

fully explored the internal struggle of those imperiled on the sea.³

Stilgoe has little sympathy for blithe and ignorant passengers who, like those on airplanes, never take even the simplest and most important step toward self-preservation—a glance to notice the nearest exit. Such people are for Stilgoe, nascent victims awaiting slaughter. Perhaps even less sympathy is shown for members of the black gang—coal heavers, stokers, and trimmers who though making their life on the sea, were never of the sea. Stilgoe refers to the sinking of steamers like *Lusitania* to exemplify how laborers pushed women and children aside in the scramble to survive.

Joseph Conrad might nod approvingly at Stilgoe's view that technology has separated seafarers from their natural element and eroded their "fellowship of the craft." Stilgoe cites observers like Robert Bennett Forbes and George Templeton Strong who, like Conrad, mourned the loss of the traditional knowledge and skills that were part and parcel of seafaring under sail. The separation, says Stilgoe, was evident in the three stages of a survivable disaster at sea: launching the boats, the "waterborne moment" (the time between entering the boats and the departure from the site of the sinking), and the open-ocean passage. He looks closely at the three stages. His message is that those who had knowledge, understanding, skills, and equipment to meet these challenges could succeed. Those who did not often would fail.

Lifeboat is a well-crafted paean to a misunderstood and largely invisible piece of the seafaring environment. The book's readers will be awakened to both the intricacies of the object's design, appurtenances, and operation, as well as to the lessons learned by and the guidance available to mariners. The depth and breadth of Stilgoe's research are impressive, and his style is engaging. *Lifeboat* is a fine example of the value of close analysis of a remnant of a culture fast slipping away.

Glenn S. Gordinier

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1. John R. Stilgoe, *Common Landscape of America, 1580 to 1845* (New Haven, CT: Yale University Press, 1982) and *Borderland: Origins of the American Suburb, 1820-1939* (New Haven, CT: Yale University Press, 1988).

2. John R. Stilgoe, *Alongshore* (New Haven, CT: Yale University Press, 1994) and *Outside Lies Magic: Regaining History and Awareness in Everyday Places* (New York: Walker and Co., 1998).

3. Nathaniel Philbrick, *In the Heart of the Sea: The Tragedy of the Whaleship Essex* (New York: Viking, 2000).

Seaport: New York's Vanished Waterfront

Photographs from the Edwin Levick Collection;
Text by Philip Lopate. Washington, DC:
Smithsonian Books in association with the
Mariners' Museum, 2004; x + 182 pp., photographs;
cloth \$34.95.

When Edwin Levick and his colleagues were photographing the New York waterfront in the early decades of the 20th century, merchants and workers in the city's commercial core were supplied through nearby docks, and in turn sold, packed, and shipped locally produced and transported goods, profiting from the value added by their labor and brokeraging. Teaming mobs of longshoremen and sailors moved goods on and off all manner of watercraft, from barges floating down the Erie Canal and Hudson River to large steamships destined for Europe, South America, and Asia.

Beverly McMillan, this volume's developer and editor, deserves praise for serving these slices of early to mid-1900s New York to a wider audience, and steering the themes towards both elite and populist activities simultaneously. *Seaport* is divided into three parts, an introductory essay by Phillip Lopate that contextualizes the photographs, anno-

tated reproductions of 136 photographs from the Edwin Levick Collection at the Mariners' Museum in Newport News, Virginia, and notes found on the photographs themselves. Lopate's essay provides the right amount of context for a photographic volume, with sections on the New York waterfront, the photographers' histories, New York as a world port, shipbuilding, passengers, other uses of the New York harbor, military activities in and around New York City, and systems of ship loading and unloading.

Lopate's text is interspersed with photographs. Overall, the quality of reproduction is good, with variations in photographic contrast and exposure faithfully reproduced. While some of the compositions are unremarkable, several photographs like the one of the Queen Mary and one featuring barge pets show both artistic talent and mastery of the medium.

From an archeologist's perspective, the most interesting images are those of ship construction and launching. Large format photographs show technical details that would allow a nautical archeologist or historian to confirm where and when a particular construction technique or material was used. Along the same lines, some of the images of labor gangs loading goods and socialites gathering for sailing races and cocktail parties would be very interesting to social historians. Architectural historians of New York City would find in the images of the now largely rebuilt waterfront important clues to the location and appearance of early 20th-century buildings. Transportation historians could use photographs of the rail lines along the docks to reconstruct the network used to ship goods.

In addition to being useful, the photographs reproduced in this volume provide a tantalizing glimpse into the Edwin Levick Collection of 46,000-plus images. The Levick Collection archives images of a wide range of specialized subjects ripe for additional studies of the commercial and social life of maritime New York.

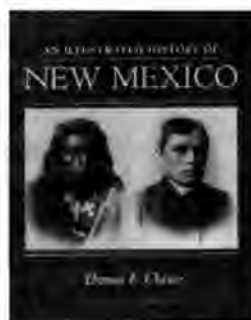
Through the lens of post-September 11, 2001, these images not only document historic New York, they also highlight that in the contemporary period such a study is, for all intents and purposes, impossible. Imagine a photographer hanging around New York City's LaGuardia or Kennedy airports taking pictures of airplanes embarking or disembarking, or of cargo being loaded or unloaded. The same holds for someone who might want to document the loading and unloading of container ships or New York's elite flying in and out of the area's private airports.

This photographic essay of maritime New York evokes memories of vanished ports, but with the quality and diversity of images, the volume affirms that knowledge of this era will not be lost.

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An Illustrated History of New Mexico

By Thomas E. Chávez. 1992. Reprint. Albuquerque: University of New Mexico Press, 2003; illustrations, maps, index, 253 pp; paper \$24.95.



In this book, Thomas Chávez, longtime director of the Palace of the Governors Museum in Santa Fe and more recently director of the National Hispanic Cultural Center in Albuquerque, appeals to the sensory side of his readers. A compilation of nearly 250 well-chosen photographs, illustrations, and maps presents a fascinating visual journey through New Mexico's adventure-packed history from the eve of the Spanish *entrada* in the late 1500s to the last-minute landing of NASA's Space Shuttle in Alamogordo, New Mexico, in 1982.

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