

think and work together. Contrary to his later image, Mack was an avid sign stealer and conniving advantage seeker as a player and manager. At times he could be an inspiring orator and manipulating publicist. Macht related that Mack's credo revolved around teamwork. "Think. Create. Experiment. And stay in shape." He told his players that they owed this dedication to themselves, their teammates, and the paying customers. He often advised his teams to "Get plenty of rest, and be prepared mentally and physically to do . . . [your] best every day" (444).

The author focuses on Mack's dominant teams of the 1901–14 era. Macht discusses manager Mack's moves, strategies, and values. Most major transactions and controversies are examined and scrutinized. More knowledgeable readers might want to know more about Mack's relationship with Ben Shibe and the role of Al Reach in the founding of the Athletics. There are also questions about the actual machinations behind the signing of Napoleon Lajoie and the reasons why Ben Shibe did not assume more than 50 percent of the franchise. These kinds of queries are critical for a book of this detail and importance.

This volume is the first installment of Mack's life. It is a must read for all historians of the national pastime, particularly those with an interest in Philadelphia sports. It is just regrettable that this well-written text, as a research source, is plagued by such documentary omissions and limitations.

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JERROLD CASWAY

Helen Clay Frick: Bittersweet Heiress. By MARTHA FRICK SYMINGTON SANGER. (Pittsburgh: University of Pittsburgh Press, 2008. xiv, 391 pp. Illustrations, appendix, notes, bibliography, index. \$40.)

It is not often that a member of a privileged family authors a revealing biography of an eminent relative, much less of the wealthiest heiress in America. Martha Frick Symington Sanger's biography of her great aunt, Helen Clay Frick (1888–1984), is a welcome addition to the growing interest in the history of privileged women and of memory and historical preservation. Sanger captures the essence of a life shaped at an early age by devastating family loss and shifting social and political forces. She argues that Frick was "a vividly independent figure in her insistent and successful fight to secure a place for herself, to have her voice heard, in the corporate, professional, museum, and business worlds of money and power" (xiv). Sanger reveals a tale of an art patron, a philanthropist, a natural preservationist, and above all a daughter whose lifelong dedication to her father's legacy set her at odds with Frick trustees, renowned scholars, and institutional administrators.

Frick's luxurious childhood, overshadowed by the deaths of her beloved sister

and newborn brother and near deaths of both her parents in the following year, hardened her determination to meet fully her father's expectations of preserving his art collections as his monument. Sanger demonstrates that Frick's philanthropic interests, such as the creation of a wilderness park and a vacation home for Massachusetts female textile workers, could not match her persistence to erect fitting monuments to her father. Thanks to her efforts he is now memorialized at his birthplace in West Overton, Pennsylvania, the family home in Clayton, the New York-based Frick Collection, the Frick Art Reference Library, and the fine art department and library of the University of Pittsburgh. Helen Clay Frick repeatedly contested other Frick Collection trustees, particularly her brother, Childs Frick, and John D. Rockefeller Jr., who attempted to seize control of the board and allow changes she deemed incompatible with her father's preferences. In her keen desire to guard her father's reputation she sued the historian Sylvester K. Stevens over his description of Henry Clay Frick, appealed the ruling, and celebrated the appeal's settlement as the validation of her argument.

The author successfully explicates her subject's idiosyncrasies. Frick's enduring dislike of Germans, expressed in the exclusion of Germans and those with German-sounding names from the Frick Art Reference Library, was rooted in the devastation she had witnessed in Europe during her war-relief work in 1918. Her European excursions with her father shaped her appreciation of art and led to her aversion of modern creations.

The biography's strength is in its disclosure of a life of a privileged woman through the greatest part of the twentieth century and of the dynamics of a museum board. It also documents an elite woman's notable effort to preserve single handedly her father's memory at a time when few women of her rank succeeded in leaving monumental family legacies. Although the biography could have benefited from a closer analysis of gender and class, particularly in Frick's interaction with the trustees of the Frick Collection and in her philanthropy with working-class women, it is highly recommended to scholars interested in the history of Pennsylvania, women, philanthropy, art administration, and memory.

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SMADAR SHTUHL

The Gentle Subversive: Rachel Carson, Silent Spring, and the Rise of the Environmental Movement. By MARK HAMILTON LYTLE. (New York: Oxford University Press, 2007. x, 277 pp. Notes, bibliography, index. \$23.)

This book is part of Oxford's New Narratives in American History series based on vivid biographical portraits of important people and their place in the history of their time. Mark Hamilton Lytle presents the life of Rachel Carson by interweaving her works with the events of the period from 1907 to 1964. He sets