover war for Paramount Communications, Inc.
May	Viacom revives the name of "Simon & Schuster" for its worldwide publishing operations.
June	Susan Moldow becomes publisher of "Scribner" (new name without "s") adult trade books under Simon & Schuster.
1995 February	Scribner Paperback Fiction, an independent series for classics and contemporary fiction, is launched with five titles.
October	publication of the <i>Encyclopedia of the Vietnam War</i> , edited by Stanley I. Kutler
November 11	death of Charles Scribner, Jr. (CS IV)
1996 May	publication of <i>Lost Laysen</i> , the recently discovered romantic novella written by Margaret Mitchell, author of <i>Gone With the Wind</i> (Macmillan, 1936, which became a Scribner imprint in 1994), when she was sixteen
October	"The Company of Writers: Charles Scribner's Sons, 1846-1996," an exhibition honoring the firm's sesquicentennial, opens at Princeton University Library.

CHARLES SCRIBNER'S SONS



PUBLISHERS

597 FIFTH AVENUE NEW YORK, N.Y. 10017

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