ratus that helps us reproduce the exploitation and power dynamics of capitalism?” (p. 18)

Neville is a Hoosier. She spent some adult time in New Castle, when Steve Alford mania was in flower. She followed Indiana University’s tournament successes, before and during Alford’s years there. She absorbed Butler’s past as the daughter of a BU alumnus, and writes appreciatively of the “Butler Way,” with its Tony Hinkle roots, Barry Collier regeneration, and Brad Stevens full-flowering. She quotes an unidentified alumna: “I cried when they went to the Final Four, after they beat Kansas State … (and) I cried after the championship game.” Butler lost that game to Duke, when Gordon Hayward’s potentially game-winning three-point shot bounced off the backboard and rim. “I was so sad, but after walking home from Lucas Oil (Stadium) I got over it. After I saw how close that last shot had been on ESPN, I flipped out again. Day to day, every once in a while, it hits me” (p. 26).

In the eye of so happy and unforeseeable a hurricane, a little overstatement isn’t sinful, but: “Before this tournament, there were two big moments in Indiana basketball. The first was in 1954 when Milan upset Muncie Central. The second was in 1955 when Oscar Robertson led Crispus Attucks to the state title. This tournament is now number three” (p. 36). Whoa! Five national championship banners that wave in Bloomington, and a high school legacy that stretches from Homer Stonebraker through Fuzzy Vandivier, Johnny Wooden, Bill Garrett, Rick Mount, George McGinnis, and Damon Bailey, among others, would suggest that Hoosierland’s “big moment” basketball list is a lot longer than that. But if this be blasphemy, professor, make the most of it, while border-to-border Indiana is still echoing with chants of “Go, Blue!”

Bob Hammel was an Indiana sports writer for forty-two years, the last thirty in Bloomington. He covered twenty-three NCAA Final Four tournaments, including those won by Indiana University in 1976, ’81 and ’87. He is the author or co-author of eleven books, eight of them on IU or Indiana high school basketball.

Lessons in Likeness
Portrait Painters in Kentucky and the Ohio River Valley, 1802-1920
By Estill Curtis Pennington

This book might well have been entitled Painting Life in the Interior South, so far (and so successfully) does it range beyond Kentucky portraiture. Up until now, much more effort has been spent on centers of artistic pro-
duction east of the Appalachians, with the exception of New Orleans. Estill Pennington takes us over the mountains, or more accurately, down the Ohio River, to access these southern hinterlands—the destination, he argues, of a considerable number of artists after the Revolutionary War, who sought patronage among the growing communities of Kentucky and in newly minted states downriver. Along the way, Pennington manages to cover artists working in Ohio and Tennessee as well as those who, continuing down to the Mississippi, stopped in Natchez and New Orleans.

For all that, Pennington keeps his eye primarily on Kentucky, not only as a scholar compiling artistic activity in the state from 1802 to 1920 (that is, from John James Audubon to Frank Duveneck), but also as a theorist of portrait painting. Wary of past treatments of ancestral likenesses that have either been immersed in “formidable oral histories,” or treated their subjects as examples of one period style or another, Pennington wants us to understand Kentucky portraiture as a “lesson” that links individual sitters to an informed social and cultural context.

The book is essentially (and helpfully) divided into two sections, the first a historical overview featuring major artists who were native Kentuckians or who, passing through the state, left a considerable mark on local portrait painters. Readers acquainted with artists working in the East between 1802 and the Civil War, for example, may be surprised to find that Pennington’s inventory includes not only Audubon but Matthew Harris Jewett, William Edward West, Chester Harding, John Wesley Jarvis, Oliver Frazer, John Neagel, John Wood Dodge, George Caleb Bingham, a number of talented Thomas Sully students, and G. P. A. Healey. But as Pennington moves into the twentieth century (concluding his survey with John Bernard Albers, an artist too little known outside Louisville) he broadens the scope of his narrative to include the impact of photography and the Civil War on local artists and the retrospective concerns of later patrons who were dedicated to collecting and publishing a succession of images that more or less endorsed their community standing.

In the second part of his book, Pennington presents a more straightforward catalog of artists active in Kentucky (including some who had crossed the river to Cincinnati) through 1920. Each entry delivers selective biographical information about artist and sitter, especially those who, like famed orator Henry Clay, played an active role in Kentucky politics and cultural life. But many others also appear; the catalog is meant to provide an exhaustive record of local artistic activity accompanied by useful remarks on the style and content of the works illustrated.

Missing from the remarks, however, and to some extent lacking in the introductory chapters, is a collective definition of Kentucky por-
traiture, or at least a set of questions that might lead one to ask what it shares with the art of other frontier areas in the South. One thing seems fairly certain: little of the frontier is evident in any of these images. More often, artists and sitters are anxious to project cultural refinements that probably were still on their way from the East. Portraits of Daniel Boone feature him as a backwoods hero, but most artists aimed higher. Those who did were perhaps intrigued by Kentucky’s growing reputation as the seat of the Old South (“My Old Kentucky Home”), and mindful of a slave-owning aristocracy that remained a de facto presence in the state long after the end of the Civil War. Pennington is a particularly good detective on this subject, able to recognize the visual subterfuges employed by white artists on behalf of white sitters still committed to the “lost cause.” Indeed, my final tribute to the author of this book—a native Kentuckian—concerns his handling of such issues. Perhaps because he grew up in a world of outmoded racial conventions, he knows instinctively where to look for them. And he knows equally well how to unmask them, with intelligence and discretion.

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Murder and Madness
The Myth of the Kentucky Tragedy
By Matthew G. Schoenbachler
(Lexington: University Press of Kentucky, 2009. Pp. xii, 371. Illustrations, notes, index. $35.00.)

Matthew Schoenbachler has written a fascinating account of an episode from the history of the early American republic. A story of seduction, murder, and suicide, the “Kentucky Tragedy” has all the ingredients for a first-rate microhistory, and this is what Schoenbachler has produced, significantly enriching our understanding of a complex period in the history of a state, Kentucky, where complexity seems to have been the order of the day.

The episode that became known as the Kentucky Tragedy involved the 1825 murder of one of the state’s most prominent political figures, Solomon Sharpe, by Jereboam Beauchamp, a young attorney. Some years earlier, Sharpe had been accused of seducing Anna Cooke, who subsequently delivered a stillborn child. Cooke later met Beauchamp, and the two married in 1824. In 1825, in the midst of a hard-fought state election, the seduction charge resurfaced, and a rumor began to circulate that Sharpe had claimed the baby could not have been his because it had been a mulatto. Enraged, the Beauchamps plotted...