



LIBRARY OF CONGRESS MAGAZINE  
JULY/AUGUST 2018

# BASEBALL NATION

 *STILL INDIVISIBLE*

## INSIDE

A 'Magna Carta'  
For Our Pastime

Jackie and Rickey:  
Joined in History

## PLUS

- ▷ Root, Root's Debut
- ▷ Behind Barbed Wire
- ▷ House of Cards



LIBRARY OF  
CONGRESS

LOC.GOV





Audacious and flamboyant Michael J. “King” Kelly was one of the biggest—and best—stars of early baseball history. Kelly helped develop now-standard strategies such as the infield shift and the double steal, and his daring baserunning inspired the song “Slide, Kelly, Slide.” He later authored the first baseball biography, “Play Ball: Stories of the Ball Field.” *Prints and Photographs Division*



LIBRARY OF CONGRESS MAGAZINE

Library of Congress Magazine  
Vol. 7 No. 4: July/August 2018

#### MISSION OF THE LIBRARY OF CONGRESS

The Library’s central mission is to provide Congress, the federal government and the American people with a rich, diverse and enduring source of knowledge that can be relied upon to inform, inspire and engage them, and support their intellectual and creative endeavors.

**Library of Congress Magazine** is issued bimonthly by the Office of Communications of the Library of Congress and distributed free of charge to publicly supported libraries and research institutions, donors, academic libraries, learned societies and allied organizations in the United States. Research institutions and educational organizations in other countries may arrange to receive Library of Congress Magazine on an exchange basis by applying in writing to the Library’s Director for Acquisitions and Bibliographic Access, 101 Independence Ave. S.E., Washington DC 20540-4100. LCM is also available on the web at [loc.gov/lcm/](http://loc.gov/lcm/). All other correspondence should be addressed to the Office of Communications, Library of Congress, 101 Independence Ave. S.E., Washington DC 20540-1610.

[news@loc.gov](mailto:news@loc.gov)  
[loc.gov/lcm](http://loc.gov/lcm)  
ISSN 2169-0855 (print)  
ISSN 2169-0863 (online)

CARLA HAYDEN  
*Librarian of Congress*

GAYLE OSTERBERG  
*Executive Editor*

MARK HARTSELL  
*Editor*

JOHN H. SAYERS  
*Managing Editor*

ASHLEY JONES  
*Designer*

SHAWN MILLER  
*Photo Editor*

*Contributors*  
MATTHEW BARTON  
SARA W. DUKE  
SAM FARBER  
MIKE MASHON  
SUSAN REYBURN  
JOHN THORN  
BRETT ZONGKER

# In This Issue

▶▶▶ JULY/AUGUST 2018

## FEATURES

### 10 **The Game's 'Magna Carta'**

These original documents, part of the Library's new "Baseball Americana" exhibit, helped create the game we know today.

### 14 **Baseball Nation**

After centuries of play, baseball remains a source of community in small towns and big cities across this sprawling country.

### 20 **Linked in History**

The Library's collections hold the papers of two great baseball figures, joined in history: Branch Rickey and Jackie Robinson.

## DEPARTMENTS

- |    |                           |    |                                  |
|----|---------------------------|----|----------------------------------|
| 2  | <b>Trending</b>           | 22 | <b>My Job at the Library</b>     |
| 3  | <b>Page from the Past</b> | 23 | <b>Technology at the Library</b> |
| 4  | <b>Going to Extremes</b>  | 24 | <b>Around the Library</b>        |
| 5  | <b>Curator's Picks</b>    | 25 | <b>News Briefs</b>               |
| 6  | <b>Online Offerings</b>   | 26 | <b>Shop the Library</b>          |
| 7  | <b>First Drafts</b>       | 27 | <b>Support the Library</b>       |
| 8  | <b>Library in History</b> | 28 | <b>Last Word</b>                 |
| 19 | <b>Expert's Corner</b>    |    |                                  |

**ON THE COVER:** Illustration by Ashley Jones based on the cover of The Sporting News' Baseball Register for 1956 | *Serial and Government Publications Division*

## CONNECT ON

**Twitter:** @librarycongress

**YouTube:** youtube.com/libraryofcongress

**Facebook:** facebook.com/libraryofcongress

**Flickr:** flickr.com/photos/library\_of\_congress/

**Pinterest:** pinterest.com/LibraryCongress/

**Instagram:** @librarycongress

**Medium:** medium.com/@librarycongress

**Library of Congress blogs:** blogs.loc.gov

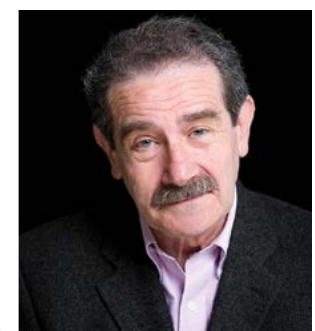
**LCM online:** loc.gov/lcm



6 Walter Johnson



20 Jackie Robinson



28 John Thorn





All-Stars Lou Gehrig, Joe Cronin, Bill Dickey, Joe DiMaggio, Charlie Gehringer, Jimmie Foxx and Hank Greenberg of the American League gather before the game. *Prints and Photographs Division*

## DÉJÀ VU, ALL OVER AGAIN

**FOR THE FIRST TIME IN A HALF-CENTURY, THE MIDSUMMER CLASSIC RETURNS TO THE NATION'S CAPITAL.**

This July, baseball's best players will gather in Washington, D.C., for the major leagues' annual all-star game, 49 years after the nation's capital last hosted the midsummer classic. Washington has hosted the game four times, the first in 1937—a contest that brought the city to a standstill.

Washington, according to news accounts, was in “something of a dither” as the game neared. The Senate and House adjourned so members could attend. Streets emptied as residents headed to Griffith Stadium or to listen to the radio broadcast, leaving them “deserted as those of a phantom city on the moon.”

Despite the July heat, the game drew a standing-room-only crowd that mixed fans and baseball figures with D.C.'s own peculiar brand of celebrity: Among the 31,000-plus in the stands were President Franklin D. Roosevelt, Babe Ruth, J. Edgar Hoover, baseball Commissioner Kenesaw Mountain Landis, Secretary of State Cordell Hull and a slew of senators and representatives.

“It was even money,” Shirley Povich wrote in the *Washington Post* at the time, “that a foul tip into the stands would strike or be caught by a United States congressman or other political big shot.”

Frank Watt, an on-duty policeman in D.C.'s seventh precinct, found a better seat. Watt had pitched one season in the majors years earlier and was surprised to find that some of the

all-stars remembered him—and more surprised when they invited him to watch the game from the bench.

Roosevelt threw out the first pitch toward players gathered near the first-base line, setting off a wild scramble for the ball won by Giants outfielder Joe Moore, who kept the ball—later signed by Roosevelt—as a treasured souvenir.

One of the game's biggest stars almost didn't show.

Saying he was “tired of having people tell me what to do,” Cardinals pitcher Dizzy Dean threatened to skip the game but changed his mind at the last minute—a decision with tragic consequences. A line drive struck Dean in the foot, breaking a toe. He returned to the Cardinals from the injury too early and altered his mechanics, ruining his arm and prematurely ending his Hall of Fame career.

The contest featured 21 eventual Hall of Famers—and an American League lineup that manager Joe McCarthy stacked with players from his own Yankees team.

The *Post* described the result, an 8-3 AL victory, as only a game in Washington would be: “McCarthy packed the American League all-star lineup with five of his own New York Yankees, thus gaining a 5-to-4 majority, and with their bats they pounded out a thoroughly constitutional decision.”

—Mark Hartsell



**From top:** A fire-insurance map shows Griffith Stadium. *Geography and Map Division*

Babe Ruth autographs a ball for a fan. *Prints and Photographs Division*

Players battle to retrieve the first pitch, thrown by President Franklin D. Roosevelt. *Prints and Photographs Division*



The little k Play. 43



BASE-BALL.

THE *Ball* once struck off,  
 Away flies the *Boy*  
 To the next destin'd Post,  
 And then Home with Joy.

M O R A L.

Thus Seamen, for Lucre  
 Fly over the Main,  
 But, with Pleasure transported  
 Return back again,

FINDING BASEBALL'S ROOTS

As historians debunked the widely held myth that Abner Doubleday invented baseball in 1839, they discovered the game's deeper origins.

Baseball's visual genealogy can be traced to an English book for children that included in its pages a poem and illustration dedicated to "Base-Ball"—the first known printed reference to the game.

John Newbery originally published his "A Little Pretty Pocket Book" in England in 1744, a volume that featured woodcut illustrations of outdoor activities suitable to "instruct and amuse" young ones.

The book was reissued many times—the earliest surviving edition dates to 1760—and Isaiah Thomas published the first American edition (shown at left) in Worcester, Massachusetts, in 1787.

On page 43, an illustration stationed over the title "Base-Ball" depicts three boys playing a bat-and-ball game.

The accompanying verse refers to a batter striking the ball, running the bases and heading "home," proving that baseball's roots existed well before the United States came into being.

*The Ball once struck off,  
 Away flies the Boy  
 To the next destin'd Post,  
 And then Home with Joy.*

—From "Baseball Americana:  
 Treasures from the Library of Congress"

► MORE INFORMATION

"A Little Pretty Pocket Book," 1787  
[loc.gov/item/22005880/](http://loc.gov/item/22005880/)



## ROOT, ROOT, ROOT'S DEBUT

THE LIBRARY HOLDS THE FIRST RECORDING OF BASEBALL'S UNOFFICIAL ANTHEM.

**Below:** A 1908 Edison cylinder of the first recording of the song, a rendition by Edward Meeker | *Motion Picture, Broadcasting and Recorded Sound Division*

**Right:** Sheet music for "Take Me Out to the Ball Game," submitted to the Library for copyright on July 30, 1908 | *Music Division*

More than a century after its debut, "Take Me Out to the Ball Game" stands as one of America's best-known and most-loved songs—today, the unofficial anthem of baseball and a joyful ode to the pleasures of the ballpark.

