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**ELIZABETH SPARHAWK-JONES,  
THE ARTIST WHO LIVED TWICE**  
by Barbara Lehman Smith, published  
by Outskirts Press, Inc., 2010; 245  
pages, paper, \$16.95.

Barbara Lehman Smith's feature in the Spring 1995 edition of *Pennsylvania Heritage*, "Talented, Tragic & Triumphant: The Life and Career of Elizabeth Sparhawk-Jones," was the first in-depth look at this brilliant but tortured twentieth-century American artist. In the early 1990s, the author inadvertently rescued Sparhawk-Jones's scrapbooks left forgotten in cardboard boxes for nearly a century and profiled her for the magazine. With a new biography, *Elizabeth Sparhawk-Jones: The Artist Who Lived Twice*, she adds details to the painter's riveting life from being a celebrated golden girl of the art world to becoming an insane asylum patient and back again to glory in the 1940s.

In 1908, New York critics christened Elizabeth Sparhawk-Jones (1885–1968) the "find of the year." As a student at the Pennsylvania Academy of the Fine Arts, Philadelphia from 1902 to 1909, she had earned every award and honor possible. Barely in her twenties, she sold several of her oil paintings for today's equivalent of tens of thousands of dollars. After winning honorable mention in the Carnegie Institute's prestigious 1909 International Exhibit, *Harper's Weekly* published her painting *In Rittenhouse Square* next to those of two other American winners, Bruce Crane (1857–1937) and Edmund C. Tarbell (1862–1938). The periodical even hinted that her talent exceeded that of her teacher, the internationally acclaimed William Merritt Chase (1858–1916).

And then she vanished.

Thirty years after the breakdown that sent her to an insane asylum, *American Artist* described her as a "phenomenon in the world of paint." Artist Marsden Hartley wrote Sparhawk-Jones was a

"thinking painter with a rare sense of the drama of poetic and romantic incident." She attracted admirers as much for her wit, candor, and fierce loyalty as for her talent. Collectors and friends included film star Claude Reins, writer F. Scott Fitzgerald, the Whitney Museum of Art's first director Juliana Force, and Chase. Her paintings are in the collections of the Pennsylvania Academy of the Fine Arts, Art Institute of Chicago, Metropolitan Museum of Art, Wichita (Kansas) Art Museum, Museum of Modern Art, and the Addison Gallery of American Art on the campus of Phillips Academy, Andover, Massachusetts.

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**ANOTHER TIME, ANOTHER WORLD:  
PENNSYLVANIA BITUMINOUS  
COAL, COKE, AND COMMUNITIES**

by John A. Enman, published by Patch/  
Work Voices Publishing, 2010; 340  
pages, paper, \$30.00.

"At the beginning of the twentieth century, Pittsburgh was known internationally as a prime producer of iron and steel and the Connellsville area as the world's premier maker of the best metallurgical coke," wrote John A. Enman in *Another Time, Another World: Pennsylvania Coal, Coke, and Communities*. "At that time, the Connellsville region was the servant of Pittsburgh, but a century earlier that was not the case, for the roles were reversed." Before 1800, twenty-two iron furnaces operated at one time or another in Fayette County; until the dawn of the nineteenth century, not more than one furnace at a time ever operated in Allegheny, Greene, or Westmoreland Counties.

With this as his opening of chapter one, "Pennsylvania Bituminous Coal Mining," the author launched an exhaustive analysis of the developmental trends in mining, transportation, uses of significant coal seams, expansion and changes in the ethnicity and state of various employee groups, and the origin, makeup, and internal dispersion of the work and residential sections of colliery complexes. Research of

southwestern Pennsylvania's bituminous coal and coke period is difficult because many company records and government documents have been destroyed over the years. Compounding the problem are incomplete surveys, especially those created by state and federal legislatures that were given enormous tasks but too little time for committees to complete little more than a fraction of the assignments.

*Another Time, Another World*, surveys a number of statistics, including the sizes and costs of soft coal tracts, coal volatility, production, and losses, the life expectancy of a mine, mine names, and transportation. Part two, concentrating on coal miners and coke workers, discusses native-born and immigrant miners, the literacy of workers, wages and family income, and religions, churches, and cemeteries. In part three, the author described company-owned towns, or "patches," and their design, in addition to housing, company stores, hotels, hospitals and medical care, and public perception of mining communities.

