

in death and provided opportunities to incorporate symbolic meaning in visual portrayal. The more graphic photographs of the Civil War provided opportunities for photographers such as Matthew Brady to pose corpses in ways that depicted the grotesque horror of war while at the same time giving heroic impression to the battlefield.

Given the centrality of the Civil War in American history, Schantz's work raises important questions regarding the cause-and-effect relationship between the war and culture. Historians have been inclined to view the war as the cause of the period's fascination with death and the accompanying commercial efforts to exploit the new funeral industry. It is a natural assumption; 620,000 deaths forced Americans to formulate cultural practices that made sense of such carnage and mitigated the pain. Schantz, however, makes a convincing case that the practices were firmly in place well before the war, drew on a variety of cultural impulses, and created an environment in which the grotesque lethality of the war was far more tolerable than it would otherwise have been.

Pioneer Cemeteries: Sculpture Gardens of the Old West, by Annette Stott. Lincoln: University of Nebraska Press, 2008. xxx, 370 pp. Illustrations, maps, glossary, list of cemeteries, notes, bibliography, index. \$36.95 cloth.

Reviewer Loren N. Horton is retired senior historian, State Historical Society of Iowa. His research and writing on cemeteries and overland trails are among his many areas of expertise in the history of Iowa and the West.

This description and analysis of the grave markers in selected cemeteries in the Rocky Mountain West includes an enormous amount of detail. Although the title may be a bit misleading, the excellence of the content more than makes up for that deficiency. Matters of materials, artisans, sources, and places of grave markers and cemeteries in community life are all focused in the general period from settlement of towns to the outbreak of World War I. The illustrations are well chosen to help readers understand the text. The analogy of the cemetery serving as a community sculpture garden is reinforced repeatedly.

Many books have been published recently about grave markers and the art they represent. This book is very useful as a comparison with examples in other sections of the country. Many of the carvers emigrated to the West from the eastern United States and Europe; many grave markers in the West were supplied by eastern and mid-western monument dealers; and the styles, materials, and symbolism vary only fractionally from those everywhere else in the country during the same time period.

Except for the markers in “boot hills,” similar markers can be found in most of the cemeteries in Iowa and other states east of the Rocky Mountains. The book is strengthened by 83 illustrations and hundreds of endnotes.

The Black Citizen-Soldiers of Kansas, 1864–1901, by Roger D. Cunningham. Columbia: University of Missouri Press, 2008. xvi, 206 pp. Illustrations, notes, appendix, index. \$34.95 cloth.

Reviewer David Brodnax Sr. is associate professor of history at Trinity Christian College. He is the author of “‘Will They Fight? Ask the Enemy’: Iowa’s African American Regiment in the Civil War” (*Annals of Iowa*, 2007).

When a Leavenworth-based black militia company known as the Garfield Rifles prepared to march in an 1889 city parade, members of a Democratic organization declared that they would not march behind “a lot of damned niggers” (113). Leavenworth’s black community mobilized a campaign against Democratic political candidates, but their efforts proved to be in vain when the local elections took place several weeks later. This tale of African American militia involvement, linked to political and racial conflict, is part of Roger D. Cunningham’s book, *The Black Citizen-Soldiers of Kansas*.

A retired U.S. Army officer and native of western Missouri, Cunningham relies heavily on newspapers and military records, particularly pension applications, to tell the story of Kansas’s black militias. After an overview of militia history, he turns his attention to the black “citizen-soldiers” of the Civil War and the peacetime service of the ten black militia units that were organized between 1875 and 1894. Although there were few monetary benefits to militia service, African Americans saw it as a way to show their patriotism and racial progress, enjoy “military camaraderie,” take part in public celebrations (which were often attended by eligible young women), and forge ties to white elites (179).

Each chapter is devoted to a different unit or group of units, beginning in Topeka in 1875 and followed by others in Lawrence, Wyandotte, Olathe, and Atchison; reserve units in Topeka and Leavenworth; privately funded companies in Kansas City and Wichita; and black Kansans who served in the Spanish-American and Philippine-American Wars. Due to their fundraising efforts and participation in public festivals, they received a great deal of attention and support from the African American community, which saw their very existence as a matter of racial pride. On several occasions, they also prevented black prisoners from being lynched, further showing their value to the community. At