and operating detail. Certainly not least of all, the author succeeds very well in placing the Monon in the "here and now" and is not afraid to speculate a bit on what its future may be in a strange (and greatly altered) modern transportation environment. Having called attention to the difficult economic and engineering problems which complicate its survival, the author comments wisely that though "the Monon may have been unfortunate in its origins, . . . it was fortunate in its enthusiasts." Hilton is clearly one of those enthusiasts.

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The Civil War dominates this volume of the Calvin Fletcher diary. Its pages are filled with comments about military and political developments that are summarized from local and out-of-town newspapers, descriptions of various wartime activities in Indianapolis, and observations on the impact of the conflict in the Hoosier capital.

Fletcher's own war-related activities were limited. In April, 1861, at the request of Governor Oliver P. Morton, he went on a mission to Canada and New England to buy rifles for the Indiana troops then mustering. His most important later contribution was as chairman of the joint (national and local) Sanitary Commission for caring for wounded and sick soldiers. He was always a staunch supporter of the Union cause, becoming increasingly antislavery and anti-South as the war went on.

During the years 1861-1862 Fletcher was still concerned with the operations of the Fletcher and Thomas H. Sharpe bank, but on a routine basis. Much less space is devoted to the business than in preceding volumes. Fletcher was always thinking of his farm northeast of Indianapolis even though he no longer managed it directly. He continued to be the leading figure in the Indianapolis Benevolent Society. As an "original settler," he was in demand for addresses before pioneer associations.

Family matters receive much attention. Cooley, the eldest son, was, as earlier, a source of exasperation because he con-
tracted debts that his father felt obliged to pay. Calvin, Jr., was now on his own; therefore, he no longer involved his father in large risks and losses as he had done when they were in partnership. Miles, at the time state superintendent of public instruction, was killed in a train accident while accompanying Governor Morton on a visit to Indiana troops in Kentucky. Billy enlisted in the army and was captured in the Virginia mountains while engaged in a rather foolhardy reconnoitering expedition. He was sent as a prisoner to Richmond, Virginia, where he served as medical officer to his fellow captives. He was later exchanged and returned to Indianapolis a hero. Keyes also enlisted and served in Kentucky. Ingram managed the farm very capably until he was persuaded to enter the Fletcher and Sharpe bank. Elijah gave up an unsuccessful pastorate in New Albany to succeed Ingram as farm manager, though his health was not robust. Stoughton continued quietly in his uncle's bank. Lucy left home to keep house for Ingram because she chose not to get along with the second Mrs. Fletcher. Albert was still in school in Maine. Calvin had difficulty in recognizing that his older children were grown up and wanted to be independent; consequently, he was upset when his well-meant (and usually quite sound) advice was resented by them as interference—as Keyes wrote to Ingram "pitching into you in his old style" (p. 260).

As in earlier volumes, there are a few erroneous conjectures in connection with transcriptions. On page 60 it is stated that "Albert brot from Maine a color [print?] of Mr. Abbotts house"; of course what he brought was a sample of the paint on a shingle or a piece of tin. Cutworms are described on page 129 as having eaten "some of the beards [heads?] off the rye and some of the wheat." The beards are bristles on the heads, not, as is suggested, the heads themselves. On page 138 the editors are puzzled by a passage which they transcribe as "a wet harvest vested [?] wheat &c." "Vested" is obviously a misreading for "rusted." All these are trifling blemishes in a volume which has the same high standards of editing as its predecessors.

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