

## The New Books Philosophy

(Continued from page 1056)

THE CONTROL OF THE MIND. A Handbook of Applied Psychology for the Ordinary Man. By ROBERT H. THOULESS. Doubleday, Doran. 1928.

Dr. Thouless has performed his task remarkably well. His selection of applied psychology is that bearing upon mental fitness. It instructs the man of the street and the office in the fundamentals of mental control. What training can and can't do, how suggestion will help, how habits are formed and the emotions controlled, how to concentrate, how to work, how to rest, about inferiority and efficiency, of the pitfalls of dreaming, of the organization of the mind. The "how" is not a schedule nor a programme nor a "daily dozen," but a sensible grasp of principles in their practical aspect. It doesn't go very deep, and it doesn't go very far; now and then it oversimplifies; but it contains a well ordered bit of advice, never didactic, never vague, never confused. It is evidently inspired by a sense of the worthlessness of so many exhorters and ware-sellers of applied psychology, holding out golden promises and offering grandiose doses of froth and dross. The exploiters unencumbered by resistances or reserves rushed first into the field where the responsible—not necessarily angels or sages—trod cautiously. Now the popularizers who speak from an accredited platform avoid the academic tone, and address themselves to a wider public with such favorable results as this.

THE PHILOSOPHY OF JOHN DEWEY. Selected and edited by Joseph Ratner. Holt. \$4.

THE LURE OF SUPERIORITY. By Wayland F. Vaughan. Holt. \$3.

THE PSYCHOLOGY OF PERSONALITY. By English Bagby. Holt. \$2.50.

lated by Robert Belle Burke. University of Pennsylvania Press. 2 vols. \$10.

THE SELF: ITS BODY AND FREEDOM. By William Ernest Hocking. Yale University Press. \$2.

THE PHAEDO OF PLATO. Translated by Patrick Duncan. Oxford University Press. \$2.

THE EPINOMIS OF PLATO. Translated and Edited by J. Hartward. Oxford University Press. \$1.70.

THE DANCE OF CIVIL OR LIFE'S UNITY AND RHYTHM. By Cullom. Dutton. \$1.

MORALS IN REVIEW. By A. K. Rogers. Macmillan. \$3.50.

THOUGHT-CONTROL IN EVERYDAY LIFE. By James Alexander. Funk & Wagnalls. \$2.

THE MISBEHAVIORISTS. By Harvey Wickham. Dial. \$3.50.

GROWING INTO LIFE. By David Seabury. Boni & Liveright. \$5.

HUMAN BEHAVIOR. By Walter S. Hunter. University of Chicago Press. \$2.

## Poetry

THE OXFORD BOOK OF MEDIEVAL LATIN VERSE. Chosen by Stephen Gaselee. Oxford University Press. \$3.75.

SONGS OF THE SOIL. By Frank L. Stanton. Appleton. \$1.

THE POETRY OF FATHER TABB. Edited by Francis A. Litz. Dodd, Mead. \$3.

SHEPHERD OF SOULS. By Jean Smith. Oxford University Press. \$1.75.

THE WAY OF A WOMAN. By Sophia Margaretta Hensley. San Diego: Canterbury.

THE TOWER. By W. B. Yeats. Macmillan. \$2.25.

ELIZABETHAN LYRICS. Edited by Norman Ault. Longmans, Green. \$3.50.

THE HOUSE OF VANITY. By Frank Ankenbrand, Jr., and Isaac Benjamin. Philadelphia: Lieberman Press.

THE COMPLETE WORKS OF PERCY BYSSHE SHELLEY. Poems (Julian Editions). Scribners.

CLOUDED RADIANCE. By Louis W. Flaccus. Vinal.

THE CHAFF OF LIFE. By George Otis Schoonhoven. Vinal.

THE ROMANESQUE LYRIC. By Philips Schuyler Allen. University of North Carolina Press. \$4.50.

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## Laboratory Press

A DOCUMENTARY ACCOUNT OF THE BEGINNINGS OF THE LABORATORY PRESS, CARNEGIE INSTITUTE OF TECHNOLOGY, by Porter Garnett. Pittsburgh: The Laboratory Press. 1927.

