



Dorothy Hodder, Compiler

**F**or years, genealogists have searched through urban and rural cemeteries to gather and confirm important facts about the lives of past generations as recorded on old gravemarkers. In some instances, researchers sketched tombstones to document information that was fast eroding away, but few observed that the arrangement of graves, the design of markers, and the Biblical and personal sentiments inscribed on them were clues to a deeper understanding of the culture, life, and times of the deceased. Now, in *Sticks and Stones: Three Centuries of North Carolina Gravemarkers* Ruth Little has provided genealogists, general researchers, and casual readers with a study that is both fascinating and instructive in its discussion of the ethnic and artistic characteristics inherent in these fragile artifacts. Little surveyed 550 burials across a 35 county area ranging from the Coastal Plain to the Piedmont to the Mountains. The book is, in her words, "not an exhaustive inventory of every historic cemetery in the state, but a general overview of chronological and cultural patterns."

It is not only words that illuminate *Sticks and Stones*. Drawings of types of gravemarkers including enclosures, boards, gravehouses, stones, tombs, obelisks, and pedestals, as well as a variety of headstone shapes and symbolic designs, add to a deeper understanding of the cultural associations of the markers over a period of two centuries.

Added to these, the book comes alive through a collection of resplendent black-and-white photographs that seem three-dimensional in their textural richness and clarity.

Of special interest in the treatise is the comparison of vernacular White and African American cemetery traditions of the late nineteenth and twentieth centuries. The first group consists of bare, cleared, or landscaped areas with rows of graves in family groups, some enclosed, others forming grave mounds and shell-covered or shell-bordered graves. African American cemeteries often are partly hidden in woods, high grass, or thick undergrowth, are arranged in uneven rows creating an irregular rhythm of design, with families loosely grouped, and have enclosures for individual graves. White burials sometimes have a depiction of the home, trade, or hobby of the deceased drawn in the face of the gravemarker, while African American burials incorporate building materials and everyday items

used by the deceased. Several African Americans brought "cast stone" markers to the level of an art form by their use of colored marbles, broken bits of mirrors, pieces of stained glass, and brightly painted surfaces to suffuse the site with a sparkle that is both exciting and touching.

In the conclusion of the study, the author makes an urgent appeal to protect and respect historic grave markers: "Gravemarkers continue to be the largest collection of sculpture in the state and a unique record of culture and ethnicity. The sticks and stones in North Carolina graveyards tell many stories ... let us remember as we pass by, and let us also record and preserve."

This valuable addition to the Richard Hampton Jenrette Series in Architecture and the Decorative Arts was written by M. Ruth Little, an art historian who has worked for a quarter of a century recording and interpreting the historic architectural and cultural resources in North Carolina for the State Historic Preservation Office in Raleigh, as well as being a private consultant. Tim Buchman, who created many of the sumptuous photographs, specializes in architectural photography, and has added his talents to other important studies, including the award-winning *North Carolina Architecture* (University of North Carolina Press, 1990).

— Edward F. Turberg  
Preservation Consultant, Wilmington, North Carolina

M. Ruth Little.

## ***Sticks and Stones: Three Centuries of North Carolina Gravemarkers.***

Chapel Hill: University of North Carolina Press,  
1998. 328 pp. \$45.00. ISBN 0-8078-2417-8.

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orld War I veterans speak of the constant noise of the battlefield — machine gun fire, artillery salvos, the cries of the wounded in “no man’s land.” Counterbalanced against that battle noise is an ironic silence on the part of many American veterans to discuss their war experiences. *Memories of World War I* uses oral histories from 36 North Carolinians who served in the war to give a human voice to the conflict. All of the interviewees were Army enlisted men serving on the Western Front; many saw combat duty. Their stories illuminate an ill-prepared American Army trying quickly to train and move new citizen-soldiers to French battlefields.