The Library of Congress holds an original 1908 Edison cylinder of the first recording of the song, a rendition by Edward Meeker that in 2010 was selected for inclusion on the Library's National Recording Registry for its cultural, historical and aesthetic importance.

Composers Jack Norworth and Albert Von Tilzer's song was released early in the 1908 baseball season and quickly caught on with the public—reports

recount it being sung in vaudeville and played by brass bands throughout the country, especially around Detroit, where the Tigers were embroiled in a four-way pennant race.

And if you were walking down the street in Manhattan in the late summer or early fall that year, you might have heard a young man sing this new song to promote the recently released Edison recording of it.

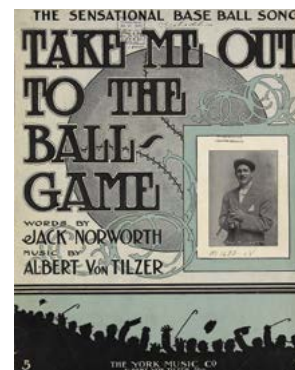
That would have been Meeker, who like other Edison recording artists in those days before radio, often sang on New York City street corners, in saloons and even on the steps of the main branches of the public library and post office to promote their recordings.

Today, everyone knows the chorus, but it is disconnected from the song's story of a baseball-mad young woman named Katie Casey:

*"On a Saturday, her young beau  
Called to see if she'd like to go,  
To see a show, but Miss Kate said "No,  
I'll tell you what you can do:  
"Take me out to the ball game ..."*

Norworth and Von Tilzer's song inspired a slew of other baseball songs in the next few years. Those faded away quickly, but "Take Me Out to the Ball Game" is well into its second century of popularity.

—Matthew Barton is a recorded-sound curator in the Motion Picture, Broadcasting and Recorded Sound Division.



### ► MORE INFORMATION

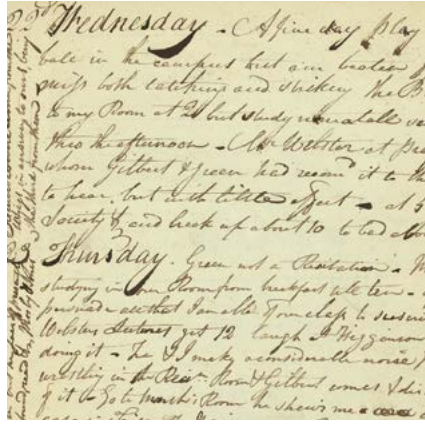
"Take Me Out to the Ball Game"  
[loc.gov/item/ihas.200153239/](http://loc.gov/item/ihas.200153239/)

# A COLLECTION OF ACES

WE CELEBRATE AMERICA'S PASTIME WITH FAVORITE ITEMS DRAWN FROM LIBRARY COLLECTIONS.

## NAME OF THE GAME

What may be the first recorded reference to baseball in America appeared in 1786 in the diary of John Rhea Smith, a student at the College of New Jersey (Princeton). In March of that year, Smith wrote, "A fine day play baste ball in the campus but am beaten for I miss both catching and striking the Ball." *Manuscript Division*



**CHAMPIONS OF AMERICA**

Entered according to Act of Congress, in the year 1865, by CHAR. H. WILLIAMSON, in the Clerk's Office of the District Court of the United States, of the Eastern District of New York. *World's Greatest*

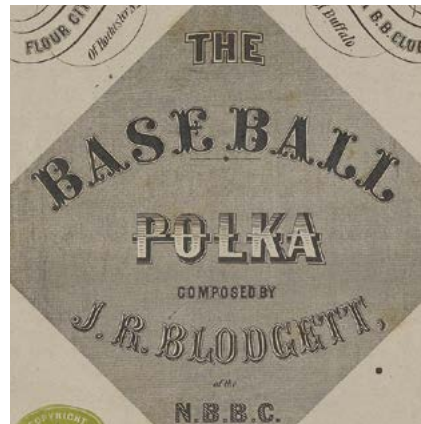
## CHAMPIONS OF AMERICA

The Brooklyn Atlantics won championships in New York City in 1861, 1864 and 1865, when photographer Charles Williamson made this team portrait. "Champions of America" is considered perhaps the earliest dated, collectible baseball card in existence, a souvenir the club handed out to supporters and even opposing teams. *Prints and Photographs Division*



## BASEBALL, CUBA STYLE

In winter 1910, Ty Cobb and his Detroit Tigers visited Cuba to play the Almandieras and the Habanas (shown here), two professional teams that would beat the Tigers several times. This 1911 Spalding's Official Base Ball Guide shows the Habanas, led by future Hall of Famer John "Pop" Lloyd—a Negro League shortstop Babe Ruth later would call the most complete player he'd ever seen. *Prints and Photographs Division*



## STRIKE UP THE BAND

Baseball and music go together like the ballpark and hot dogs. J.R. Blodgett, a player for the Niagara Base Ball Club, holds the distinction of composing the first published baseball song, "The Baseball Polka." Blodgett dedicated his tune to an opposing team and submitted it for copyright at the Library on Oct. 21, 1858. *Music Division*



## BASEBALL GOES TO WAR

During the Civil War, Union soldiers played baseball for recreation and to while away the time—even those held captive by Confederates in prisoner of war camps. This 1863 lithograph by Otto Boetticher shows Union prisoners playing a game at the Confederate camp in Salisbury, North Carolina. *Prints and Photographs Division*





## A HOUSE OF CARDS

### A REMARKABLE COLLECTION OF TOBACCO TRADING CARDS CAPTURES PLAYERS IN BASEBALL'S EARLY DECADES.

American businessman Benjamin K. Edwards (1880–1943) carefully amassed a collection of more than 10,000 trading cards, most of which were created to help sell packets of cigarettes. Among the many topics represented in this collection, the 2,100 early baseball cards are especially interesting for the breadth of teams and players covered.

Those cards span 1887 to 1914, when baseball began to appear less frequently. Focusing on cigarette cards, Edwards only collected one baseball card set produced by a candy manufacturer—he never turned his attention to the baseball cards packaged with candy and gum after World War I.

In an era when collectors wrote letters and traveled to track down a trove of trading cards, Edwards noted, “To the true collector hobbyist [sic], the difficulty of finding old American cards is most inviting, and along with the sport thereof is the interest of research work and the insight as to the living and thinking of our people a half century ago.”

These baseball cards came to the Library by a circuitous route with more than 10,000 other cigarette cards on many subjects. In 1948, having learned that Carl Sandburg loved cigarette cards, Edwards’ daughter gave the albums to the noted poet and Lincoln biographer with the instructions “when ... they are of no further interest or value to you and you wish to give them to some museum or other institution, that you state in your letter of gift that they were the property of Benjamin K. Edwards, formerly of Chicago, Illinois.” Sandburg, whose daughter Helga Golby worked in the Manuscript Division, donated the trading cards to the Library’s Prints and Photographs Division in 1954.

The Edwards Collection offers insight into the development of modern baseball and the marketing of popular players. More than 1,000 major and minor league players, from teams in 13 identified leagues and 75 cities in the United States and Canada, are represented in the collection. Major leaguers account for more than three-quarters of the images.

The cards, most of which are smaller than 3 inches on the long side, illustrate many of the greatest figures in the game’s early decades: King Kelly, baseball’s first big star; catcher Connie Mack, at the start of what would be a 64-year career as a player and manager; and Ty Cobb, Christy Mathewson and Walter Johnson, three of the first five players elected to the Hall of Fame.

In 1998, the Library digitized the collection—also scanning the backs of cards when printed text existed—and made it accessible to scholars around the world.

—Sara W. Duke is a librarian in the Prints and Photographs Division.

#### ► MORE INFORMATION

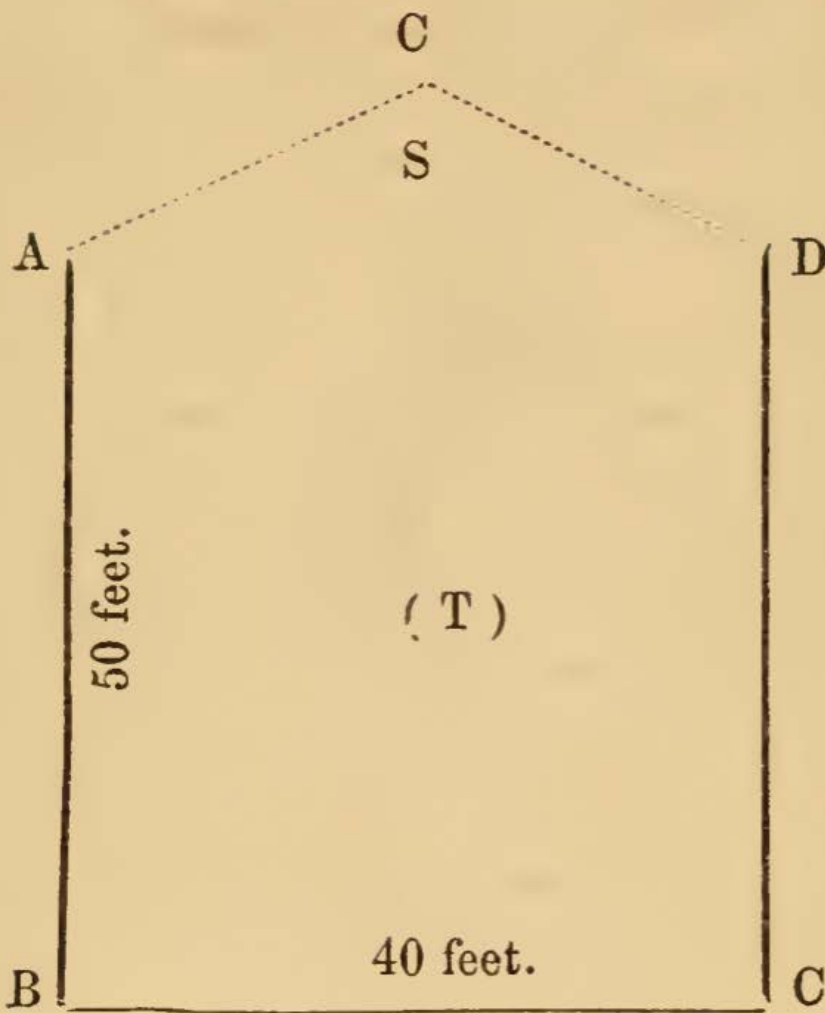
**The Benjamin K. Edwards Collection**  
[go.usa.gov/xQxm4](http://go.usa.gov/xQxm4)



**Clockwise from top:** “Chief” Meyers and Christy Mathewson, Buck Ewing, Cy Young, Rafael Almeida, Walter Johnson, Cap Anson and Tris Speaker | Prints and Photographs Division







A, B, C, D, Bases.  
T. Thrower.