FOR several years now there have issued from the Carnegie Institute of Technology at Pittsburgh a series of broadsides and folders produced by a small group of students who are working under the tutelage of Mr. Porter Garnett. These various pieces have shown an interesting and painstaking treatment which has attracted wide attention: I have had occasion to refer to them in this column. Now comes a bound volume of some hundred and eighty pages written by Mr. Garnett to explain the purpose and the result of his teaching.

So far as I know this Press is the only instance in this country of any organized attempt to teach fine printing. Mr. Garnett expressly states that printing is not an art, and in this I think he is correct. But that is no excuse, as it is always so used in schools of printing, for debasing the practice of the craft to the mere routine handling of type and paper in dull and stupid ways. If Mr. Garnett does not believe that printing is an art, he at least practices the craft in a deliberately fine way, of which this book is an example.

The Laboratory Press was established in 1923, not as a back-alley printing-office, but with considerable formality, and after careful plans matured by President Hamerschlag and Mr. Garnett. The programme for the dedication on April 7, 1923, seems somewhat formidable and solemn—but when one considers the attitude which for many years has been taken by institutions of learning toward the printer (an attitude for which the printer is most to blame, to be sure), it is apparent that any undertaking so serious as this one needed all of the pomp and circumstance it could summon to the occasion. Such pomp and circumstance have before been summoned to far less worthy schemes, but Mr. Garnett knew what he wanted to do, and set about it deliberately. If one may judge from his meticulous record as here set forth, his new venture with the Carnegie Institute was to be something quite different from any other university printing-office, something quite different even from the course of printing instruction in the Institute itself. It was dedicated to fine printing—not to "production" nor to lowering the cost of the Institute's own work.

In the pages of this volume are given complete synopses of the types which were provided for the work of the Press. The list includes Garamond (foundry casting), Caslon Old Face (the English original), Elzevir (Deberny & Peignot's face), Blado and Poliphilus, Caslon Old Black, two of Mr. Goudy's best faces, and Gothique Ancienne (Deberny & Peignot's beautiful *lettre batarde*). There is also a very carefully selected assortment of flowers and ornaments. The specimens of type and ornaments mentioned above, as shown in this book, represent one of the most judiciously selected assortments which I know of in any printing-office. There is almost nothing here which is not the best of its kind, nothing which is not extremely good. If, as I believe, fine printing depends almost entirely upon the selection of fine type faces, the success of the Laboratory Press was provided, although the mechanical start by such a collection of type faces.

For the use of this equipment, a hand press was provided, although the mechanical equipment of the printing department of the Institute has at times been used, as in the case of the presswork of this volume. Printing is after all a simple form of manual work, depending far less on elaborate mechanical devices than is commonly supposed, and with such a type list and any decent form of press, the output was bound to reflect immediately the skill and knowledge of the man who directed its operation.

And for those who have not had the opportunity to examine the work as it was issued this volume contains a complete record.

This record is in the form of reduced reproductions of the first fifty *projets* executed by Mr. Garnett's students, the first issued in June of 1923, the fiftieth in December, 1926. (Since that date some twenty-five other *projets* have been completed.) There are also nine examples of work submitted in the *New York Times* Contest in Advertising Typography in April, 1925. I have already commented, in this column, on the interesting manner in which Mr. Garnett's students have been encouraged to attack their various problems. But a word or two should be said for the typography of the book itself. It is set in Garamond type, and, to use a term already used, is a good example of "civilized printing." The presswork is excellent, and the embellishments (which I take to be from Mr. Garnett's own hand), if somewhat reminiscent of the "California School of printing," are decorative and drawn with much spirit. One hundred and sixty copies have been printed on Lafuma-Navarre paper, and ninety-five on Crown and Sceptre. Several reproductions of photographs of the Laboratory itself give a good idea of the look of the place.

One feels at times in reading this book that the author has been a little too careful of the "unconsidered trifles," and that the meticulousness of his work as a typographer has got into his literary style—that the whole thing is taken a little too seriously. But if one wishes to know of the only institution of its kind anywhere about, and more than that, of a highly successful attempt to encourage the right attitude toward printing (which if it is not an art can at least be practiced as a comedy craft), Mr. Garnett's volume has much to offer in the way of encouragement and pleasure.