*Memories* follows doughboys as they leave home, train for war, are shipped overseas, endure the dreadful horrors of the battlefield, and finally return home. The veterans’ voices state in matter-of-fact terms the difficulties they encountered — poor training, lack of equipment, and, at the front, a lack of food and medical care. Their comments are not the ordinary soldiers’ gripes about the Army; rather, they are the observations of older men who, separated from the events they recount by many years, offer a more candid view of what they actually experienced. Recounted in restrained voices, their stories ring true and the reader is once again left to marvel at how the human spirit survives such awful tragedies.

Marshall ties the various soldiers’ narratives together with brief interludes documenting the war’s progress on the Western Front, especially the entrance of American troops into combat. An added prize in this book is the numerous black-and-white photographs of training and combat scenes. Marshall includes photographs and brief biographies of the 36 soldiers whose narratives are the basis of the book, and there is a bibliography and an index.

We are fortunate that Marshall, whose grandfather was a World War I doughboy, had the foresight to interview some of North Carolina’s last surviving veterans. As Marshall notes, his late grandfather “never initiated a conversation about the war.” Marshall’s research gives us a brief glimpse past the cacophony of the battlefield of a precious few of the 86,457 North Carolinians who were in the “war to end all wars.”

This volume is highly recommended for all high school, public, and academic libraries.

— John Welch

State Library of North Carolina

R. Jackson Marshall III.

### ***Memories of World War I: North Carolina Doughboys on the Western Front.***

Raleigh: Historical Publications Section,  
Division of Archives and History, 1998. xiv, 208  
pp. Paper, \$15.00. ISBN 0-86526-282-9.

T

he War Between the States holds a continuing fascination for writers, as demonstrated by the number of authors on the subject. Dawson Carr’s *Gray Phantoms of the Cape Fear: Running the Civil War Blockade* is yet another example of that interest.

The book recounts the stories of the Federal Navy’s blockade of the inlets to the Cape Fear River and how Confederate ships, such as the *Giraffe* headed by Lt. John Wilkinson, effectively eluded capture. The text reminds us of ports of call for runners in Bermuda and Nassau, and the influence of British companies who produced blockade-running ships for the Confederate Government and private profiteers. Carr reiterates the Southern shipyard deficiency, lack of labor and materials, and why foreign builders were needed.

A chapter on Wilmington describes the effects of blockade running on that city. Carr tells us about the ill-fated ship *Kate*, whose crew brought dreaded yellow fever and killed many citizens. He details Wilmington’s vital railway connection to other cities and towns throughout the Confederacy and how greedy speculators and blockade-running crews inflated the cost of goods and food beyond what local residents could afford.

*Gray Phantoms of the Cape Fear*, presented with illustrations, appendix, bibliography, and index, is a good beginners’ book about North Carolina’s important Civil War blockade-running activity.

Other works particularly recommended are Stephen R. Wise’s

*Lifeline of the Confederacy: Blockade Running During the Civil War* and Chris E. Fonvielle’s *The Wilmington Campaign: Last Rays of Departing Hope*.

— Joseph Sheppard

New Hanover Public Library

Dawson Carr.

### ***Gray Phantoms of the Cape Fear: Running the Civil War Blockade.***

Winston-Salem: John F. Blair, Publisher, 1998.  
227 pp. Paper, \$14.95. ISBN: 0-89587-213-7.



es, you *can* judge a book by its cover — most certainly by its translucent dust jacket. In this instance, we have a large brown-and-white slide, a Depression-era photograph of farmers in a tobacco field, wrapped around a white cloth cover. You can read the words printed on the surface of this film jacket, and through it you can read the words printed on the spine label—all of it demonstrating the essence of the words of the title, light and air. The cover is as thoughtfully and beautifully conceived as the book itself, which enriches its 135 large brown-and-white photographic plates, some published for the first time, with a 96-page discussion of the life and career of North Carolina photographer, Bayard Wootten.

Jerry W. Cotten.