S. Striker.  
C. Catcher.

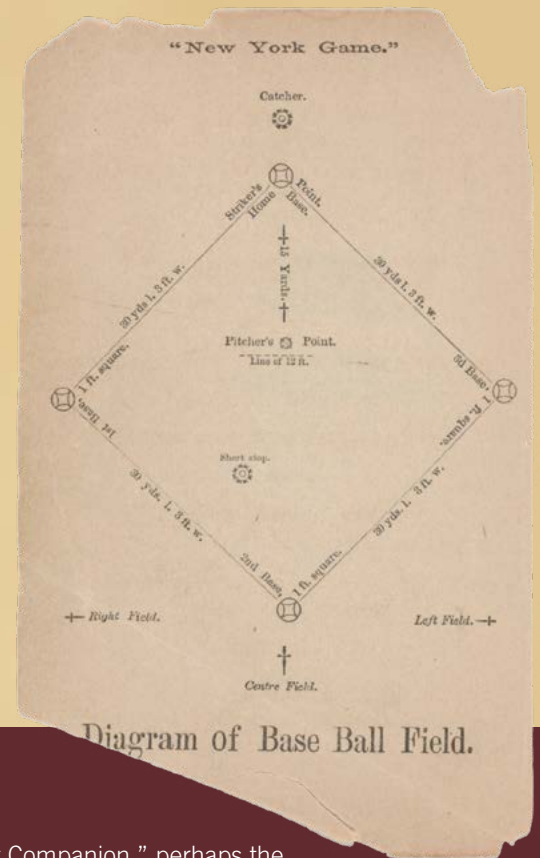


Diagram of Base Ball Field.

### DIAMONDS IN THE ROUGH

In its early years, baseball was played with a dual identity: the “Massachusetts game,” popular in New England, and the “New York game.” One important difference between the two versions lay in the design of the field.

“A Manual of Cricket and Base Ball,” published by Mayhew and Baker in 1858, provided the first printed illustration of a baseball field aimed at adults (left)—a Massachusetts game field that, today, is unrecognizable to fans. The base paths are laid out on a square rather than a diamond, the bases are set apart at shorter, irregular distances, and the catcher and batter are stationed between the first and fourth bases at an unspecified distance from the “thrower,” marked with a “T.”

A year later, Mayhew and Baker published “The

Base Ball Players Pocket Companion,” perhaps the most important early book on baseball. Beneath the legend “New York Game,” a diagram illustrates a field much more like the one we now know: the familiar diamond shape, the catcher and batter stationed at home, the bases set an equidistant 90 feet apart—the same distance as today.

More changes would come, to be sure—the pitcher’s mound would move back from the 45 feet shown here and the shortstop moved to the other side of the diamond.

Still, as the book notes, the New York game was “fast becoming in this country what cricket is to England, a national game combining, as it does, exciting sport and healthful exercise at a trifling expense.”

# the library IN HISTORY







## BASEBALL BEHIND BARBED WIRE

ANSEL ADAMS' SPECIAL GIFT AND A NEWSPAPER COLLECTION CHRONICLE DAILY LIFE FOR JAPANESE-AMERICANS IN WORLD WAR II INTERNMENT CAMPS.

In 1943, Ansel Adams, America's most-renowned photographer, turned his lens from rugged Western landscapes to a new and tragic subject: the plight of Japanese-Americans held in U.S. government internment camps during World War II.

Following the Japanese attack on Pearl Harbor in December 1941, President Franklin D. Roosevelt signed an executive order that allowed the forcible removal of nearly 120,000 U.S. citizens and residents of Japanese descent from their homes to government-run camps across the West—desolate places such as Manzanar in the Sierras' shadow, Heart Mountain in the Rockies, Poston in the Arizona desert.

Adams went to Manzanar to photograph daily life in the camp, where residents, housed in temporary barracks and surrounded by barbed wire, built wartime communities and organized governing bodies, farms, schools, libraries.

They also played: Adams' images capture internees competing in football, soccer, volleyball, softball and baseball—described in the camp newspaper as Manzanar's "king of sports."

Across the camps, internees organized leagues, played regular season and championship games, kept box scores and statistics and chronicled it all with stories in newspapers they themselves produced.

Today, those newspapers are held by the Library, a collection that includes more than 4,600 English- and Japanese-language issues published in 13 camps and later microfilmed by the Library. In 2017, the Library placed them online.

Like those newspapers, the Adams Manzanar photos also are part of the Library collections.

In 1965, Adams offered the images to the Library for safekeeping to ensure that a record of the internees' experiences behind barbed wire would forever remain accessible to the public.

"The purpose of my work was to show how these people, suffering under a great injustice, and loss of property, businesses and professions, had overcome the sense of defeat and despair [sic] by building for themselves a vital community in an arid (but magnificent) environment," Adams wrote in making the offer. "All in all, I think this Manzanar collection is an important historical document, and I trust it can be put to good use."

—Mark Hartsell

### ► MORE INFORMATION

**Ansel Adams' Photos of Manzanar**  
[go.usa.gov/xQeF5](http://go.usa.gov/xQeF5)

**Japanese-American Internment Camp Newspapers, 1942 to 1946**  
[go.usa.gov/xQG7S](http://go.usa.gov/xQG7S)

**Opposite:** Japanese-American internees compete in a camp baseball game in 1943. *Prints and Photographs Division*

**Above left:** The entrance to the Manzanar camp, at the foot of the Sierra Mountains | *Prints and Photographs Division*

**Above right:** Sports sections from the Manzanar Free Press, the camp newspaper | *Serial and Government Publications Division*



# BASEBALL'S MAGNA CARTA

These original documents, on exhibit at the Library, helped create the game we know today.

BY MARK HARTSELL

**Above:** Knickerbockers President Daniel “Doc” Adams (fourth from left) imagined and recorded in his own hand the original draft of the “Laws of Base Ball” shown opposite.

For decades, the documents that laid the foundation for America’s pastime were stashed away and forgotten, only to be discovered by the wife of an Italian prince. They’ve been misunderstood, unappreciated and sold for a relative pittance, rediscovered, researched and auctioned off for millions.

Now, the papers that first set forth the rules of modern baseball finally are ready to claim their proper place in history, 161 years after officials of a New York club proposed them to a convention of local teams. In June, those original documents, titled the “Laws of Base Ball,” went on display at a major public exhibition for the first time when the Library of Congress opened its new exhibition, “Baseball Americana.”

Before that convention, the game included

elements of something that might be recognized as baseball today—two opposing teams whose players used bats and balls and ran bases in a circular fashion. But there were drastic differences, too, according to John Thorn, Major League Baseball’s official historian.

“Some played with 11 men, some played with eight,” Thorn says. “Nobody played to a game of nine innings; they played to 21 runs. In the Massachusetts game, which had quite different rules ... the number of runs required for a victory might be specified at the outset as either 75 or 100.”

The Knickerbockers, a prominent New York team, organized the January 1857 convention of clubs to modify and standardize the game’s rules—a gathering that profoundly shaped the



## Laws of Base Ball.

1. The Ball must weigh not less than five ounces and three quarters, nor more than six <sup>and one quarter</sup> ounces. It must measure not less than nine inches and three quarters, nor more than ten inches and <sup>one quarter</sup> in circumference.

2. The Bat must not exceed two inches and one half in the widest part; it may be of any length to suit the striker.

3. The Bases must be four in number, placed, at equal distances from each other, upon the four corners of a square, whose sides are respectively thirty yards. They must be so constructed as to be distinctly seen by the Umpire, and must cover a space equal to one square foot of surface.

4. The Base from which the ball is struck shall be designated the "Home" Base, and must be directly opposite to the second base. The first base must always be that upon the right hand, and the third base that upon the left hand side of the striker, when occupying his position at the Home base.

5. The Pitcher's position shall be designated by a line, two yards in length, drawn at right angles to a line from home to the second base, and having its centre upon that line, at a point fifteen yards distant from the home base. The Pitcher must deliver the ball as near as possible over the centre of the home base, and

sport. “The convention was enormously important,” says Thorn, who likens the documents to a baseball Magna Carta or the Dead Sea Scrolls.

The proposed rules submitted to the convention’s rules committee, elegantly handwritten on 14 pages of blue paper, made baseball more like the game we know today, setting bases 90 feet apart, putting nine players on each side, establishing nine innings as a game, defining what constitutes an out and more.

This “Magna Carta,” on loan for the exhibition by San Diego corporate lawyer Hayden J. Trubitt, actually consists of three sets of documents: separate drafts of rule proposals by two Knickerbockers officials and the final, formal document the club’s delegates presented to the convention rules committee.

The first is a handwritten draft of 23 proposed rules titled “Laws of Base Ball” written by Knickerbockers President Daniel “Doc” Adams—a man Thorn has called the “true father of baseball.”

Adams was born in New Hampshire, earned a medical degree from Harvard, moved to New York and joined the Knickerbockers soon after the club’s 1845 founding. There, Adams is credited with inventing the shortstop position and with helping standardize equipment—he made balls and supervised the production of bats.

He also pushed for a convention to standardize rules. The proposals Adams put down on three pages—a fourth likely existed but didn’t survive—gave America a game that, today, it still would recognize: Rule No. 3 places the bases 90 feet apart. No. 4 designates the position from which the ball is struck as “home base,” directly opposite second. Rules 10–14 define ways batters can be put out. Sixteen establishes a regular order of batters.

