

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.

Together with the engaging images, the author opted to employ many quotations throughout the book to literally “illustrate” the New Mexico saga to his audience. In the preface, Chávez alerts us that his work “is not intended to feed the reader with information so much as to stimulate questions, connections, and ideas, from the words and images of yesteryear’s New Mexico.”

The illustrations and quoted text, he tells us, are sometimes harmonious and sometimes not, but cumulatively they present a “score that is about New Mexico.” Fortunately, the author provides a concise but informative overview of New Mexico history that guides the reader through the pages. From this narrative we conclude that New Mexico’s story is one of episodic change and unceasing cultural and political adaptation. “Over the years,” writes Chávez, “New Mexicans learned to do things on their own, and in the process they developed independent attitudes along with a culture somewhat different from the strong neo-Aztec strains of Mexico proper.” This point is consistently validated as the reader is swept through Spanish colonization, American military occupation, the transition from provincialism to progressivism, and the advent of the nuclear age.

The strength of the book lies in the thoughtful selection and quality reproduction of both the illustrations and often poignant quotations. Especially intriguing are the numerous photos that depict the daily lives of New Mexico’s multicultural citizenry—snapshots of a predominantly working-class society in historical transition. One weakness, however, lies in assuming that most readers are familiar with the region’s story. To enhance his visual essay, the author might have provided a broad historical overview, followed by narratives to introduce each period. Also lacking is a bibliography (although the notes at the end partially address this oversight) for readers not especially well-versed in the subject. Finally, inasmuch as this edition is a reprint of the original publication (University of Colorado, 1992), the author missed an opportunity to advance the story beyond the 1980s.

In the main, the book is factual and readable and fills a noticeable void in regional scholarship. Chávez provides an enjoyable, no-nonsense illustrated history that teachers, students, scholars, and history devotees will embrace for years to come.

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*Philadelphia Graveyards and Cemeteries*

By Thomas H. Keels. Charleston, SC: Arcadia Publishing, 2003; 128 pp., illustrated, index; paper \$19.95.



Arcadia Publishing has been producing small and well-illustrated books on local history. Varying in quality, the series’ format emphasizes archival photographs and images that celebrate America’s often forgotten past. Most of these little books are use-

ful because they reproduce and annotate many obscure pictures rescued from the oblivion of personal photograph-postcard collections or selected from large, mostly unpublished, archives.

*Philadelphia Graveyards and Cemeteries* is among the best of this genre and does not disappoint the reader who seeks unusual and important images.

Keels provides an astonishing amount of historical and visual commentary on the entire range of Philadelphia’s cemeteries over time and space. In nine crisply annotated chapters Keels describes Philadelphia’s legacy: colonial and federal graveyards, Laurel Hill Cemetery, the Woodlands, other Victorian cemeteries, neighborhood graveyards, African American burial sites, Catholic and Jewish cemeteries, the trappings of death, and vanished cemeteries. Keels’s work is a primer on how rich an

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