### ***Light and Air:***

### ***The Photography of Bayard Wootten.***

Chapel Hill and London:  
University of North Carolina Press, 1998.  
253 pp. \$37.50. ISBN 0-8078-2445-3.

North Carolinians (and acculturated others) familiar with *Cabins in the Laurel* are acquainted with Wootten's work, if not her name. *Cabins* was one of six books about our state, and the South, for which Wootten provided numerous photographs during the 1930s and '40s. Born Mary Bayard Morgan in New Bern in 1875, she married Charles Wootten in 1897 and found herself abandoned, with two sons, by 1902. To earn a living while doing what she most wanted to do, she became one of North Carolina's first female professional photographers—no simple accomplishment in a culture that did not permit women to vote until 1919. As one son later put it, "Mama was a woman's liberation movement all by herself."

A major factor that did not always help in Wootten's career was her adherence to a style of photography known as "pictorialism," which emphasized creative expression in a scene, particularly in its composition. While other photographers

(such as Ansel Adams) defined and rendered photography on its own terms, Wootten's work alluded to older arts, such as landscape and portrait painting. Her photographs are neither sentimental nor political: they are beautiful, lending grace to fact.

One of the marvelous things about Cotten's book is a thoroughness that is unfailingly interesting. He provides a meaningful context for Wootten's work by including comparisons with the work of carefully selected contemporaries such as Frances Benjamin Johnston and Doris Ulman. The result is an exceptionally well-informed and informative text. Best of all, an appropriate selection of small photographs enriches that text, leading up to the plates.

*Light and Air* includes an extensive bibliography and an index. It sets an exceptionally high standard in the treatment of a native artist, and should be part of the collection of every public and academic library in the South.

— Rose Simon,  
Salem College



As the settlers arrived in the "New World" and began to spread out along the east coast, 90% of the Native American population, with no immunities, died from the settlers' diseases. From that time on, Native Americans struggled with stolen land, deportation, segregation, poverty, alcoholism, illiteracy, and members continually leaving tribes; but still, they survived. Taking its title from treaties that declared land was promised to Indians "as long as the waters flow," this book celebrates Native American survival.

Frye Gaillard, who has covered other Southern topics such as country music, Jimmy Carter, and Dixie heroes, breaks down each chapter by geographical area or similar struggles of different tribes. A thread connects each tribe, be they the Cherokees of North Carolina, the Wampanoags of Massachusetts, or the Seminoles of Florida. Gaillard examines how, confronted by the threat of their people dying out and inspired by the Civil Rights Movement, tribal leaders throughout the East began to wage a battle to

Frye Gaillard.

Photographs by Carolyn DeMeritt.

### ***As Long as the Waters Flow:*** ***Native Americans in the South and East.***

Winston-Salem: John F. Blair, Publisher, 1998.  
xi, 242 pp. \$21.95. ISBN 0-89587-219-6.



have their land returned. For many tribes, the first and most difficult step has been federal recognition. Nations like the Lumbees of North Carolina, who have been denied this recognition, continue to challenge the verdict.

The Catawbans of South Carolina, the Choctaws of Louisiana, and other tribes, writes Gaillard, realize that after obtaining recognition, land, and/or a monetary settlement for usurped land, their battle is far from over. While the author considers problems still facing Native Americans — controversies surrounding casinos, industrialization, pollution, tribal factions, and the duality of living in both an Indian and a White world — Gaillard also recognizes individuals who have given a renewed sense of identity, culture, and self-esteem to their fellow Native Americans. From extensive interviews, the author tells the story of today's Native American leaders, including individuals like Wilford Taylor, a Mowa Choctaw chief, who knows that identity is "the key to the future."

Although Gaillard's writing is candid and inspirational, all of the chapters follow the same format and can become repetitive in one reading. Readers should savor one chapter at a time. Accompanying the text are an appendix of Southern and Eastern tribes, an index, and Carolyn DeMeritt's black-and-white photographs that reflect the pride of Miss Choctaw, older Indian women with their handmade baskets, toddlers, grandmothers, chiefs, and modern day medicine men.