The second document, “Rules for Match Games of Base Ball,” presents a different vision, one attributed to Knickerbockers official William Grenelle. A Wall Street broker, Grenelle joined the club in 1850 and later served as a director and as a member of the convention organizing committee.

The four pages of the Grenelle draft bear edits, attributed to Adams, that would become key points: In a passage that set the number of innings in a game, for example, Adams struck out “twelve” and penciled in nine.

The final document, formally written in ink by Grenelle and also titled “Laws of Base Ball,” was presented to the rules committee, which debated

and amended the proposals, then presented them to the convention as a whole for ratification. Beneath a red ribbon threaded through the page, Grenelle inscribed, “The Committee of the Knickerbockers Base Ball Club respectfully proposes for the consideration of the convention the following rules and regulations as a manual to govern the play in all match games of Base Ball.”

The pages contain proposals for 34 rules, including two penciled in at the convention. The text is filled with alterations made as committee members debated and adopted rules: The number of innings originally is noted as nine, for example, then changed in pencil to seven—a decision later overturned in favor of nine.

The new way of playing laid forth in those pages took hold—though slowly. “It took forever,” Thorn says. “The old rules—some of them town ball, or the Massachusetts game—vestiges endured. There wasn’t blanket uniformity, there were always clubs that decided to play with 11 men or two catchers.”

A few years after the convention, Adams moved to Connecticut, where he served as a bank president, and died in 1899. Grenelle died in 1890, leaving behind a wife and children—and the original documents that helped establish baseball as we know it. Those papers remained with the family and out of public awareness for more than a century after the convention—until 1967, when Grenelle’s granddaughter wrote a letter to the National Baseball Hall of Fame.

“I have discovered among my old family papers one which I am told is of great value and interest in the history of baseball,” wrote Constance Grenelle Wilcox Pignatelli, a fascinating character who had married an Italian prince.

The Hall of Fame declined to take the documents, which didn’t surface again for over three decades. In 1999, the papers appeared in a manuscript auction, offered with little background information. A collector purchased the lot, sight unseen, for \$12,650, then put them away for 16 years. Finally, he enlisted help in fully researching their origins and, in 2016, put them up for auction—where they sold for over \$3.2 million.

Now, those pages, aged and stained, will be available for the public to see at a major exhibition for the first time, a century and a half after they helped invent modern baseball.

Says Thorn: “To hold history in your hands, as it was made in Adams’ hand and Grenelle’s hand and in the final versions, that is pretty spectacular.”



1. Knickerbockers officials presented these proposed "Laws of Baseball"—elegantly scripted in ink—to the rules committee at the 1857 convention, where the rules were debated, amended and adopted.

2. Section 1 defined the size, weight and composition of the ball.

3. The section was marked "adopted" in pencil after committee members approved the proposed rule.

4. The rule also stipulated that the winning club would keep the ball as a trophy of victory.

5. Section 2 defined the dimensions and composition of bats. The proposed rule was amended in pencil to stipulate that bats also be round.

Courtesy of Hayden J. Trubitt

~~The Committee of the Knickerbocker~~  
The Committee of the Knickerbocker  
Base Ball Club respectfully propose  
for the consideration of the Convention  
the following rules and regulations,  
as a manual to govern the play  
in all match games of Base Ball.

Laws of Base Ball

Sec 1. The Ball must weigh not less than  
Six, nor more than Six and one  
quarter ounces, it must measure not  
less than ten nor more than ten  
and one quarter inches in circumference:  
it must be composed of india rubber  
and yarn and covered with leather: it  
shall be furnished by the challenging  
Club and become the property of the  
winning club as the trophy of Victory.

Sec 2. The Bat <sup>be round and</sup> must not exceed two and  
one half inches <sup>in diameter in the thickest</sup> in the widest part;  
it must be made of wood, and may  
be of any length to suit the striker.





# BASEBALL NATION

*The game remains a source of community in small towns and big cities across a sprawling country.*

BY BRETT ZONGKER

**T**here's one game in America that stretches farther back in the nation's history than almost any other. It's a game passed down generation to generation with traditions of friendly rivalries, fierce loyalties and endless analysis and debate as people watch or play. One game where almost everyone knows the words to sing about three-quarters of the way through the competition.

Baseball has long been called the national pastime, and it's still the most-played sport in the nation. Its roots in the U.S. date back to the colonists who brought versions of the game from Europe, founded a new nation and kept playing. That might be because at its core, baseball is a source of community in small towns and big cities across a sprawling country. It's famously broken barriers of color, gender and national origin and includes players of all levels and backgrounds.

When the curator and exhibition staff at the Library of Congress began thinking of ways to explore the story of baseball, they started with some basic questions. What is it that makes baseball unique? What do people look for? What do they love about the game? Many of the answers led back to the idea of baseball as a creator of community – for sluggers learning to hit, fans rooting for a team, parents of ballplayers, kids playing softball and baseball from Omaha to Oakland, players moving from farm teams to the majors, and families that pass down their team loyalties.







“You can relate to people through baseball, even at difficult times,” said exhibition director Betsy Nahum-Miller. “It connects people, even when there’s a rivalry, it’s usually pretty friendly.”

The unifying force of baseball became clear as curators looked through pictures of baseball history in the Library’s collections. Images ranged from an 1834 pickup game on Boston Common to a photo more than 100 years later of a ballgame on the National Mall. Baseball cards collected by kids made ballplayers some of the first celebrity athletes, but the cards also symbolized a sense of community the way they were traded to share the game, Nahum-Miller said. The game also has unified the country at pivotal moments, she said, as with the World Series held shortly after 9/11 when President George W. Bush threw out the first pitch in New York and suddenly almost everyone was rooting for the Yankees.

The idea of baseball as community became one of two overarching themes visitors will find throughout the yearlong exhibition “Baseball Americana” at the Library, along with the theme of exploring the game then and now.

“Baseball has the power to connect people and

communities across America and the world,” said David Mandel, chief of the Interpretive Programs Office. “In planning ‘Baseball Americana,’ great emphasis was placed on storytelling and developing design ideas organically from the remarkable stories contained within the Library’s collections. Baseball as community helped drive the narrative.”

## A GAME FOR EVERYONE

Looking far back in baseball history, it has long been a game for immigrants in a nation of immigrants. It was English and European immigrants who first brought “base ball” to America as a folk game that grew out of medieval bat-and-ball activities. Never mind the myth that baseball was an American invention. Rather, Americans would organize and refine baseball into a more complex and competitive sport after sorting out differences between two leading versions of the game – Massachusetts Town Ball and the New York game. Spoiler alert: The game played on a diamond-shaped field won out.

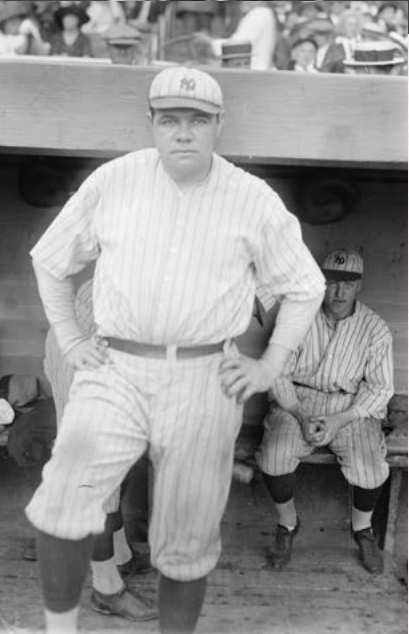
In the Civil War era, soldiers would help spread the game to all regions of the country. And Irish and German immigrants would find baseball

**Above:** A baseball team in Indiana, 1908. In the background, a crowd fills Wrigley Field in 1930. *Prints and Photographs Division*

**Opposite:** Del Crandall of the Milwaukee Braves graces the cover of *Sports Illustrated* in 1958. *Government and Serial Publications Division*

Game tickets, separated by decades of baseball history | *National Baseball Hall of Fame and Museum*





**From top:** Pitcher Bob Feller throws a no-hitter against Joe DiMaggio (at the plate) and the Yankees in 1946.

Babe Ruth in the dugout in 1921, early in his career with the Yankees.

The Kansas City Monarchs and Hilldale Daisies take the field in 1924 for the Negro World Series. *Prints and Photographs Division*

was a way to connect with a new country as both fans and players to find a sense of belonging.

“You have a variety of names on the rosters. Then the names on the rosters are starting to change” along with the country, said curator Susan Reyburn, who co-authored the book “Baseball Americana: Treasures from the Library of Congress.” “In the 19th century, your most common players are Irish-Americans, British-Americans and German-Americans. Then when you get into the 20th century, you’re starting to see some other names popping up.”

There were waves of Italian-American, Jewish-American, Japanese-American and Latin American players. Some of the stars of the game, including Joe DiMaggio, the son of a Sicilian fisherman, were the children of immigrants.

In the 1930s, DiMaggio said baseball was a poor man’s game because a ballplayer has to be hungry to make it in the big leagues. The idea that “You Gotta Have Heart” was immortalized in musical theater as well in “Damn Yankees” in the 1950s. Babe Ruth spent time in an orphanage as a child and would rise to receive invitations to the White House – all through baseball. The promise of baseball encompasses many players drawn to the game over the years.

“Next to religion, baseball has furnished a greater impact on American life than any other institution,” President Herbert Hoover once mused.

In the 1860s, Cuban ball players studying in the U.S. would take baseball home and help export the game to other Latin American countries. A 1911 Spalding’s Official Base Ball Guide Spanish-American edition included in the exhibition serves as evidence of Cuba’s long history with baseball. The exhibition also tells stories of Latino star players like Minnie Miñoso, who played in the major leagues, the Mexican League and in his native Cuba; Roberto Clemente, a native of Puerto Rico who played 18 seasons with the Pittsburgh Pirates; and others.

Now about a third of the major league players are Latin American and have helped shape the game through much of the 20th century and today. A quarter of major league players are foreign born – many from the Dominican Republic and Venezuela.