## Well-Printed Poetry

THE printing of poetry is difficult even for the experienced printer, for reasons inherent in the "copy." And when a volume of verse is done under the common handicaps of book printing, for a publisher who regrets the necessity for so many poetry titles in his list, by a printer without imagination, the results are sad. Most books of verse are not so much badly done as done with complete indifference. I could name a couple of dozen such books of recent years, containing verse of high quality by poets of imagination and fire, which are dull and stupid beyond words in their typography. Of course there are reprints and collected editions which are well done: what I have in mind are volumes of poetry in their first editions.

It is therefore a pleasure to come across Elinor Wylie's poetry done with style and *flair*. "Trivial Breath," just issued by Knopf, has been printed by the Pynson Printers in Bernhard type. The trade edition is excellent, the one hundred copies on Van Gelder paper are even better. There is complete accord between the type and the contents, but more important the book is printed in a decent size of type, with ample leading and good margins. In short, instead of being obviously turned out as a mere "filler" for a publisher's list, it shows throughout a desire on the part of both publisher and printer to give good modern poetry a fitting and harmonious setting. I suggest that publishers print less verse and try to print it as satisfactorily as has been done in this instance.

PAYSON & CLARKE have published in this country a photo-lithographic facsimile of William Blake's "Book of Thel," from the copy in the British Museum. Seventeen hundred copies have been issued in quarto form, bound in black cloth with gold stamping. Owing to the nature of Blake's original, the present work is difficult to read, but the reproduction bears evidence of having been carefully done, and the book will interest collectors of Blake.

## IN THE MASTER BAG

Third of a Sotto Voce Sequence  
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THE HOMERIC sailed at 1:00 A. M. and we went down to the pier to say B. V. D. (*Bon Voyage, Darling*) to a friend. He was in Suite 16, though he was older than that, and in his little sitting-cabin were all his twelve pieces of luggage.

WE were complimenting him on his packing system. He never takes any trunks, only handbags of beautiful soft leather (which, incidentally, are specially made for him by one of London's most famous BOOK-BINDERS who is cleverer at that sort of thing than any luggage-maker we know), and he showed us his index cards, listing the contents of each bag, all very cleverly thought out, including a box of *Fuller's Earth*, which he says is the best of all demulcents after shaving (in Bag No. 6).

AND a fly-swatter from WOOLWORTH'S, which he never travels without, for just one fly in a hotel bedroom can spoil a night for you, he very justly remarks (in Bag No. 8).

WHEN it occurred to us to ask, In which bag is your SATURDAY REVIEW, for he is one of our surviving *Charter Subscribers*.

IN the MASTER BAG, of course, he replied.

AND explained that the MASTER BAG (No. 12), the little chef d'oeuvre and prime ganglion of the whole System, was the passport, cardcase, address book, keys of all the other bags, tobacco, matches, pipes, pipecleaners, and that odd little tool (it looks like a tomahawk) which is wrench, pliers, screwdriver, jackknife, pipe reamer, can cutter, bottle opener, nail clipper and general toulemondaine doodad.

I WOULDN'T dream of sailing without my SATURDAY REVIEW in the MASTER BAG, he said. And don't forget to tell the *Business Office* to forward it c/o BARCLAY'S BANK, LONDON, while I'm away.

AND as the great ship backed out, with our friend's name not even on the passenger list (for he has no love of palaver or publicity), we sighed a little *enviously* to think how charmingly he has mastered the technique of *Living*. And in the MASTER BAG. . . .

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## Announced for Publication

THE Nonesuch Press announces for fall publication Bunyan's "Pilgrim's Progress," and "The Life and Death of Mr. Badman"; an anthology of Latin poetry, "The Latin Portrait," with English translations; and the "Nonsuch" Shakespeare, in seven volumes, in a limited edition under the general editorship of Mr. Herbert Farjeon. The text will be reprinted *litteratim* from the First Folio of 1623, apart from "Pericles" and the "Poems," which will be reprinted from the Quartos. The First Folio text has been collated with the earlier Quartos, and, wherever possible, all outstanding variants will be recorded marginally. Where these Quartos differ so widely from the First Folio as to render collation impossible they will be reprinted in full,

but not in the same volume as the First Folio counterpart. The first volume will be ready in the winter.

"John Brown's Body," by Stephen Vincent Benét. A limited edition of 201 copies, signed by the author. \$15.

*Doubleday, Doran & Co.*

"Peter Stuyvesant and His Times," by Hendrik Willem Van Loon. Not a limited edition, but illustrations by the author promise diversion. \$4.

