literary critic in the 1920s. But if one is inclined to object that *Henry B. Fuller of Chicago* fails to break such new ground, this intelligent survey compensates with its assimilation of materials—an accomplishment which will certainly provide the basis for further studies of a neglected writer whose “ordeal,” as Bowron shows us, was at once so intensely personal and so characteristically American.

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**The Holy Experiment: A Novel About the Harmonist Society.**

The title calls this book a novel; the dust jacket bills it as a “fascinating historical account”; the author's statement of dedication denotes it “a novel . . . based on history.” A statement in the foreword by Josephine M. Elliott, archivist, Indiana State University, Evansville, most aptly describes the fictionalized narrative: a “story of a sweet and poignant romance” (p. 7). The author's preface asserts that the characters of this story mainly “were all real people, but their lives bear the mark of fiction” (p. 9). In addition Henderson explains: “Several minor incidents and one major event (the attempted elopement of Gertrude Rapp) are based on the author's imagination and/or the faded remnants of old rumors. Almost all other events in the story are based on fact” (p. 9). The heroine of this story is Hildegarde Mutschler, a real person whose life is essentially accurately portrayed here. The author's introduction closes by noting the significance of this book about Hildegarde: “And those who loved her watched and held their breath, not quite sure how she would be blown by the winds which buffeted her with such contrary forces” (p. 13).

This review quotes heavily from the book in order to demonstrate what seems to be a conflict in conception and purpose. The apparatus of four prefatory statements and an afterword (p. 237) go far in trying to create the impression of an historical account. This is not to minimize the amount of research the author has done to establish the framework for this story, but in no way can this story be considered an
“historical account of” or even “A Novel About the Harmonist Society.” The events of the history of Father George Rapp's Harmonist Society—real and imagined—serve basically one purpose, as a vehicle for the presentation of the inner conflict of Hildegarde Mutschler. Events and people generally are presented as Hildegarde's perception of them and interpreted in terms of her. There are glimpses of Harmonist life accurately portrayed, but this is in reality a romantic tale about a young woman torn between the celibate life of the Harmonists and life with a husband and children. Many women would agree with the author's (Hildegarde's) reasoning and her ultimate choice. Considered in these terms the story is a success. In addition the book is very readable.

Indiana Historical Bureau, Pamela J. Bennett
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Ralph Newman has searched Lincoln's autobiographical observations, arranged them chronologically, and provided transitions and notes. The result is a very brief account, revealing Lincoln's genius for precise phrasing as well as his modesty, humor, and tragic sense of life. Some quotations have contemporary relevance. "I thought the act of sending an armed force among the Mexicans," Lincoln said of President James K. Polk, "was unconstitutional, because the power of levying war is vested in Congress, and not in the President" (p. 40). After the unsuccessful contest with Stephen Douglas in 1858, Lincoln announced: "The cause of civil liberty must not be surrendered at the end of one, or even one hundred defeats" (p. 49). Newman fails to include Lincoln's opposition to suffrage for blacks and his parenthetical support for woman's suffrage during his campaign for the Illinois legislature in 1836: "I go for admitting all whites to the right of suffrage, who pay taxes or bear arms, (by no means excluding females.)"

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