## A DIVIDED GAME

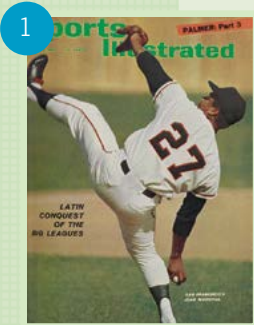
The community of baseball also has been impacted over time by the exclusion of certain groups from the major leagues.

African-Americans were effectively banned from the major leagues in the 1880s until 1947. Nothing was written down, but a gentleman’s agreement dictated that owners would not sign black players to contracts, Reyburn said.

Women had some opportunities to play with 19th century teams. The All-American Girls Professional Baseball League during World War II, however, was the first successful professional women’s baseball league, as told in the movie “A League of Their Own.”



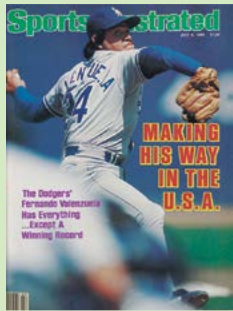




1



2



1. Magazine covers chronicle the game's stars, including Juan Marichal, Fernando Valenzuela, Hank Aaron and Mo'ne Davis | *Serial and Government Publications Division*

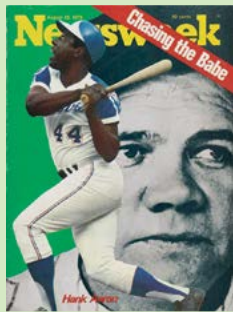
2. African-American players at Morris Brown College around 1900 | *Prints and Photographs Division*

3. A summer softball camp in Illinois in 1930 | *Prints and Photographs Division*

4. Umpire Pam Postema from the cover of Sports Illustrated in 1988 | *Serial and Government Publications Division*

5. A Chinese team in Hawaii in 1910 | *Prints and Photographs Division*

6. A uniform of the Rockford Peaches, who played in the All-American Girls Professional Baseball League | *National Baseball Hall of Fame and Museum*



3



4



5



6



# THE WICK FANCY HAT BANDS



**Clockwise from top:** Baseball fans take in a game in this 1910 ad for the Wick Narrow Fabric Company. *Prints and Photographs Division*

A poster advertises a Fourth of July game in Massachusetts in 1879. *Rare Book and Special Collections Division*

Cuban-born Armando Marsans joined the Cincinnati Reds in 1911. *Prints and Photographs Division*

## ► MORE INFORMATION

**“Baseball Americana” Exhibition**  
[loc.gov/baseball/](http://loc.gov/baseball/)

In the meantime, black players and women were still playing on local clubs and leagues across the country.

“They’re on barnstorming teams. They’re on all-black teams that are traveling the country and taking on anyone who is willing to play,” Reyburn said.

A parallel community formed in the Negro leagues with strong competitors like Satchel Paige, Josh Gibson and Jackie Robinson, along with fan loyalties and a love of the game.

The Library holds the papers of baseball scout and executive Branch Rickey, which will help visitors explore the story of Robinson. In 1945, Rickey signed Robinson to first join the minors in Montreal and then moved him up to the Brooklyn Dodgers in 1947 to break the color barrier in the major leagues, overcoming hecklers and death threats to set a new standard for baseball.

## EXPERIENCING THE GAME

The experience of a baseball game as a gathering place and a shared activity is also at the heart of

the community of baseball. Familiar traditions and memories help unite fans in ballparks small and large across the country even as the game experience has evolved.

Hot dogs and popcorn are joined by an ever-expanding menu of food, treats and fan giveaways at the ballpark.

While live organ music has been replaced with batters’ custom walk-up songs, other sights and sounds remain unchanged. “The Star-Spangled Banner” has been regularly performed at ballparks since World War I and World War II.

“Everyone participates,” Reyburn said. “That is something that we all know: This is how you start a ballgame.”

And everyone in every big-league stadium knows what to do during the seventh-inning stretch. When fans young and old begin singing “Take Me Out to the Ball Game,” though, not everyone may realize the song’s history as yet another symbol of the community of baseball. The lyrics from 1908 (the Library holds some of the earliest printings) were inspired by a suffragist who was a big baseball fan and thought women should be able to go to the game and “root, root, root for the home team” like everyone else.

Baseball’s anthem has persisted for decades and has become the third most popular song in America—right after “Happy Birthday” and the national anthem. You don’t get that with just any sport.



# A NEW BALLGAME

STATS PRO SAM FARBER DISCUSSES HOW DATA HAS CHANGED THE WAY FANS FOLLOW SPORTS.



Sam Farber led the ESPN Stats and Information Group's collaboration with the Library of Congress on its new exhibition, "Baseball Americana" when he was an associate manager.

## What is the Stats and Information Group?

It is a collection of the most knowledgeable sports enthusiasts you've ever been around. All your friends in high school who could always answer the sports trivia questions? That's who we are. We take that collection of individuals and turn them into a dedicated team committed to uncovering statistical trends and distilling complex data to tell compelling, digestible stories.

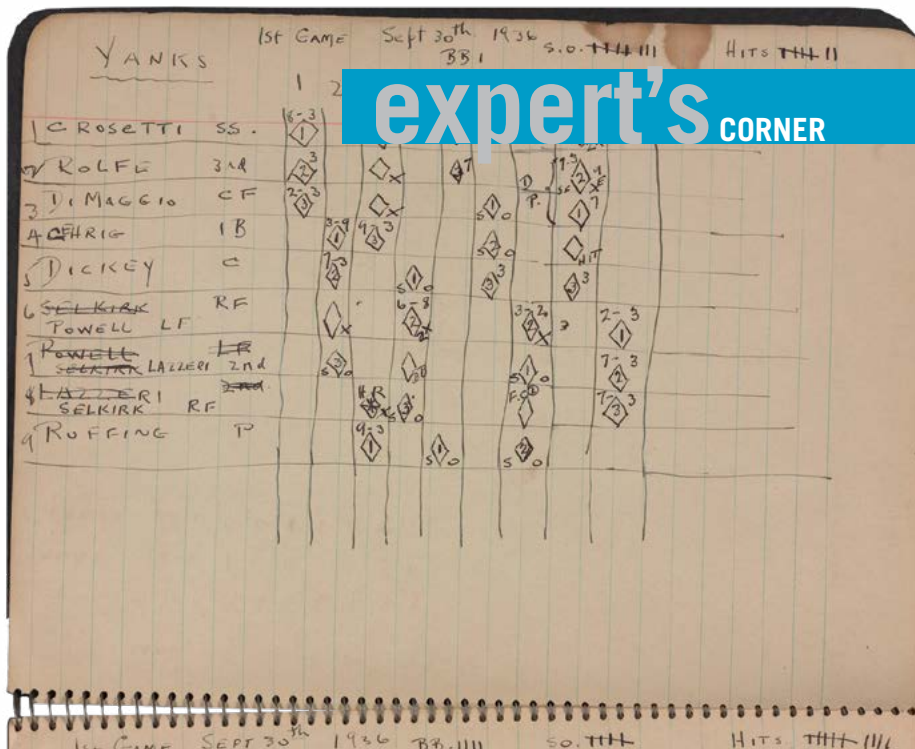
## How has data changed the way people follow sports?

It's changed both how the games are played and how they're consumed, incomparably. Fantasy statistics are available at the push of a button or even without that—getting alerts on your phone. Broadcasts display information that either wasn't publicly available or just didn't exist a decade ago, 20 years ago. Now, on baseball broadcasts, you'll see fielding metrics, instant home run distances, catch probabilities. It's seeped into every aspect of broadcasts and digital platforms.

## The Library is a source for some of your work.

We put together a resource of information on college basketball games among ranked teams. The rankings date to the late 1940s, so a lot of that information isn't publicly available. Librarians pointed us to the newspaper archives, which have been an absolute godsend for the work we do, trying to find historical information.

It's totally changed what we're able to produce for college basketball. One of the really cool examples was from this past year. Utah Valley, a program a little off the radar, on back-to-back days in the first two days of the season played a game at Kentucky, when Kentucky was ranked fifth, and less than



expert's CORNER

24 hours later, played a road game at Duke, who was No. 1. Using this resource created with the help of the Library, we were able to say that Utah Valley was the first team to begin a season with consecutive road games against top-five opponents.

A scorecard for the first game of the 1936 World Series between the New York Yankees and New York Giants | Courtesy of Neil V. Curry

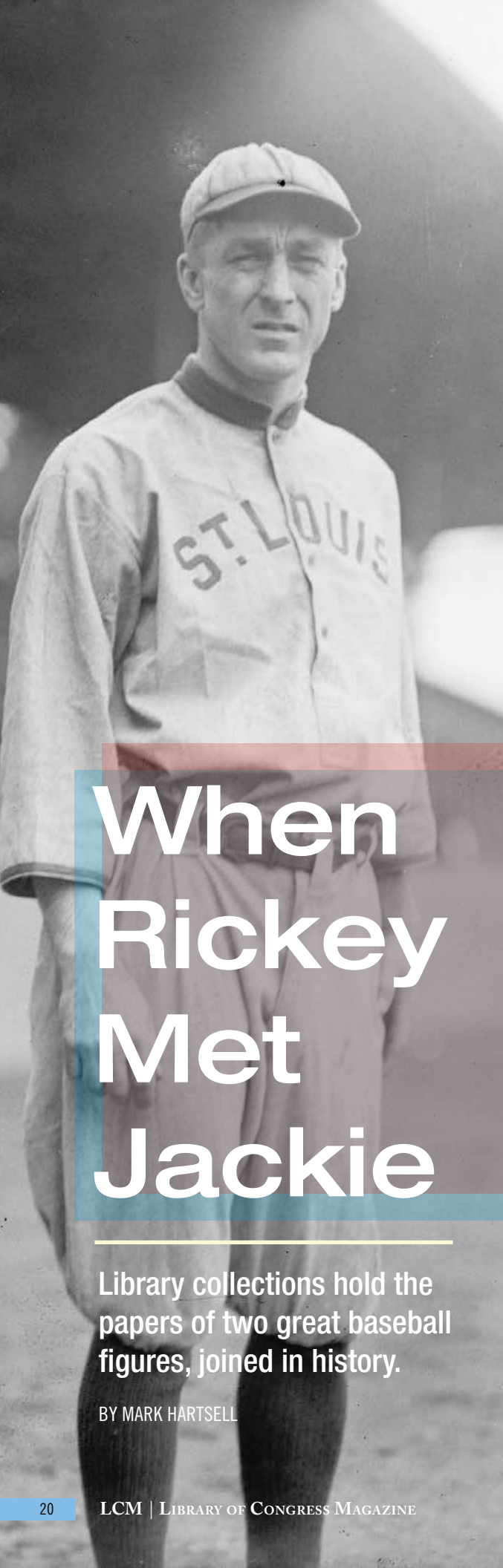
## That's the kind of thing visitors to this exhibit can expect to learn as a result of this collaboration.

