

conclusion, where Werbel attempts rather breezily to equate Eakins's late nineteenth-century worldview with the Enlightenment perspective of another "middling" (2) Philadelphian, Benjamin Franklin. Although Werbel briefly considers the question of historical difference, statements such as "Franklin and Eakins nonetheless define two ends of the same historical and cultural thread" (2) or "For Thomas Eakins, the same ideology informed his sensibilities" (150) treat these figures and contexts with a very broad brush. Another instance of historically unspecific interpretation occurs in the concluding passage to chapter 2, where the author adduces three memoirs by late *twentieth-century* physicians as evidence of "the profound distancing from conventional understandings of the body that emerge as an inevitable result of dissection" (49–50)—as if the study of anatomy were an unchanging, transhistorical phenomenon experienced identically by its practitioners in 1880 and 1980. Inexplicably, the author quotes those recent sources at length while only citing historian Michael Sappol's richly detailed critical study of nineteenth-century anatomy in a cursory fashion.

Finally, perhaps the most dissatisfying aspect of the book for this reviewer is its dearth of visual analysis. Think what you will about the Freudian/Derridean interpretation of Eakins and Stephen Crane offered by Michael Fried (presumably one of Werbel's "speculative" scholars), but his 1987 book remains a benchmark of formal investigation and historical inquiry precisely because it closely and innovatively relates specific technical practices of the artist to a particular nineteenth-century educational context of writing and drawing in Philadelphia. In stark contrast, Werbel treats paintings and photographs by Eakins in a perfunctory manner, with little description and practically no close reading or interpretation that alters existing understandings of the artist's work as *art*. Ultimately, the author's main concern seems to be biographical rather than art historical.

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Stories from the Mines. By THOMAS M. CURRÁ and GREG MATKOSKY
(Scranton, PA: University of Scranton Press, 2007. 82 pp. Illustrations. \$25.)

Stories from the Mines is a companion text to a documentary film of the same name produced and directed by Greg Matkosky and Thomas M. Currá. The film and the book commemorate the one hundredth anniversary of the Great Anthracite Coal Strike of 1902. A brief history of the Pennsylvania anthracite region—with extended treatment of the 1902 strike and the establishment of the Anthracite Coal Commission as part of the bargain to end the strike—is provided along with scores of photographs, other graphics, and a useful time line that runs through the book along the margins of its right-hand pages. *Stories from the Mines* is intended for a popular audience; the text without footnotes is based on

secondary sources and will be of little service to scholars. As a contribution to public history, the book has questionable value as well.

Stories from the Mines oddly contains no stories or voices of anthracite miners and their families. The actual stories provided in the text are those of the magnates—J. P. Morgan and George Baer, for example—and they receive standard muckraking treatment. Some figures of power appear for little reason; why William Jennings Bryan is featured is puzzling. Aspects of the Pennsylvania anthracite region's history are also presented out of order. In the book's opening pages, the authors convey the early history of labor organization in the area, introducing the Workingmen's Benevolent Association of the 1860s and early 1870s, without mention of the Molly Maguires. The Mollies first appear much later in the book in a section on the leadership of John Mitchell of the United Mine Workers of America. Similarly, a graphic of the 1829 inaugural run of the famed Stockbridge Lion, the first locomotive to operate in the United States, is placed toward the end of the book amid discussion of the 1902 strike. The last page of *Stories from the Mines* is an entry on the University of Scranton, a segment entirely unconnected to the preceding page (and somewhat to the book as a whole).

The layout of the book presents additional obstacles for the reader. Right-hand-page text is frequently interrupted mid-sentence by subsequent blank, colored pages and other pages with floating quotations; this requires flipping pages back and forth to maintain the flow of the text. Many of the quotes are bizarre. In a book on the Great Anthracite Coal Strike of 1902, readers are offered the words of Andrew Carnegie, Kahlil Gibran, Margaret Mead, Martin Luther King Jr., and Medgar Evers.

"Monumental" is an apt characterization of the Anthracite Coal Strike of 1902. The strike crippled the nation's commerce, garnered national attention, and required the interventions of the likes of J. P. Morgan and President Theodore Roosevelt. Equally notable, but not as headline glaring, are the work and ambiguous legacy of the Anthracite Coal Commission (the creation and initial deliberations of the commission are noted in *Stories from the Mines*, but not its consequent history). The Anthracite Coal Strike of 1902 should have a greater place in the public mind (or at least in American history textbooks). The task of elevating the strike is not well served by this book.

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