An eloquent testimony to the spirit, courage, and tenacity needed to survive, *As Long as the Water Flows* describes the Cherokee, Coharie, Haliwa-Saponi, Lumbee, Meherrin, and Waccamaw-Siouan tribes of North Carolina, making the book suitable for public and school libraries, as well as academic libraries with North Carolina collections.

— Angela Leeper

North Carolina Department of Public Instruction

**7**his is definitely not your run-of-the-mill romance. Rather, this is a novel dealing with cancer research, a pharmaceutical company, and reincarnation. Although the continual intertwining of the main characters through the past hundred years is implausible, the characters themselves are strongly drawn and capture your attention.

Alexandra Kaminski, a cancer researcher at Duke University Medical Center, is the reincarnation of her great-great-grandmother Jeanne Lacombe, a cancan dancer in a Paris cabaret. Alexandra meets Val Dorsainville, who just happens to be the reincarnation of his great-uncle Victor, a French count, and Jeanne's lover. Val is the vice-president of a French pharmaceutical company with offices in Research Triangle Park, which is funding a grant for Alexandra and her co-workers at Duke. As Alexandra races to find a cure for cancer, Val is desperately trying to get approval for an early, at-home cancer test that will bring in millions for the company. Neither is aware that someone is out to destroy Val, and in the process ensure the cancellation of the grant.

Julie Tetel Anderson.

### ***The Blue Hour.***

Durham, NC: Madeira Books, 1998.  
439 pp. \$23.50. ISBN 0-9654499-1-2.

In the meantime, or rather in the past, Jeanne, the cancan dancer, is trying to support herself with her dancing and her day job as a laundress. She refuses to sell her body as the other dancers do. Then one night Victor, a French count, walks into the music hall. Jeanne resists him, but her resistance only increases his pursuit. He purchases the music hall, Le Chat Noir, and the former owners, who now manage the business, explain to Jeanne that she must give him what he wants or lose her job.

On a visit to her grandmother's home in Chicago, Alexandra discovers a ribbon-tied pack of letters written in French, along with an old newspaper. She takes the letters to the French department at Northwestern University and finds three graduate students willing to translate them. The letters turn out to be Jeanne's diary. Of course, it just so happens that the three women are the reincarnations of Jeanne's fellow dancers from Le Chat Noir.

Implausible as it may seem, the plot actually works. Readers will be interested in finding out what happens with Jeanne and Victor and wonder if history will repeat itself with Alexandra and Val.

Julie Tetel Anderson is the author of many Harlequin romance novels, and this title with its romance and mystery is recommended for public libraries.

— Lisa Driver

Pitt Community College

## OTHER PUBLICATIONS OF INTEREST ...

Hail to the Chief! NCLA President-Elect and longtime *North Carolina Libraries* editorial board member Plummer Alston Jones, Jr., Ph.D., is the author of the newly released *Libraries, Immigrants, and the American Experience*. (1999; Greenwood Publishing Group, Inc., 88 Post Road West, Box 5007, Westport, CT 06881; 256 pp.; \$59.95; ISBN 0-313-30769-5.)

Law libraries, public libraries, and city and county governments should take note of Frayda Bluestein's *A Legal Guide to Purchasing and Contracting for North Carolina Local Governments*. Its question and answer format is as practical and easy to use as its looseleaf binder. (1998; Institute of Government, CB#3330 Knapp Building, UNC-CH, Chapel Hill, NC 27599-3330; looseleaf, xii, 115 pp.; \$28.00; ISBN 1-56011-330-8.)