Yes. There are some really cool pictures, old baseball cards of Walter Johnson—the second-winningest pitcher in history. He pitched from the early 1900s to the 1920s and racked up complete game after complete game [531 for his career]. Johnson had over 100 shutouts in his career. There were fewer than 100 complete games across all of the major leagues last year, let alone 100 shutouts.

That illustrates how the game has changed. Now, a pitcher gets over 100 pitches in the fifth inning, and you'll see five relievers come out to finish the game.

## Why is baseball such a part of the fabric of our communities and our country?

No other major professional sport has been played as long in this country. Baseball has been played professionally in America, even at a major-league level, back to the 1870s and, semi-professionally and recreationally, well before then. As the country became more diverse, the game evolved with it. I think that diversity, that evolution, is inherently American, too. So, not only the origins of the game, but the evolution are things that we inextricably associate with America. I think that really ties the two together.



# When Rickey Met Jackie

Library collections hold the papers of two great baseball figures, joined in history.

BY MARK HARTSELL

When Jackie Robinson walked onto the Ebbets Field diamond in 1947 and broke baseball's color barrier, he made history and remade America's game, forever changing the sport, the culture and the country.

The Library of Congress holds the papers of both Robinson and the man who helped him break that barrier, Branch Rickey—two great figures linked in baseball history.

Rickey flopped as a player and achieved only modest success as a manager. Yet, as an executive, he helped reshape the game. He invented the farm system and the batting helmet, encouraged the use of batting cages and pitching machines and hired a full-time statistician, foreshadowing modern "sabermetrics."

Player development was a special Rickey talent—the Cardinals teams he built won four World Series. "He could recognize a great player from the window of a moving train," sportswriter Jim Murray once wrote. His skill as an evaluator is captured in the 29,400 items of the Library's Rickey Papers: Among the letters, speeches, memos and scrapbooks are some 1,750 scouting reports he wrote in the 1950s and '60s, assessing prospects and current players.

"His work on the hill itself has an unusual amount of perfection. ... It is probable that this chap is worth whatever it takes," Rickey wrote about future Hall of Fame pitcher Don Drysdale in 1954, two years before his major league debut.

Others are brutally to the point: "Can't throw. Can't run. Can't hit"—Rickey's six-word assessment of a prospect who would last only a year in the majors.

One of his great legacies was his work to integrate baseball—he signed Robinson as the right man for the job.

Robinson had lettered in four sports at UCLA, was drafted into the Army in 1942 and, following his discharge, joined the Negro Leagues' Kansas City Monarchs in 1945.

That year, Rickey, then a co-owner and the general manager of the Brooklyn Dodgers, signed Robinson to a minor league Dodgers affiliate with an eye to eventually breaking the majors' color barrier. Robinson, he felt, could handle the abuse sure to come—he had "guts enough not to fight back."

Two years later, Robinson joined the Dodgers and made history. Playing under intense scrutiny and often open hostility, Robinson proved to be one of baseball's best players: He earned the National League Most Valuable Player award in 1949, competed in six World Series in 10 years, compiled

[Branch Rickey as manager of the St. Louis Browns in the 1910s | Prints and Photographs Division](#)



1. The back cover of the Jackie Robinson comic book. *Serial and Government Publications Division*

2. A still from "The Jackie Robinson Story," showing Robinson at the plate. *Motion Picture, Broadcasting and Recorded Sound Division*

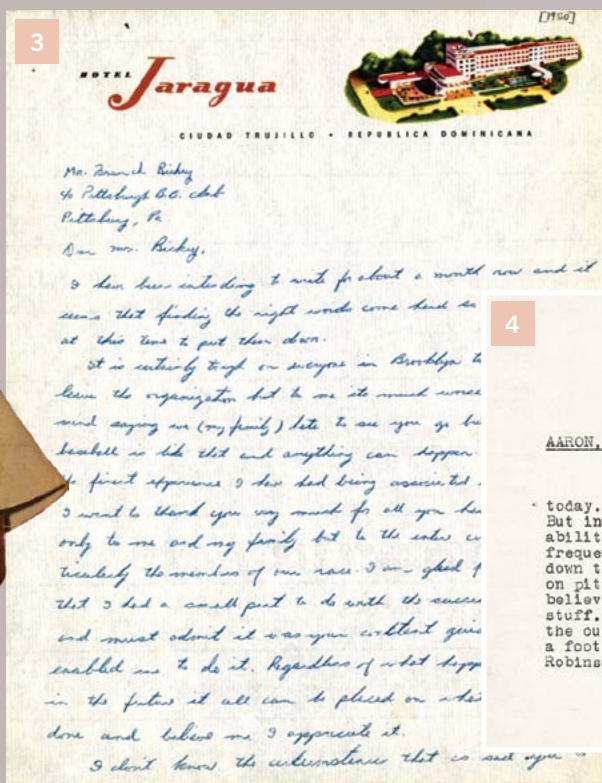
3. A farewell letter written by Robinson to Rickey in 1950. *Manuscript Division*

4. Branch Rickey's 1963 scouting report on slugger Hank Aaron. *Manuscript Division*

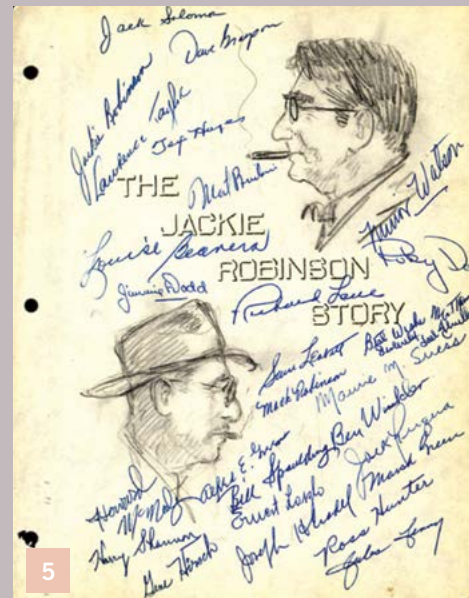
5. A script from the film signed by the cast members, including Robinson near top left. *Manuscript Division*



2



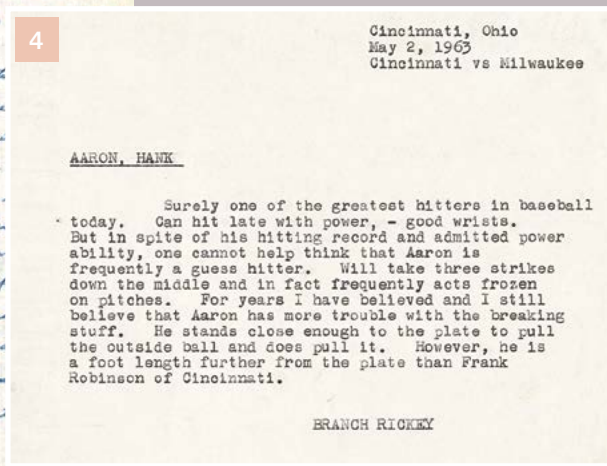
3



5



1



4

a .311 lifetime batting average and, in 1962, six years after he retired, was elected to the Hall of Fame—the first black player inducted.

Robinson's widow, Rachel, gave his papers to the Library in 2001—more than 7,000 items that chronicle his early life, college years, military service, baseball career, civil rights work and corporate career. An extensive speech file covers the entire range of Robinson's interests, complete with his handwritten notes. Letters document correspondence with a wide range of figures: John F. Kennedy and Richard Nixon, civil rights leaders Roy Wilkins and Walter White, other players, ordinary fans.

After his Dodgers debut, Robinson's story quickly captured the nation's imagination. Other Library collections illustrate

his place in popular culture: The 1951 Jackie Robinson comic book bears his likeness on the cover, a script bears signatures of Robinson and his fellow cast members in the 1950 biopic, "The Jackie Robinson Story."

In 1950, Rickey sold his stock in the Dodgers and joined the Pirates. In a letter, Robinson bid him a sad farewell.

"It has been the finest experience I have had being associated with you and I want to thank you very much for all you have meant not only to me and my family but to the entire country and particularly the members of our race. ... I hope to end my playing in Brooklyn as it means so very much but if I have to go any place I hope it can be with you."

In history, and in the Library's collections, they're still together.



## WRITER AND EDITOR SUSAN REYBURN HELPS PRODUCE BOOKS THAT MAKE LIBRARY COLLECTIONS MORE ACCESSIBLE TO THE PUBLIC.

### How would you describe your work at the Library?

It's always interesting and at times eclectic. In the Publishing Office, we produce books and other products, such as calendars and quiz decks, based on the Library's collections. Our role is to help make the collections more accessible to the public through what we publish. With 167 million or so items here, we have no shortage of topics to consider or resources to explore each year. So, we excavate, research, write, edit and meet with Library subject experts on a variety of things.

### How did you prepare for your position?

For this job, having a background in history has been really helpful. I have a bachelor's in history and did a master's program in library science, specializing in cultural-heritage management. After working in private industry—editing and preparing economic and environmental-impact reports—I did the publication-specialist certificate program at George Washington University in a single, crazed summer. We covered a lot of territory, and it was ideal preparation for working in our small office at the Library, where we each wear multiple hats—sometimes even stacked up.

