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 useful 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

aspect of heritage can be if we take the time to examine it more closely. While this book is not the large contextual study that many of us who study such material might wish, Keels provides a tantalizing overview of the richness of Philadelphia's graveyards.

Keels introduces us to important examples of Philadelphia's neglected past. Scholars have previously examined the great cemeteries of Laurel Hill and Woodlands. Keels boldly summarizes these histories and then leads us into an examination of Philadelphia's lesser known burial grounds. For example, the Pennypack (Pennepek) Baptist Church cemetery is illustrated by a ca. 1910 photograph of a stone dating to 1702. The stone presents the image of a skull, hourglass, and a pair of crossed long bones. The Federal Government established a much larger Philadelphia National Cemetery in the Pittville section of Germantown in 1885 for Civil War soldiers.

Keels includes a photograph of the famous Confederate Monument erected in 1911 during the latter years of the national reunion of the North and the South. Another photograph shows a party of World War II German prisoners tending to the graves of American soldiers. Philadelphia's Jewish community receives much attention in Keels's work as well. The author describes the recent restoration of the Hebrew Mutual Burial Ground in the Eastwick section of the city. Keels also includes many of the most imposing grave monuments in Philadelphia: Alexander Calder's eerie sculpture of a woman lifting the lid of a sarcophagus in order to release its spirit can be contrasted with the more imposing 20th-century carving of the famous ironclad *U.S.S. Monitor* at Mount Moriah.

The chapter on African American burial sites is exemplary. The author begins by concisely describing the cultural context of these burial places: "African American burial sites were particularly prone to obliteration. This was a reflection of the vulnerability of the city's African Americans during much of their history, as they struggled to build and maintain their community in the face of economic, social, and racial oppression." Important images include a woman interred with a ceramic plate placed on her body at the site of the First African Baptist Church. A map shows that 140 graves were discovered on the site, which is one of the most important examples of African American cemetery archeology in the country. Its analysis demonstrated burial practices different from those of white contemporaries.[1] Individuals from the first African Baptist Church site were reinterred in Eden Cemetery in 1987. By including this site, Keels captures an important moment in the history of Philadelphia's preservation movement. The burial place of some of Philadelphia's veterans of the Civil War, the United States Colored Troops, recalls the role of Philadelphia as the training camp for several regiments.[2]

In his chapter "The Trappings of Death," Keels provides holistic perspectives on his subject. Here he quite accurately emphasizes the importance of funeral product manufacturers in Philadelphia. Numerous marble yards produced the great variety of Victorian monuments that are still in situ in many Philadelphia cemeteries. One such example is the Henry Clay sarcophagus by John Struthers, the chief marble mason for William Strickland's Second Bank of the United States and the Merchant's Exchange. Left out of this book is Strickland's own designed monument for Benjamin Carr, who established the first music store in the United States. Erected in 1830, it consists of a classical urn supported by three reversed torches and is still in St. Peter's churchyard on Third Street at Pine.[3] Photographs of embalming products and embalmers, casket makers, hearse manufacturers, and even the black crepe that draped the coffins and decorated funeral parlors are included.

The final section of the book, "Vanished Cemeteries," warns readers about the conse-

quences of neglect. Images offer a powerful portrait of cemeteries that were damaged and destroyed by neglect and vandalism. This chapter should have been followed by recommendations for the care of this important aspect of Philadelphian heritage. Nonetheless, this little book attests to the importance of cemeteries in chronicling the evolution of a city and provides readers with insights into how cemeteries' ethnic and cultural diversity can enrich their lives.

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1. John L. Cotter, Daniel G. Roberts, and Michael Parrington, *The Buried Past: An Archaeological History of Philadelphia* (Philadelphia: University of Pennsylvania Press, 1992), 284-288.

2. Dudley Taylor Cornish, *The Sable Arm: Negro Troops in the Union Army, 1961-1865* (New York: W.W. Norton & Company, 1966), 220-221 and 248, and James M. Paradis, *Strike the Blow for Freedom: The 6th United States Colored Infantry in the Civil War* (Shippensburg, PA: White Mane Books, 1998).

3. Agnes Addison Gilchrist, *William Strickland: Architect and Engineer, 1788-1854* (Philadelphia: University of Pennsylvania Press, 1950), 9 and Plate 28.

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*Drawing on America's Past: Folk Art, Modernism, and the Index of American Design*

By Virginia Tuttle Clayton, Elizabeth Stillinger, Erika Doss, and Deborah Chotner. Chapel Hill: University of North Carolina Press, 2003; 256 pp., illustrations, bibliography, appendices, index; cloth $45.00.

Compare the simple, abstract forms of a rooster weather vane and a Shaker knitting needle case with the complex, detailed weaving of a Boston coverlet and the tiny stitches of an "Old Maid's Ramble" quilt. In this stunning compendium of Americana from the Index of American Design, one can do just that. Textile designer Ruth Reeves and Romana Javitz, head of the New York Public Library's Picture Collection from 1929 until her retirement in 1968, developed the initial idea for the Index in the mid-1930s. By capturing images of American design, the Index would enlighten the public about the development of American culture.

After the pair proposed their idea to the Works Progress Administration's Federal Art Project, the Index became an official endeavor to provide a pictorial record of America's artistic heritage. Created between 1935 and 1942, the Index celebrates the quality and vitality of American design. Although the Index excluded architectural ornament and Native American artifacts because they were being recorded by other New Deal-era projects, it sought to include humble artifacts and fine examples of decorative art from public and private collections throughout the country.

Administered by folk art authority, Holger Cahill, the project employed approximately 1,000 artists to depict examples of American folk, popular, and decorative arts created from the time of the country's settlement to about 1900. Today, the Index is viewed as the most comprehensive survey of Americana, allowing researchers to compare objects from daily life and appreciate their unique character.

Although Cahill originally considered using photographs in the style of Walker Evans and Edward Steichen to document the objects, photographic processes available at the time were not cost-effective, permanent, or accurate enough to record object colors in a way that would meet Index goals. Instead, over 18,000 watercolor portraits of objects were created, all of which are now curated by the National Gallery of Art.

To generate goodwill throughout the project, Cahill, also a former journalist and publicist, organized exhibitions of the original renderings at libraries, department stores, hotels, and banks. Long after the project's conclusion, major shows of the Index's work continue. From November 2002 to March 2003, the National Gallery of Art exhibit-

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# CRM: The Journal of Heritage Stewardship

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