

## II. Baseball in the United States

- II-1 Candelaria, Cordelia. "Literary Fungoes: Allusions to Baseball in Significant American Fiction," *The Midwest Quarterly*, 23, No. 4 (Summer 1982), 411-425.

For decades authors of American fiction have revered baseball for its purity and symbolism of life's successes and failures. Candelaria surveyed works of ten authors, among them Mark Twain, Ernest Hemingway, and Sinclair Lewis, who, although not writing about baseball, throw baseball around metaphorically to convey a message. In the works surveyed, each author uses baseball symbolically in one of two ways: nostalgically, as the very metier of the Golden Age in America, and ironically, in order to reveal mundane, regrettable truths about American culture. Such analysis presents strong support for baseball's importance as a rich symbol of American life. No notes.

—Jerry J. Wright

- II-2 Crepeau, Richard C. "Not the Cincinnati Reds: Anti-Communism in Recent Baseball Fiction," *Arete: The Journal of Sport Literature*, 1, No. 1 (Fall 1983), 87-97.

Since World War II, anti-communism has been a major theme in American life, literature, and politics. Three works of 1970s fiction use baseball as a vehicle to describe not only the pervasive anti-communist activities of the times, but many other social and political issues, as well as to depict several decades of recent American history. Philip Roth's *The Great American Novel* is a broad satire in which a mythical baseball league is infiltrated by Soviet

agents during the 1950s. Both Max Apple's story, "Understanding Alvarado," and Howard Senzel's long novel *Baseball and the Cold War*, treat the communist menace of the 1960s through the effects of Castro's Revolution on professional baseball in Cuba and in the United States. Based on the three works discussed; no notes.

—Mary Lou LeCompte

II-3 Crepeau, Richard C. "A Step Over the Edge: The Image of Sport in Thomas Klise's *The Last Western*," *Journal of Sport and Social Issues*, 3, No. 1 (1979), 1-9.

Thomas Klise in his futuristic novel *The Last Western* analyzes the joys, sorrows, symbols, rituals, and corruptions of sport. Surviving a lowly, ethnic, and poorly educated youth, he becomes a baseball superstar because of his "Up Ball," or rising fastball, that consistently strikes out batters. Willie, though, immediately encounters corruption. His high school coach negotiates his pro contract for 20 percent of his bonus. His new team's owner displays all the worst tendencies of those in his position, such as manipulation of people while demanding team loyalty. Willie is startled by and fearful of the oneness of the baseball crowd and the frustrated rage as fans seek a sense of community with emotional intensity at the sports spectacle. While some fans idolize Willie, others view his perfection as a pitcher as a threat to the true spirit of sport, simply the striving for perfection. When he quits the team to join a seminary, he faces negative reactions centered on his ingratitude racially and monetarily. No notes.

—Angela Lumpkin

II-4 Phillips, John C. "Race and Career Opportunities in Major League Baseball: 1960-1980," *Journal of Sport and Social Issues*, 7, No. 2 (Summer-Autumn 1983). 1-17.

The issue of racial discrimination in sport has generated a solid body of literature. In the professional baseball industry two forms of discrimination have been apparent: "marginality" -the tendency to exclude blacks of marginal ability in favor of whites, and "centrality" -the tendency to exclude qualified black players from positions which involve interaction with and control of the action of teammates. Data from 1960 to 1980 reveal a diminution of marginality, but an increase in centrality. That is, centrality as a form of racial discrimination has increased during the past twenty years. A methodological improvement over prior studies-the use of slugging percentage to measure offensive productivity-is also discussed. (Copyright 1983, *Journal of Sport and Social Issues*. Reprinted with permission.)

—John C. Phillips

II-5 Holway, John B. "Cuba's Black Diamond." *Baseball Research Journal* (1981), 139-45.

The Spanish-American War was still a vivid memory when Cuban pitcher

Jose Mendez shut out the visiting Cincinnati Reds on one hit in 1908. Mendez's later heroics served notice that the best Cuban baseball players matched those of the United States. As a result major league scouts began signing light-skinned Cubans, but Mendez's dark skin consigned him to the segregated Negro leagues. A versatile performer, Mendez overcame a dead arm that ended his pitching career in 1915 and played and managed in the Negro National League until the mid 1920s. Based upon primary sources and secondary works; no notes.

—David Q. Voigt

II-6 Kush, Raymond D. "The Building of Chicago's Wrigley Field." *Baseball Research Journal* (1981), 10-15.

When Federal League owner Charles Weeghman was permitted to purchase a franchise in the National League, he housed his 1916 Cubs in a \$250,000 structure designed by architect Zachary Davis, an innovator in ballpark design. In 1919 the Wrigley family gained control of the franchise, but the original park, with few modifications, still serves Chicagoans of today. Based upon primary sources and secondary works; no notes.

—David Q. Voigt

II-7 Athens, Arthur R. "Fred Pfeffer, Stonewall Second Baseman." *Baseball Research Journal* (1979), 46-52.

Versatile N. Fred Pfeffer was the bare-handed infield star with the Chicago White Stockings of the 1880s. A redoubtable fielder and tactician. Pfeffer's *Scientific Baseball* (1888) was an early contribution to baseball coaching literature. In 1890 Pfeffer played a leading role in the Player's League revolt against the established major leagues. Branded as controversial. Pfeffer's abortive 1894 attempt to revive the American Association made him a marked man by major league owners. After retiring from active play in 1897, Pfeffer coached at the college level, managed in the minors, and launched a premature baseball training school. Based upon primary sources and secondary works; no notes.

—David Q. Voigt

II-8 Thorn, John. "The Old Ball Game." *American Heritage*, 34, No. 4 (June/July 1983), 69-75.

If the innocence of baseball ever existed, it was short-lived. The original amateur clubs of the 1850s soon allowed talented working-class men into their folds, and as early as 1859, some players were paid. In the 1860s, players frequently fixed games, and until the mid 1870s, professional gamblers had their own designated sections in the grandstands. The quality of play and playing fields of baseball's nostalgic past was inferior to the modern game. Primarily a pictorial collection, some of which are rare. No notes.

—June A. Kennard

II-9 Salvatore, Victor. "The Man Who Didn't Invent Baseball." *American Heritage*, 34, No. 4 (June/July 1983), 65-67.

The author explores the Doubleday-Cooperstown myth involving the primary perpetrators Spalding, Graves, and Clark. In 1906 Spalding's hand-picked Commission to discover the "true" origins of baseball issued a spurious report that Doubleday invented baseball in Cooperstown in 1839. Further counterfeit evidence was offered by Graves who claimed to be Doubleday's playmate. Clark, a wealthy Cooperstown businessman, decided to build a baseball museum to develop tourism during the Depression. League officials, enthused by the project, planned a Cooperstown baseball centennial. When the myth was uncovered, league officials were too heavily committed to its falsehood to stop. And the myth goes on. No notes.

—June A. Kennard

II-10 Ripley, John W. "Baseball's Greatest Song," *American Heritage*, 34, No. 4 (June/July 1983), 76-79.

"Take Me Out to the Ball Game," published in 1908, was popularized in thriving nickelodeons by adding hand-tinted slides with actors and words to the song. Primarily pictorial. No notes.

—June A. Kennard