"Heroes from Hakluyt," by Charles Finger, illustrated by Paul Honoré. 300 copies. \$10.

*Henry Holt & Co.*

"A Leaf of Grass from Shady Hill," by Charles Eliot Norton. For John Barnard Associates. 400 copies. \$7.50.

"Walt Whitman's Workshop," edited by C. J. Furness. 750 copies. \$5.

"Catalogue of the Frances T. P. Plimpton Collection of Italian Books and Manuscripts in the Library of Wellesley College," comp. by Margaret H. Jackson.

"The Taking of Ticonderoga in 1775. The British Story," by Allen French. 500 copies. \$2.50.

*Harvard University Press.*

GERMAN printing and type design of the mid-eighteenth century is not of sufficient glory or charm to detain one for long over the output of the press of that time. Hence the reproduction of "Abdruck von denjenigen Röslein und Zierrathen" of

the Vienna typefounder John Thomas Trattner, issued originally in 1760, is only of moderate interest. The flowers shown are neither very original nor very important, and while we welcome such books as filling lacunae in a technical library which would probably never possess the originals, they seem hardly worth more than the three dollars charged for the ordinary edition, and certainly not worth the *édition de luxe*.

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WE have, we believe, not yet referred to H. G. Wells's new novel, soon to be published. His English publishers say that he has returned to pure story-telling. The English edition of "Mr. Bletsworthy on Rampole Island" will be published the end of August, and Doubleday, Doran will bring it out here about the nineteenth of October. It contains a hair-raising storm at sea and a fantasia of life upon a cannibal island. As a whole it is said to be "a searching study in insanity." It seems to be nothing just exactly like anything that Wells has heretofore written. If he has recaptured his earliest genius for fantastic story-telling it ought to knock one's eye out. . . .

In the June issue of *The Authors' League Bulletin*, Arthur Train has an article of decided interest to all writers. He deals with that period in literary production when the author reaches an *impasse*. He compares this phenomenon of "the literary blind spot" to the spot on the absolutely fixed eye where nothing can be seen. Too great concentration is the answer. He counsels giving the pot a chance to boil by not watching it too hard. He says, "Relax! Take it easy!" He quotes a reply he sent to a literary society in France that asked him under what conditions he thought the creative faculty most active. In his own experience he had found it "just before falling asleep, just before becoming wide awake, when taking mild solitary walks, and while listening to music, preferably of a classical character." Ninety-five per cent. of the answers were to the same general effect. It is, as Mr. Train calls it, the "mild hypnosis" that will solve the most knotty mental problem nine times out of ten. How much thinking we do when we think we are not thinking! . . .

"Creative Reading," a course in current literature under the general editorship of Robert Emmens Rogers, published by the Institute of Current Literature at College House, Harvard Square, Cambridge, Mass., is now in its second volume, eighteenth number, which last embodies a discussion of the detective story with a special analysis of S. S. Van Dine's "The Green Murder Case." . . .

Speaking of the detective story, it is interesting to learn from an English review that "J. J. Conington," the writer of mystery stories, is in real life Professor A. W. Stewart, the distinguished Irish scientist, who is famous for his recognition of the existence of isobaric atoms,—whatever they may be! . . .

We thank George W. Lyon of Pittsburgh, Pennsylvania, for his enjoyment of our comment on the Edgar A. Guest Title Contest. He says in this connection:

Ministers when under the influence of the divine afflatus can get their ideas strangely mixed. They always were the prize metaphor mixers. There is that gem of the colored preacher's prayer:

"O, Lord! If there be one spark of heavenly grace in our midst, we pray you to water it."

Louis Bromfield's "The Strange Case of Anne Spragge" takes place in one night in Fiesole, but into it, in Arabian Nights fashion, are woven a number of subsidiary stories. . . .

W. B. Yeats has written a version for the modern stage of Sophocles' "Oedipus Rex." The play has just been published by Macmillan. Needless to say, there is genuine creation as well as translation in this work. . . .

"The Man Who Killed Fortescue," by John Stephen Strange, has been selected by the judges of the Crime Club as their book of the month for August. It will be published on August tenth. . . .

