

when the Catholic faith and riotous behavior of the Irish conflicted with the middle-class values and support for temperance that the Welsh upheld. The author also describes the experiences of enough individuals to give us a better understanding of their lives. Mary Thomas, for example, was a Welsh miner's wife whose militancy and tenacity brought her west through the Colorado coal-fields, where she lived through the Ludlow massacre of 1914, and on out to California, where she opened a sportswear shop on—of all places—Hollywood Boulevard. Lewis also provides us with a brief vignette of President John L. Lewis of the United Mine Workers of America, who inherited a number of Welsh characteristics, including the Celtic preacher's rhetorical skills.

If this book has a weakness, it is that the author devotes too little space to the influences that led the Welsh miners—like their other skilled, Anglo-Saxon comrades—to leave the industry in the years after 1890. He refers, rightly, to the dislike that many British miners felt for the poor, unskilled, Slavic immigrants from eastern Europe who were brought in to replace them at the turn of the century. But more could have been said about the critical role that the invention of the automatic mining machine played in rendering the pick-mining skills of the Welsh miners obsolete and the extent to which it prompted their departure. Since this is a book about acculturation, it would also have been beneficial to learn more about where the Welsh went and what they did after leaving the eastern pits. Did they, like many of their Scottish and English counterparts, move farther west to take managerial posts in the coal mines of Colorado, Washington, and New Mexico? Or did most of them stay put and become middle-class professionals in and around the coal towns where they had originally settled? But these are minor blemishes in what is otherwise a first-rate piece of scholarship.

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*Bodies of Work: Civic Display and Labor in Industrial Pittsburgh.* By EDWARD SLAVISHAK. (Durham, NC: Duke University Press, 2008. 354 pp. Illustrations, notes, bibliography, index. \$24.95.)

This imaginative study examines the male worker's body in industrial Pittsburgh between 1880 and 1915 as contested civic symbol. In a city and region whose iron and steel, glassblowing, and bituminous coal-mining industries were being transformed by mechanization and immigration, boosters and reformers alike manipulated images of the worker's body for decidedly different and competing ends. In the process, the body was "both text and spectacle at the turn of the century, used alternately to offer instruction and pleasure, polemic and horror to the city's residents, visitors, and observers" (265).

Through pageantry, an industrial exhibition, and public art, boosters celebrated and displayed an idealized workingman—skilled, creative, muscular, shirtless, white, and Anglo-Saxon. His bodily representation, the author persuasively argues, symbolized social harmony, progress, and mental-cultural aspiration and achievement while simultaneously masking the mechanization and immigration from southern and eastern Europe that were transforming industrial work in Pittsburgh. This celebratory imagery was in stark and deliberate contrast to the “dark image” of the violent Homestead strike of 1892, which Slavishak freshly approaches as “the first sustained media focus on the bodies of Pittsburgh workers” in the industrial era (89). For Pittsburgh’s business elite, he provocatively and astutely contends that the “true threat of Homestead was not a working-class horde run amok, but the image of such disorder reproduced in cities throughout the United States by journalists and labor critics” (89).

In the new century, boosters had to contend with Progressive reformers whose “Pittsburgh Survey” offered not optimistic work imagery but “broken, exhausted bodies” to expose and indict “industrial negligence” (177). Yet for all their contrasting imagery, boosters and reformers both focused on male workers’ bodies, thereby similarly marginalizing working women in their otherwise polar opposite discourses on work and the body. Moreover, in his book’s fascinating last chapter, Slavishak contends that the survey did not supplant celebratory imagery of Pittsburgh’s working body. Instead, in its “aftermath” the ameliorative efforts of “safety engineers, lawmakers, and limb makers,” among others, generated “new celebratory narratives of tenacious working figures while concealing that which was disturbing and unsolvable” (225).

Slavishak points out that all this scrutiny of the worker’s body reduced workers’ lives to work alone. Perhaps inevitably, given its subject, his own study does as well. This, together with the preponderance of elite voices, may disappoint some readers. But it is precisely the author’s appreciation and richly textured analysis of the power of elites and reformers to shape public narratives (both textual and visual) of work and the body that is his most valuable contribution.

Amplly illustrated, this interdisciplinary work fruitfully blends visual studies with labor, cultural, and gender history. It both incorporates scholarship on American working-class masculinity and, following the recent prompt of scholars like Ava Baron, enriches it by focusing on the embodiment of male workers. Most important, it compellingly illuminates how, in one of the nation’s leading industrial cities at the turn of the twentieth century, workers’ bodies became bodies of work, with all that it entailed.

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