

*Atomic Energy for
Military Purposes:
The Official Report
on the Development
of the Atomic Bomb
under the Auspices
of the United States
Government,
1940–1945*

Henry De Wolf Smyth

On the eve of the dramatic climax of the Manhattan Project—the secret American program to create a nuclear weapon during World War II—the project’s managers asked Henry De Wolf Smyth, Princeton physicist and a key staff member of the project, to draft a report about its activities. Smyth completed the report in the summer of 1945, and, after some debate within the government, President Truman ordered its public release, in a censored version. On August 11, 1945, five days after the Allies dropped the first nuclear bomb on Japan, the report was made public.

Datus Smith, then director of the Press, approached Smyth about publishing the report as a book, and Smyth accepted the offer. The book was many things at once: a primer on nuclear physics and the history of radioactivity; a chronicle of the efforts to break down the atom by bombardment; a summation of the organization of the high-powered research team; and an account of how the project achieved its goal of producing a nuclear weapon in just three years.

Despite wartime shortages of paper and staff, the Press published the book within three weeks of receipt of the manuscript, and it quickly became a best-seller. Public interest in the report was so great—with articles and reviews appearing in such periodicals as the *New York Times*, the *Nation*, the *New Republic*, and the *New Yorker*—that the first printing of sixty thousand copies sold out on the day of publication.

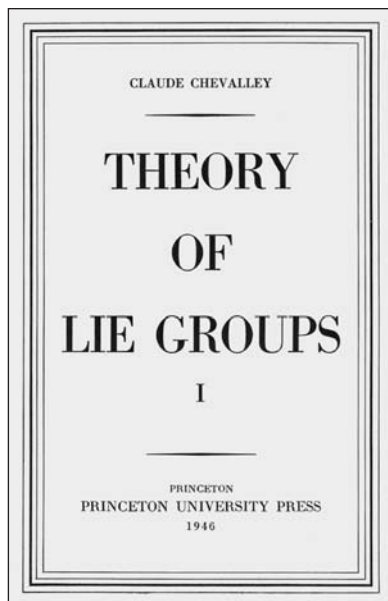
1946 *Theory of Lie Groups*

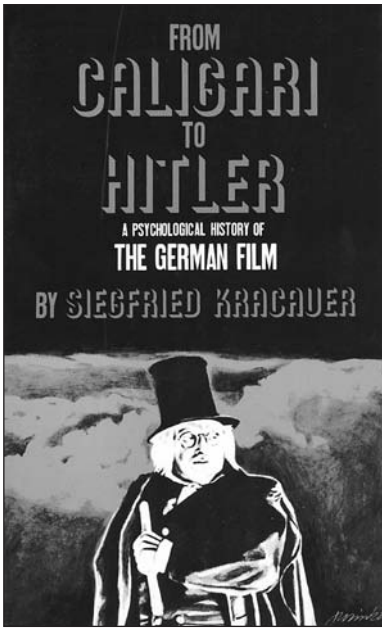
Claude Chevalley

French mathematician Claude Chevalley had a major influence on the development of several areas of mathematics, but his most important contribution is his work on group theory. In *Theory of Lie Groups*, Chevalley further developed the ideas that Hermann Weyl presented in *The Classical Groups* (see p. 6) by formalizing the interrelation

of algebra and geometry. Lie groups are important in mathematical analysis, physics, and geometry because they describe the symmetry of analytical structures. The work was initially planned as a two-volume set, but the author never completed the second volume, though he published on the topic in a series of journal papers.

Theory of Lie Groups was originally published in the Princeton Mathematical Series in 1946; it was republished in the Princeton Landmarks in Mathematics series in 1999. Owing to the ongoing importance of Lie groups in mathematics and theoretical physics, the book, currently in its sixteenth printing, remains important for researchers in both fields.





*From Caligari to
Hitler: A Psycho-
logical History of
the German Film*

1947

Siegfried Kracauer

In *From Caligari to Hitler*, Siegfried Kracauer—the German-born writer and film critic who shared many ideas and interests with his friend Walter Benjamin—made a startling (and still controversial) claim: films as a popular art provide insight into the unconscious

motivations and fantasies of a nation. In films of the 1920s such as *The Cabinet of Dr. Caligari*, *M*, *Metropolis*, and *The Blue Angel*, he traced recurring visual and narrative tropes that expressed, he argued, a fear of chaos and a desire for order, even at the price of authoritarian rule. The book has become an undisputed classic of film historiography, laying the foundations for the serious study of film.

Kracauer was an important film critic in Weimar Germany. A Jew, he escaped the rise of Nazism, fleeing to Paris in 1933. Later, in anguish after Benjamin's suicide, he made his way to New York, where he remained until his death in 1966. He wrote *From Caligari to Hitler* while working as a "special assistant" to the curator of the Museum of Modern Art's film division. He was also on the editorial board of Bollingen Series. Despite many critiques of its attempt to link movies to historical outcomes, *From Caligari to Hitler* remains Kracauer's best-known and most influential book, and a seminal work in the study of film. Princeton published a revised edition of his *Theory of Film: The Redemption of Physical Reality* in 1997.