Public libraries will want to add *Carolina Wine Country: The Complete Guide*, by Pamela Watson, to their guidebook collections. It describes 13 operating vineyards and wineries in North and South Carolina, and three that expect to open this year. Includes local attractions, B&Bs, state parks and historic sites, museums, galleries, ferries, and other useful information about what is to be found in the vicinity of each entry. With photographs, a bibliography, index, glossary, and list of Carolina wine-related Web sites. (1999; Woodhaven Publishing, 104 Woodhaven Court, Greenville, NC 27834; 192 pp.; paper, \$14.95; ISBN 0-9667116-0-2.)

*Passport to North Carolina Historic Sites* is more suitable for carrying in your pocket or glove compartment than for library circulation, but state history collections and archives will want a reference copy. Literally the size of a passport, this booklet is intended as a souvenir and guide to the 22 historic sites in North Carolina. The bearer is instructed to present the passport at each site visited in order to be eligible for gifts after covering each region and the entire state. Each entry includes a color photograph, a simple map, and very brief background and contact information. (1998; Historical Publications Section, Division of Archives and History, 109 East Jones Street, Raleigh, NC 27601-2807; 52 pp.; paper, \$5.00 plus \$3.00 postage; ISBN 0-86526-281-0.)

If you're building a comprehensive Mayberry collection, don't miss *A Guide to Television's Mayberry R.F.D.*, by David Fernandes and Dale Robinson, a companion volume to *The Definitive Andy Griffith Show Reference* by the same authors, published in 1996. Here you have summaries of all the *Mayberry R.F.D.* episodes in syndication package order, with career biographies of the cast, guest stars, writers, and directors, and notes on connections between the episodes and *The Andy Griffith Show*. Includes photographs, bibliography, and index. (1999; McFarland & Company, Inc., Publishers, Box 611, Jefferson, NC 28640; 235 pp.; \$35.00 plus \$4.00 postage; ISBN 0-7864-0426-4.)

*The Lyon's Pride* is M.L. Stainer's third book in the Lyon Saga, a young adult series following the adventures of the Roanoke Island colonists. In this episode some of the colonists venture out from Croatoan Island in search of survivors of the Chesapeake colony, braving renegade Spanish soldiers and hostile Neusiok. For a review of the previously released *Lyon's Roar* and *Lyon's Cub*, see *North Carolina Libraries*, Fall 1998, page 121. The final two titles in the series are projected for publication this year. (1998; Chicken Soup Press, Inc., P.O. Box 164, Circleville, NY 10919; 163 pp.; cloth, \$9.95; ISBN 0-9646904-8-9; paper, \$6.95; ISBN 0-9646904-9-7.)

*A New Age Christian: My Spiritual Journey* is a spiritual autobiography by Nancy B. Detweiler of North Carolina and Virginia. Using her own life as an example, the author argues that New Age interests such as reincarnation, astrology, numerology, meditation, and psychic abilities do not necessarily conflict with Christianity as depicted in the Bible. (1998; Bridging the Gap Ministries, 10230 Epsilon Road, Richmond, VA 23235; 236 pp.; paper, \$24.95; ISBN 0-9658949-0-8.)

Postmaster of Julian, North Carolina by day, free-lance humorist by night and weekends, Warren Dixon, Jr. captures the flavor of small town North Carolina life in his award-winning newspaper and magazine columns, collected in *Tarheel Hilarities* (1996; Five Hawks Press, P.O. Box 1203, Liberty, NC 27298; 192 pp.; paper, \$11.95; ISBN 0-9648321-0-0) and *Holiday Hilarities* (1998; Five Hawks Press, P.O. Box 1203, Liberty, NC 27298; 192 pp.; paper, \$11.95; ISBN 0-9648321-1-9.)

*Crowfoot Ridge*, a first novel by Ann Brandt originally published by Alexander Books, has been picked up by HarperCollins. For a full review of this story about a disillusioned woman returning to childhood roots, loves, and secrets in the North Carolina mountains, see *North Carolina Libraries*, Winter 1997, page 175. (1999; HarperCollins Publishers, 10 East 53rd St., New York, NY 10022-7901; 239 pp.; \$20.00; ISBN 0-06-019215-1.)