

Cameron's account, also detailed in television documentaries, interviews, and public appearances (including one on the occasion of his 1993 pardon) has become the dominant story. Yet Madison admits that his story differs from Cameron's and that some of Cameron's "details are not corroborated in other extant, firsthand sources. . ." (p. 119). Madison, for example, could find no evidence that the Klan played a major role in the lynching and that a mysterious spiritual voice intervened to persuade the mob to release Cameron.

While the lines of color have not entirely disappeared in Grant County, Madison argues that by the century's end there were clear signs of local progress, including the election of Indiana's first black sheriff. Yet the awful image of the 1930 lynching persists in the county's and the nation's memory, its meanings still fluid.

Madison states in his introduction, "I allow the people in this book to tell their stories through their words and deeds and with less of my own analysis and interpretation than some readers might like" (p. 3). The use of multiple narratives might, for some, prove to be as frustrating as attempting to discover the "truth" in a Faulkner novel. This approach, however, does facilitate the author's objective of forcing the reader to reflect and to discern the possibility of different meanings. Others, believing the racist patterns only too self-evident, might be disconcerted by references to the "mysteries" of the color line. Yet the work effectively demonstrates that there are indeed many complexities defying simple categorization. Madison writes that the "lines of color caused the fundamental differences in the tales told" (p. 79) but contends that there has been no monolithic response among either blacks or whites. While Madison skillfully probes the Marion lynching's broader implications, comparison with other towns contending with lynching legacies might have proved interesting. The book is valuable for anyone interested in the lynching, Indiana history, race relations, and the crucial, complex role of collective memories in cultural history.

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Thomas Hart Benton and the Indiana Murals. By Kathleen A. Foster, Nanette Esseck Brewer, and Margaret Contompasis. (Bloomington: Indiana University Press, 2000. Pp. 200. Illustrations, notes, checklist, bibliography, index. Paperbound, \$29.95.)

Late in December 1932, regionalist painter Thomas Hart Benton was commissioned to paint a mural for the Indiana Pavilion at the 1933 World's Fair in Chicago, also known as the Century of Progress Exposition. The mural was to be huge—a continuous cycle,

250 feet in length—representing “The Social History of Indiana” in two parallel rows, one depicting the state’s cultural development and the other illustrating its industrial growth. And it needed to be painted quickly: the World’s Fair would open that May. Benton, fresh from painting two sets of murals in New York (“America Today,” for the New School of Social Research, and “The Arts of Life in America,” for the Whitney Museum of American Art), immediately set to work on the Indiana project: reading books on Hoosier legends and heritage, talking with local politicians and civic bigwigs, and most important, traveling the state for over a month (putting some three thousand miles on his car) to stockpile the specific details that typified his brand of regionalist art.

Painted in just sixty-two days, “The Social History of Indiana” is full of those details: the steel mills and refineries of the state’s northern industrial zone; the coal mines and quarries of the south; scenes of Native American artisans and hunters; historical vignettes of Abraham Lincoln, feminist Frances Wright, and Civil War Governor Oliver P. Morton; a portrait of newly inaugurated Indiana Governor Paul McNutt; and multiple views of Hoosier fur traders, farmers, Rappites, college students, doctors, abolitionists, suffragists, authors, newspaper reporters, Ku Klux Klan members, Speedway racers, labor union activists, and basketball players. Benton’s Indiana epic was also testimony to the artist’s own political sensibilities, and his fervent hope that Franklin Delano Roosevelt’s New Deal, unveiled about the same time as his mural, would restore liberal, progressive politics to the American scene. Indeed, Benton was the heir of populist politicians (son of a Missouri congressman and great-great-grand-nephew of Senator Thomas Hart Benton, the nineteenth-century champion of Manifest Destiny), and largely painted his murals on political terms: as manifestoes of twentieth-century American republicanism and a celebration of the vigor and virtue of the American folk. As Benton wrote in the preface to the 1933 guidebook that accompanied his Indiana mural (David Laurence Chambers’s *Indiana: A Hoosier History*), the project was “a dream fulfilled,” an opportunity to paint the “contradictory complex of American life” via the social history of Indiana, a state, said Benton, “whose history is symbolical of the entire country.”

Thomas Hart Benton and the Indiana Murals details the making and meaning of this Indiana epic, from its unveiling at the 1933 Century of Progress Exposition to its installation in the 1940s in various buildings at Indiana University. The mural panels are fully illustrated in color, and various essays consider Benton’s preparatory drawings, his sense of Hoosier history, and the considerable efforts taken to conserve the paintings. Indeed, it is a wonder that Benton’s mural was preserved, as most World’s Fair displays, including the buildings, were treated as temporary works; a mural painted by Impressionist artist Mary Cassatt for Chicago’s 1893 Columbian Expo-

sition, for example, is presumed to have been destroyed. To Indiana's credit, Benton's mural was always considered permanent and valuable, although as this book explains, Benton's inclusion of the "contradictory" aspects of the state's social history (from KKK rallies to striking laborers) also made it highly controversial. In the 1990s, some IU students objected to Benton's inclusion of the KKK and to what they deemed derogatory depictions of African Americans. Fortunately for contemporary viewers, Benton's Indiana epic remains intact as the visual narrative of one twentieth-century artist's view of American history.

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"But I Do Clamor": May Wright Sewall, A Life, 1844–1920. By Ray E. Boomhower. (Zionsville: Guild Press of Indiana, 2001. Pp. xii, 199. Illustrations, notes, select bibliography, appendices, index. \$26.95.)

Hundreds of U.S. women who dedicated many of their waking hours to the suffrage and peace movements are little known. They are what some historians call the "second-rank activists," but their contributions were invaluable to the work of both causes. May Wright Sewall was one such woman. An educator and reformer, Sewall campaigned for both suffrage and peace, first in Indiana and later on the international scene. It is her work in education, suffrage, and peace that Ray E. Boomhower emphasizes in his account of Sewall's life.

As a young Wisconsin woman, May Wright decided that she wanted to be a teacher. Her commitment lasted a lifetime—as a normal school student, a teacher, a principal, and, finally in 1882, as the founder and guiding spirit of the Girls' Classical School of Indianapolis. Sewall's two-year program trained young women in the classics or English with a third year for those wishing to go on to college. Sewall's interest was in providing Indiana female students with an intellectually rigorous but progressive education. Dress reform and physical fitness were woven into the program, drawing the wrath of some traditionalists.

Sewall's interest in educational reform for women naturally led her to the struggle for women's rights. She supported the Indiana Woman's Suffrage Association that in 1870 affiliated with Elizabeth Cady Stanton and Susan B. Anthony's National Woman Suffrage Association. Although perceived by some as having a difficult personality, Sewall's organizational skills prompted the respect she needed to become a leader in the state's suffrage campaign and then in the national movement. As such, she traveled to many states to campaign for the vote.