1947 *The Coming of the
French Revolution*

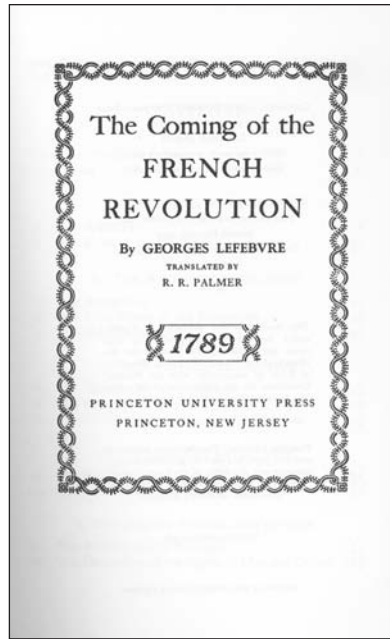
Georges Lefebvre

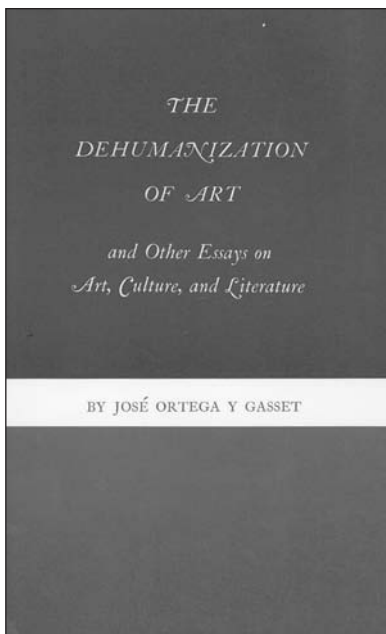
Translated from the French

In 1939, in observation of the 150th anniversary of the French Revolution, and on the eve of the Second World War, the great French historian Georges Lefebvre published this classic study of the beginnings of the French Revolution, from the summer of 1788 to October 1789. Lefebvre's

signature contribution was writing history “from below”—a Marxist approach—and his particular specialty was the French Revolution as viewed from the experiences of the peasantry. Placing the “common people” at the center of his analysis, Lefebvre emphasized the class struggles within France and the significant role they played in the coming of the Revolution. With the beginning of World War II and the rise of the Vichy government in France, however, Lefebvre's book was suppressed and burned as a piece of blasphemous and revolutionary literature.

R. R. Palmer, himself a distinguished historian of the French Revolution (see p. 9), translated the book into English, earning it widespread readership and recognition in the Anglo-American world. Although recent historians have reinterpreted the Revolution and disputed Lefebvre's conclusions, *The Coming of the French Revolution* remains essential reading for anyone interested in the origins of this great turning point in the formation of the modern world. More important, as Palmer pointed out, studying the origins of the French Revolution broadens contemporary understanding of democracy, dictatorship, and revolution.





*The Dehumanization
of Art, and Notes on
the Novel* 1948

José Ortega y Gasset

Translated from the Spanish

No work of Spanish philosopher and essayist José Ortega y Gasset has been more frequently cited, admired, or criticized than his defense of modernism, “The Dehumanization of Art.” In the essay, originally published in Spanish in 1925,

Ortega grappled philosophically with the newness of nonrepresentational art and sought to make it more understandable to a public confused by it. Many embraced the essay as a manifesto extolling the virtues of vanguard artists and promoting their efforts to abandon the realism and the romanticism of the nineteenth century.

The “dehumanization” of the title, which was meant descriptively rather than pejoratively, referred most literally to the absence of human forms in nonrepresentational art, but also to its insistent unpopularity, its indifference to the past, and its iconoclasm. Ortega championed what he saw as a new cultural politics with the goal of a total transformation of society.

Ortega was an immensely gifted writer in the best belletristic tradition. His work has been compared to an iceberg because it hides the critical mass of its erudition beneath the surface, and because it is deceptive, appearing to be more spontaneous and informal than it really is.

Princeton published the first English translation of the essay paired with another entitled “Notes on the Novel.” Three essays were later added to make an expanded edition, published in 1968, under the title *The Dehumanization of Art and Other Essays on Art, Culture, and Literature*.