### What book projects have you especially enjoyed?

Our books on baseball and football were great fun; I knew we had a lot of sports material here, but just how much and the variety was a revelation. “The Library of Congress World War II Companion” was a huge collaborative and endlessly fascinating effort, and it was great to go through the original first-person accounts of servicemen and women in the Veterans History Project. We also interviewed veterans, including some who had not discussed their wartime experiences much before, and a marvelous woman who had been a WASP (in the Women Airforce Service Pilots). Those interviews are now in the VHP collections.

And, I loved researching the history of Magna Carta's adventures and its unexpectedly lengthy residency at the Library during World War II—with two of those years in hiding at Fort



Shawn Miller

Knox—for a chapter in a book that accompanied the “Magna Carta: Muse and Mentor” exhibition. I've also enjoyed working with Library curators and experts on their books because they are passionate and enthusiastic about their subjects, and they know more about them than we can ever put in the book.

### What are your favorite baseball items in the Library's collections and why?

I am so taken by “A Little Pretty Pocket Book” (first American edition, 1787)—this aptly named tome, only a few inches in length, appears in the “Baseball Americana” exhibition. It contains the first known printed reference to baseball in America and includes a woodcut drawing that shows wooden posts being used as bases (see page 3). This is baseball as a folk game, exactly a century before professional teams would pose in carpeted photography studios with balls hanging by string from the ceiling for the first sets of baseball cards in 1887. The early baseball cards and early rule books are wonderful examples of a game that is definitely recognizable but is still coming into its own as a major sport.



## A BIG-LEAGUE DISCOVERY

**THE LIBRARY RECENTLY FOUND AND CONSERVED THE ONLY KNOWN FILM FOOTAGE OF THE 1924 WORLD SERIES.**

Historical treasures sometimes turn up in the unlikeliest places: a broadside of the Declaration of Independence found in a picture frame, an Edgar Allan Poe first edition hidden among fertilizer catalogues, an Action Comics No. 1 tucked in the insulation of a Minnesota house.

To those, add a bit of baseball history discovered in a Massachusetts garage.

It started with Library film-preservation specialist Lynanne Schweighofer, whose mother in 2014 served as executor of an elderly neighbor's estate. While preparing the house for sale, Schweighofer's father found eight cans of decades-old film in the garage rafters—not a great place for storage of motion-picture film, especially since these reels were highly flammable nitrate stock.

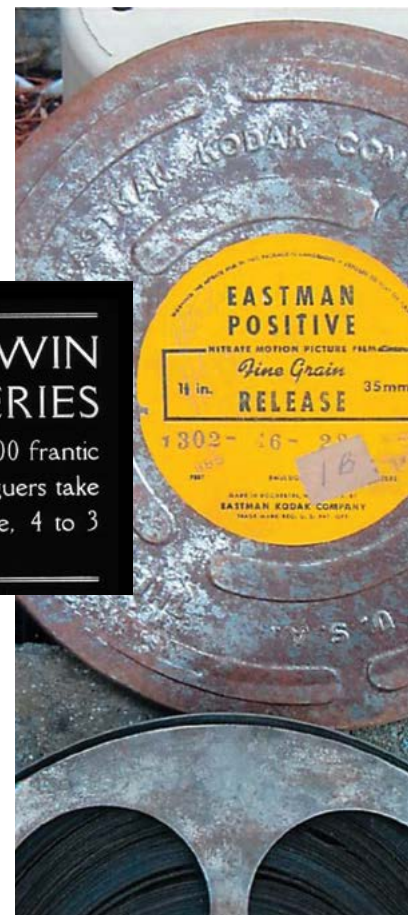
The film for years had been subject to wide temperature fluctuations, so Library archivists weren't optimistic about its condition. The reels, however, were in astonishingly good shape—only a couple showed signs of mold or mildew.

In Schweighofer's initial inspection, one piece stood out: a Kinograms newsreel featuring a story about a baseball game—the only known footage, it turned out, of the Washington Senators' 1924 World Series victory over the New York Giants.

Preservationists hustled the reel to the film lab, where it was cleaned, and Datacine operator Pat Kennedy made a digital transfer. The footage also was photochemically preserved on safety-film stock.

The film documents Game 7 of the 1924 series, an extra-innings thriller that gave the Senators the only World Series championship in Washington history. The game is known for the heroic efforts of Senators great Walter Johnson, who, at 36, was nearing the end of his storied career and making his first World Series appearance. On short rest, "The Big Train" pitched the final four innings, allowing no runs.

Nearly a century later, it's a thrill to watch the Senators' Muddy Ruel race home to score the



**SENATORS WIN  
WORLD SERIES**  
WASHINGTON — 40,000 frantic fans see American Leaguers take 12-inning deciding game, 4 to 3  
KINOGRAMS

winning run in the bottom of the 12th—you can feel the electric joy of the fans surging onto the Griffith Stadium field.

That's baseball and, now, this piece of baseball history is available to fans for posterity.

—Mike Mashon is head of the Moving Image Section in the Motion Picture, Broadcasting and Recorded Sound Division.

### ► MORE INFORMATION

Now, See Hear Blog:  
"Film of Washington Senators Found"  
[go.usa.gov/xQDu4](http://go.usa.gov/xQDu4)

**Clockwise from top left:** Pitcher George Mogridge | *Motion Picture, Broadcasting and Recorded Sound Division*

The film can found in the garage rafters | *Lynanne Schweighofer*

Muddy Ruel scores the winning run and (center) an intertitle from the newsreel. *Motion Picture, Broadcasting and Recorded Sound Division*





1. President Emmanuel Macron of France and first lady Brigitte (right) tour the Library, accompanied by Librarian of Congress Carla Hayden, on April 25.

2. On May 21, descendants of artist George Randolph Barse donated original sketches of murals he painted in the Thomas Jefferson Building's Great Hall.

3. The Quartetto di Cremona displays the "Paganini quartet" of Stradivarius instruments alongside the Library's own Stradivarius collection in the Great Hall prior to a performance in the Coolidge Auditorium on May 11.

4. Jazz bassist and singer Esperanza Spalding signs documentation for an original commission that she performed at the Library on May 4.

5. Lilly, a 4-year-old African penguin from the Maryland Zoo, visited the Main Reading Room on the April 25 World Penguin Day following an event in the Young Readers Center.



6. U.S. Senator Tim Kaine plays harmonica during a performance with Jason Mraz at the annual ASCAP "We Write the Songs" concert on May 16.

All photos | Shawn Miller



## RUN-DMC, 'SOUND OF MUSIC' NAMED TO RECORDING REGISTRY

Tony Bennett's hit "I Left My Heart in San Francisco"; Gloria Estefan and the Miami Sound Machine's "Rhythm is Gonna Get You"; the timeless soundtrack of "The Sound of Music"; Run-DMC's crossover hit album "Raising Hell"; and radio coverage of the birth of the U.N. have been honored for their cultural, historic and aesthetic importance to the American soundscape.

Librarian of Congress Carla Hayden in March named those recordings and 20 other titles to the National Recording Registry of the Library of Congress as aural treasures worthy of preservation. The selections bring the total number of titles on the registry to 500.

Other titles selected in March include The Ink Spots' "If I Didn't Care"; Merle Travis' album "Folk Songs of the Hills"; "(We're Gonna) Rock Around the Clock" by Bill Haley and His Comets; Harry Belafonte's album "Calypso"; Fleetwood Mac's landmark "Rumours"; Kenny Loggins' mega-hit "Footloose"; "Le Freak" by Chic; and Kenny Rogers' hit "The Gambler."

► **MORE:** [loc.gov/item/prn-18-028](http://loc.gov/item/prn-18-028)

## LOS ANGELES EXHIBIT SHOWCASES PHOTOGRAPHY FROM LIBRARY

A selection of nearly 500 images chosen from the Library's collection of more than 14 million pictures are featured in a new exhibition at the Annenberg Space for Photography in Los Angeles. The exhibition, "Not an Ostrich: And Other Images from America's Library," runs through Sept. 9.

The exhibition features a large selection of rare and handpicked works, many of them never before widely available to the public. The photos span three centuries of photography, telling America's story and revealing the evolution of photography itself, from daguerreotypes to contemporary, born-digital images.

The exhibition's name, "Not an Ostrich," refers to an image of actress Isla Bevan holding a floradora goose at the annual poultry show at Madison Square Garden. Other pictures include the Wright brothers' first flight, the earliest-known portrait of Harriet Tubman and an image of John Lennon and Yoko Ono.

► **MORE:** [loc.gov/item/prn-18-008](http://loc.gov/item/prn-18-008)

## TRACY K. SMITH APPOINTED TO SECOND TERM AS POET LAUREATE

Librarian of Congress Carla Hayden in March appointed Tracy K. Smith to serve a second term as the nation's 22nd Poet Laureate Consultant in Poetry for 2018-2019. During her second year, Smith will expand her outreach efforts to rural communities and unveil a new anthology to be published in the fall.

During her first term, Smith, a Pulitzer Prize-winning poet and professor at Princeton University, gave readings as part of a pilot project in rural communities in New Mexico, South Carolina and Kentucky. Her goal is to pursue more engagement in small towns across America, and her reappointment will allow for long-term planning for the expanded rural outreach project.

Also as part of her second term, Smith has edited an anthology called "American Journal: Fifty Poems for Our Time." The anthology will be published in September 2018 by Graywolf Press in association with the Library of Congress and will be incorporated into Smith's visits to rural communities.

► **MORE:** [loc.gov/item/prn-18-034](http://loc.gov/item/prn-18-034)

## HISTORICAL U.S. SUPREME COURT CASES NOW AVAILABLE ONLINE

Nearly 250 years of U.S. Supreme Court decisions acquired by the Library of Congress now are publicly available online—free to use for the first time. The Library has made available more than 35,000 cases that were published in the printed bound editions of United States Reports.

The new online collection offers access to individual cases published in volumes 1–542 of the bound edition. The material is fully searchable; filters allow users to narrow searches by date, name of the justice authoring the opinion, subject and by the main legal concepts at issue in each case. PDF versions of individual cases may be viewed and downloaded.