Earl Derr Biggers's latest thriller, "Behind That Curtain," is being "put on the air." This is the first time in the history of radio that a detective story has been broadcast. Station WOC, 374 meters, Davenport, Iowa, has been giving it in four successive instalments during July. . . .

A horror story that Alfred A. Knopf published yesterday, "Death in the Dusk," by Virgil Markham, is written by the son of Edwin Markham, the poet. In London some critics are already speaking of it in the same breath with "Dracula." . . .

Elinor Wylie's new book of poems, "Trivial Breath," has recently been on the Knopf list of best-sellers. . . .

We wish to take off our chapeau and make a sweeping obeisance to "They Return

at Evening," a book of ghost stories by H. R. Wakefield, of whom we have never previously heard. This is a cracking good book of creepy tales. We have had no such thrill out of ghost stories since we discovered old Dr. James—no, not Henry! And there is epigrammatic wit thrown in! Appleton publishes the book, and it's two dollars' worth, believe us! . . .

Dauber & Pine now have a new annex at 8 West 13th Street. They say it is the "lightest, brightest, airiest, and coolest bookshop in town," and they have 50,000 volumes on the shelves, as well as bargain tables. . . .

"Nettle Harvest," by Sylvia Denys Hooke, is a delicately beautiful book to be published late in August by Doubleday, Doran. Take our tip and watch for it! . . .

"Way of Sacrifice," by Fritz von Unruh, published by Knopf, is a war novel you should certainly read. Von Unruh comes of a Prussian military family and yet his manuscript caused consternation during the War in Army staff quarters in Germany. There were many typewritten, handwritten, and confiscated copies in the German trenches. Not until the revolution put the quietus on militarism in Germany could it be published. . . .

Do you know that the Gnu has a musical sense?

Says a clippage we got from Macmillan.

It's in Jenison's "Natural History. Hence

If to see's to believe,—we are willin'.

So send us the book, which we'll like if we choose.

If a Musical Sense had a Gnu—that were Gnus.

We have too long neglected to quote from a very pleasing letter received last month from Antoinette Burgess, Lago di Como. She remembers those cats O'Reilly saw last summer in Trajan's forum. She says from personal observation that the cats are "extremely funny, and at the same time there is something obscene about the horde." Then she jumps from one portion of the animal kingdom to another and asks whether we know the highbrow version of Mary and her lamb. Mary possessed a diminutive sheep whose external covering was as devoid of all color as the congealed aqueous vapor that sometimes presents an insurmountable barrier to the traveler crossing the Sierras, and everywhere that Mary peregrinated that juvenile Southdown was certain sure to git up and git right after her." Mrs. Burgess spent a month where *d'Annunzio* has his wonderful villa, but never saw him at close range, though he flashed by her balcony at all hours in either his airplane or his motor boat, both of which he drove at frenzied speed. His villa has exquisite gardens. In one corner he has had set up the ship in which he "took" Fiume,

(transferred hence, heaven knows how, from the sea hundreds of feet below his hillside!) and he entertains his guests at tea upon it. . . . And at Rapallo, where I spent the winter, I used to see Ezra Pound tramping along the esplanade, hatless and aggressive. Sem Benelli had an atrocious monstrosity of a villa near by, but Gordon Craig alas! had flitted further afield. . . . In Rome I had tea twice with David Randall MacIvor, most charming of men, and erudite Etruscan scholar, but as you see I have merely touched the fringe of the phylacteries of greatness during these past months. And now Montague is dead, and all the others seem so puny. Conrad, Hardy, Montague—where shall we turn? May Tomlinson long be left us.

We attended—or did we tell you—the opening night of "Patience" as given by the Play-Arts Guild, Inc., of Baltimore, the managing director of which is T. M. Cushing. That was the end of June. If you want to forget both the heat and the humidity, hie you to The Theatre Masque, so long as this delightful performance is going on. We think it was *Wilma Lanyon* we fell in love with, as the Lady Saphir (We think it was the Lady Saphir!). Anyway, she—our hopeless passion—is one of the most delightful blondes we have ever seen. But the whole company struck us as excellent, most refreshing. We were entranced. Our only slight cavil was that, on the program we had, Mr. Kirkley was set down as "Reginald Bunthorne, a *Fleshy* Poet." Kirkley is, of course, anything but "fleshy," and this obvious printer's error should be remedied. . . .

. . . And so we cease upon a midnight with no pain.

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