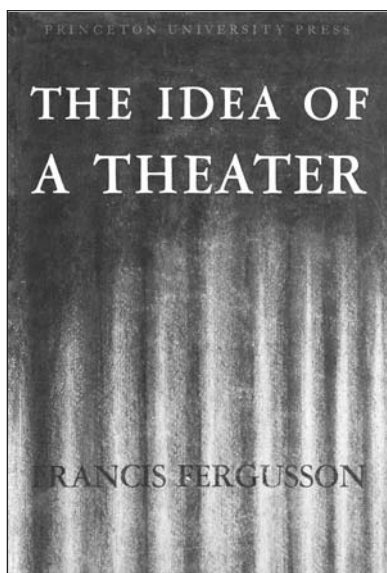
1949 *The Idea of a Theater:
A Study of Ten Plays*

Francis Fergusson

Former U.S. poet laureate Robert Pinsky has called Francis Fergusson “one of the few truly great American critics of the [twentieth] century.” A renowned classical scholar, translator, and critic, Fergusson had the rare critical gift of being able to combine a sense of the past with penetrating con-

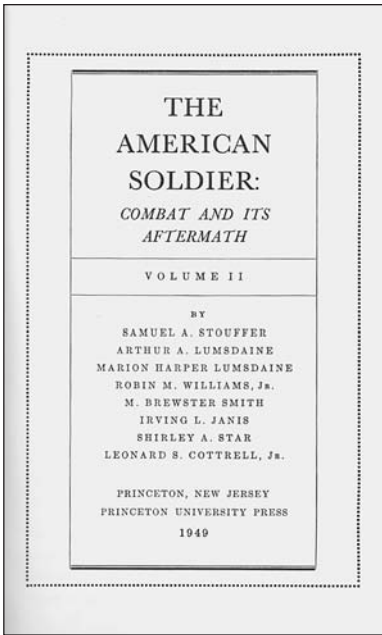
temporary insight. In the 1920s Fergusson had theatrical training and worked as an assistant to Richard Boleslavsky, the Russian actor and teacher who introduced Americans to the Stanislavskian method of acting. Fergusson began his teaching career at Bennington College—where Martha Graham was his colleague.

All these experiences influenced his enduring study *The Idea of a Theater*, in which Fergusson developed an original approach to the phenomenon of theater. He looked closely at just ten plays—from Sophocles’ *Oedipus Rex* to T. S. Eliot’s then-contemporary *Murder in the Cathedral* (1938)—in order to develop a historical continuum that captured the changing perspective of dramatic art. He saw in theater what many literary critics could not: that drama cannot be reduced to the literary. Applying concepts from classical anthropology, he linked the study of ritual to the study of drama. His perspective exercised great influence over later scholarship on the theater, especially in Shakespeare studies. The book was and continues to be an excellent theoretical and analytical guide to understanding dramatic form and dramatic ideas.



*The American
Soldier: Combat and
Its Aftermath*

Samuel A. Stouffer,
Arthur A. Lumsdaine,
Marion Harper
Lumsdaine, Robin M.
Williams, Jr.,
M. Brewster Smith,
Irving L. Janis,
Shirley A. Star, and
Leonard S. Cottrell, Jr.



*The American Soldier:
Combat and Its After-*

math was the first comprehensive study ever undertaken of the attitudes of combat infantrymen in war. Working from large survey samples taken among infantrymen who fought in World War II, Samuel Stouffer and his associates presented the first data available on individual men's feelings about their performance and motivation in combat. This volume became the essential source of data on soldiers for scholars working in military, organizational, and social psychology.

Stouffer's study concluded that in World War II neither ideology nor patriotism was the major motivating factor for soldiers in combat. The main motivations were, rather, unity and the bonds soldiers formed with each other. Stouffer's work formed the basis for research into topics ranging from the moral dilemma of killing to how to enhance individual performance in military operations, and it is still cited today. At the time this book was published, the *New York Times* called the study "a monumental contribution to the science of making citizens of a free country win its wars."

This book was one of a four-volume set. The other volumes bore the subtitles *Adjustment during Army Life*, *Experiments on Mass Communication*, and *Measurement and Prediction*. *Combat and Its Aftermath* has been the most frequently cited among the volumes.

1950— *The Papers of
Thomas Jefferson*

For more than five decades, the Press has been involved in some of the most ambitious endeavors in scholarly publishing—multivolume papers projects undertaken by large research teams at great expense and completed over many years. The first at Princeton was *The Papers of Thomas Jefferson*, under the editorship of univer-

sity librarian and later Princeton professor of history Julian Boyd. Boyd conceived of the project in 1943 while serving on the Thomas Jefferson Bicentennial Commission. The project's goal was—and remains—to prepare an authoritative and comprehensive edition of the correspondence and papers of Jefferson. Current editor Barbara B. Oberg hopes to complete the project's remaining forty volumes by July 4, 2026, the bicentennial of Jefferson's death.

Upon publication of the first volume in 1950, the Jefferson Papers received a grand send-off at the Library of Congress in a ceremony presided over by President Truman. The project renewed interest in the nation's documentary heritage and set the standard for the organization and presentation of historical documents, so much so that the highest honor awarded today by the Association for Documentary Editing is named for Julian P. Boyd. It became the model for the papers of Franklin, Adams, Hamilton, Madison, Wilson, and others.

As part of the lavish attention the Press devoted to the project, Press designer P. J. Conkwright and the Mergenthaler Linotype Company spent nearly six years reinventing an eighteenth-century typeface, which they dubbed "Monticello," expressly for the Jefferson Papers.