Landmark cases such as *Marbury v. Madison*, *Brown v. Board of Education* and *Miranda v. Arizona* all are part of the collection, in addition to thousands of other cases that have had an impact on the lives of U.S. citizens. The collection is available at [loc.gov/collections/united-states-reports/](http://loc.gov/collections/united-states-reports/).

► **MORE:** [loc.gov/item/prn-18-026](http://loc.gov/item/prn-18-026)

**FROM BASEBALL BONANZAS TO BARGAINS** for book-lovers, the Library of Congress Shop offers a wide selection of gifts both fun and practical.



**Library of Congress Baseball Cap**

Product #21305001  
Price: \$15

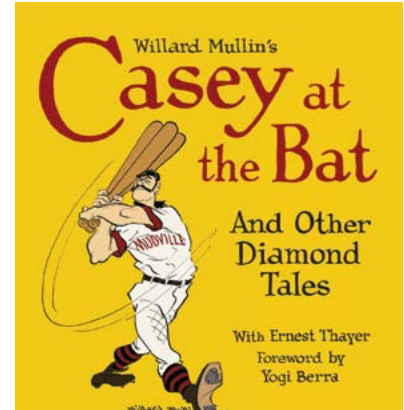
This cotton baseball cap features the Library of Congress initials on the front and “Library of Congress” stitched on the back. One size fits most; adjustable back strap.



**Library Card Tote**

Product #21301023  
Price: \$19.95

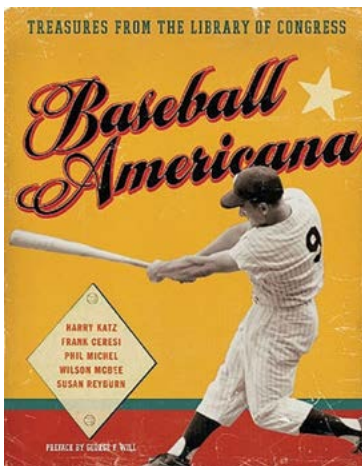
If your heart holds a special place for old library cards, you'll want to check out this nostalgic Library of Congress canvas tote. Full-length outside pocket; double shoulder straps.



**'Casey at the Bat'**

Product #21113256  
Price: \$9.99

This volume reproduces the original illustrations created by cartoonist Willard Mullin for the 1953 edition of America's best-loved baseball poem, Ernest Thayer's “Casey at the Bat.”



**'Baseball Americana'**

Product #21107117  
Price: \$21.99

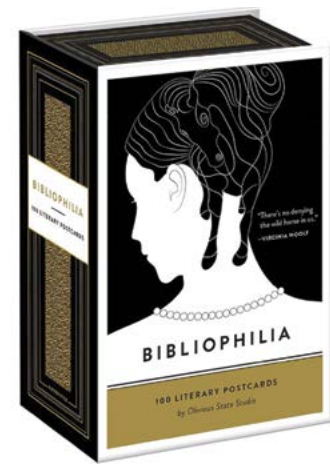
Home of the world's largest baseball collection, the Library of Congress presents this lavishly illustrated history of the national pastime, featuring more than 350 images.



**Baseball Signatures Tie**

Product #21304152  
Price: \$29.95

Perfect for anyone who dreamed of playing in the big leagues, this silk tie features signatures from all-stars like Babe Ruth and Ty Cobb. Cream and tan on a dark navy ground.



**Bibliophilia Postcards**

Product #21405011  
Price: \$19.99

These postcards marry bold modern graphics with 50 great literary quotes from such great authors as Austen, Bronte, Douglas, Lawrence, Poe and Wolf. 100 postcards.

➤ **MORE INFORMATION** | Order online: [loc.gov/shop](http://loc.gov/shop) | Order by phone: 888.682.3557



# ALL-STARS TEAM UP FOR THE LIBRARY'S BIG SHOW

**SEVERAL BIG-LEAGUE ORGANIZATIONS HAVE LENT THEIR SUPPORT FOR THE LIBRARY'S NEW MAJOR EXHIBITION ON AMERICA'S PASTIME.**

The new “Baseball Americana” exhibition opening at the Library this summer will include treasures from the many baseball-themed items from the Library’s extensive collections, including photos, films, newspapers and manuscripts.

In addition to the extensive baseball holdings of the Library of Congress, “Baseball Americana” brings together some of the biggest organizational names in baseball to make this display a once-in-a-lifetime event.

The National Baseball Hall of Fame and Museum in Cooperstown, New York, has graciously offered several incomparable items to the exhibition. Some of these treasures include Babe Ruth’s shoes and his 1921 agreement with the New York Yankees, Dottie Key’s uniform from the Rockford Peaches from the 1940s’ All-American Girls Professional Baseball League, and Ty Cobb’s 1908 contract with the Detroit Tigers. A selection of baseball gloves, bats, balls, shoes and catchers’ masks from past and current professional players will show how the game has evolved over the centuries.

Another important partner in the unprecedented exhibition is ESPN, the global cable and satellite sports television channel. ESPN’s Statistics and Information Group collaborated with the Library to develop original content in the form of statistics, trivia questions and historical comparisons to offer new insights into America’s game for everyone, from rookies to the most diehard baseball fans. These items are designed to give a unique spin on the Library’s collection, spark conversation and compare baseball present with baseball past.

The premiere big league, Major League Baseball, has also joined the team. MLB contributed video footage from its massive and incomparable archive for the exhibition to help create an immersive experience for visitors.



The Library’s “Baseball Americana” exhibition is made possible by the Library of Congress Third Century Fund, the James Madison Council and Democracy Fund.

The National Baseball Hall of Fame and Museum in Cooperstown, New York | *Courtesy of the National Baseball Hall of Fame and Museum*

**▶ MORE INFORMATION**

**“Baseball Americana” Exhibition**  
[loc.gov/baseball/](http://loc.gov/baseball/)

**Donate to the Collections**  
[loc.gov/acq/donatex.html](http://loc.gov/acq/donatex.html)

**Make a Gift to the Library**  
[loc.gov/donate/](http://loc.gov/donate/)

**Volunteer at the Library**  
[loc.gov/visit/volunteer/](http://loc.gov/visit/volunteer/)



Dion O'Grady

## JOHN THORN, THE OFFICIAL HISTORIAN OF MAJOR LEAGUE BASEBALL, DISCUSSES THE 'UNCHANGING GAME.'

"Ninety feet between bases," wrote Red Smith, "is perhaps as close as man has ever come to perfection." Other writers have extolled the divine inspiration that must have produced a game of nine men and nine innings, with an exhilarating disregard for the clock. Baseball grew up with the republic and has been the rock around which life's turbulent waters have swirled. Amid unceasing, unsettling change in all America's institutions, our game has given us an everyday reminder of all that was once good about America and might once be again.

Or so it goes. In fact, the only permanent thing about America is change. Baseball has changed irresistibly, whether through innovation or evolution, sly turns in custom and practice, or overt rule changes. Fans of a certain age have seen "their game" bloat from two hours to three; relief pitchers proliferate; defensive shifts turn former hits into routine outs; and increasing strikeouts and home runs result in fewer balls in play.

The belief in our nation's historic game as a repository of its ancient values is strengthened by a shared belief in things that may not be so ... we do no dishonor to baseball's story to call it myth. Truly, much of what we love about the game today, and what binds us as a people, is its yesterdays. The ever-present past is what keeps Babe Ruth alive as we watch Shohei Ohtani, the remarkable pitcher-hitter of the Los Angeles Angels.

Ohtani may be the superior athlete of the two, but Ruth will be forever unchallenged as the greatest player the game has known, in part because he was a colossus among pygmies. (This is an inflammatory remark, I recognize, but this space is too limited for its justification.) Players of greater ability than the heroes of yore are among us today, their feats camouflaged by the heightened skills of those around them.

To those who revere the eternal verities of an unchanging game, such talk is blasphemy, of course. Baseball analysts who love the game—but fear for its future in an age of competing distractions—have suggested moving the pitcher's slab, or splaying the foul lines, or restricting the use of infield alignments. Most radically, veteran pitcher and announcer Jim Kaat recently outraged his Twitter followers by proposing that baseball become a game of seven innings.

This tickled me, for the intensity greeting Kaat's idea matched that at a baseball convention held long ago, in 1857, when the New York clubs agreed to play the new game of baseball by a set of rules that, for the first time, established:

- the number of men to the side at nine;
- the distance between bases at 90 feet;
- the pitcher's distance at 45 feet; and
- the duration of the game at seven innings.

Yes, you read that right. The "Laws of Base Ball" offered at the convention provided for a game of seven innings (12 had been suggested, too). Only a last-minute reversal gave us our "divinely inspired" game of nine innings (see page 10).

The Library of Congress will display, as part of its "Baseball Americana" exhibition opening on June 29, the treasured manuscript of these "Laws," whose adoption in 1857 represent, in this writer's view, the dawn of baseball as we might recognize it today.





A player emerges from a cornfield during a re-creation of a scene from "Field of Dreams" at the Iowa farm site where the hit movie was filmed. *Carol M. Highsmith Archive / Prints and Photographs Division*





LIBRARY OF CONGRESS

OFFICE OF COMMUNICATIONS  
101 INDEPENDENCE AVE. S.E.  
WASHINGTON, DC 20540-1610

DATED MATERIAL

OFFICIAL BUSINESS  
PENALTY FOR PRIVATE USE  
\$300

LOC.GOV

PRESORTED STANDARD  
POSTAGE & FEES PAID  
LIBRARY OF CONGRESS  
WASHINGTON, DC  
PERMIT No. G-103



## exhibitions AT THE LIBRARY

### Baseball Americana

Through  
Summer 2019

### Drawn to Purpose: American Women Illustrators and Cartoonists

Through  
Oct. 2018

### Echoes of the Great War: American Experiences of World War I

Through  
Jan. 2019

**MORE INFORMATION:**  
[loc.gov/exhibits/](http://loc.gov/exhibits/)