

already included in *Portraits of Places* and in *Essays in London and Elsewhere*, but aside from the beauty of the book, the isolation of these related papers gives us a series of commentaries on English scenes full of quality and color, and offers an interesting and wholly unarbitrary sampling, in the form of their simplest expression, of the author's progressive attitude toward life and his own art.

This, on the whole, is more than can be said of Elizabeth Luther Cary's study of *The Novels of Henry James*, a work which is somewhat narrowly arbitrary in its analytical divisions and often eloquent of the generic futility of books about books, but which, for all that, embodies passages so perfectly articulate of the basic spirit of James's writings that any true lover of that spirit will be repaid for searching them out.

The tales which Eden Phillpotts publishes under the aptly suggestive title of *Knock at a Venture* are oddments from his literary workshop on Dartmoor, fragments of legend and local drama, studies of types and scenes—leaves from an author's sketchbook. Taken at this, their right valuation, for while short stories in form they exhibit the unmistakable technique of the novelist, they are most attractive and full of the rugged close-to-earth life that is Mr. Phillpotts's real distinction.

*The Man from Red Keg*, by Eugene Thwing, is a continuation of the author's first story, *The Red-Keggers*, a rough, crowded, melodramatic marshalling of rural conditions in Michigan in the '70s, published two years ago. The new book, like the old, is rough, crowded and melodramatic, its interwoven stories loaded with "special features" and tank-play interpolations, but the author has gained in constructive skill, if not in delicacy of conception, and *The Man from Red Keg* will appeal to a more discriminating, if not to a more critical gallery than its predecessor.

The second volume in the series of *Selections and Documents in Economics*, which is being edited by William Z. Ripley, bears the title of *Trade Unionism and Labor Problems*, has been compiled by John R. Commons, and includes an introduction by him.

It is as comprehensively enlightening and as surprising a vindication of its patchwork construction as was its predecessor, Professor Ripley's *Trusts, Pools and Corporations* published last year, and no other one volume covers the ground with any approach to its completeness and clarity.

*The Fate of the Middle Classes* is a rather interesting monograph by Walter G. Cooper, in which an attempt is made to forecast the future of these antagonistic but rapidly converging movements of organization, the Trusts and Labor Unions, and to indicate a third organizing movement which will ultimately have to come into existence to establish an economic equilibrium—namely, the organization of the consumer.

J. B. Kerfoot.

*A Servant of the Public.* By Anthony Hope. (Frederick A. Stokes and Company. \$1.50.)

*English Hours.* By Henry James. (Houghton, Mifflin and Company. \$3.00.)

*The Novels of Henry James.* By Elizabeth Luther Cary. (G. P. Putnam's Sons. \$1.25.)

*Knock at a Venture.* By Eden Phillpotts. (The Macmillan Company. \$1.50.)

*The Man from Red Keg.* By Eugene Thwing. (Dodd, Mead and Company. \$1.50.)

*Trade Unionism and Labor Problems.* Edited by John R. Commons. (Ginn and Company. \$2.50.)

*The Fate of the Middle Classes.* By Walter G. Cooper. (The Consolidated Retail Booksellers. \$1.25.)

## THE LATEST BOOKS

**SERVANT OF THE PUBLIC** is a new and thoroughly enjoyable combination of two widely different sides of a many-sided writer—a blend of the Anthony Hope of *Quisante* and the Anthony Hope of the *Dialogues*; of Hope, the analyst, and Hope, the inconsequent. The history of an actress's comet-like passage across the social orbits of two men and two women, the story is a five-sided comedy of character viewed from behind the mental scenes, where the interest in what happens is overshadowed by the interest in the why and the how.

The essays by Henry James, published in *English Hours* and illustrated by Joseph Pennell, represent the occasional work and the scattered impressions of a period of twenty-five years, from 1872 to 1897. Most of them are