The Center for the Humanities is approaching the fifth anniversary of its Children’s Studies Minor, and this spring I’m teaching a new course for the minor: “Children and Childhood in World Religions.” My course devotes a few weeks in turn to each of the world’s major religious traditions, but that does not always reflect the religious realities of children, at least in the United States. More than a quarter of married American adults have chosen a partner with a different religious affiliation, so it’s clear that a lot of American children are exposed to more than one faith within their families. I myself was part of that demographic as a child, and I still have to explain Granddad’s Christmas tree to my Hanukkah-celebrating family every December. Fortunately, the same approach works with both my kids and my students: for a day or two, I haul out a short stack of children’s books that deal with interfaith childhoods.

When I was growing up, there was exactly one volume in the children’s section of the local library that addressed interfaith questions: Judy Blume’s controversial Are You There God? It’s Me, Margaret (1970). Blume’s breakthrough young-adult novel is probably best known for its frank account of a teenage girl’s journey toward sexual maturity, but the titular Margaret is also a religious seeker, visiting synagogues and churches in an effort to understand the spirituality that her Jewish father and Christian mother have tried to avoid. Today, the mechanics of Margaret’s “sanitary napkins” are outdated, but her spiritual quest is still very relevant, which may explain why the novel was reissued just last year. A handful of recent YA novels (Praying to A.L., The Mozart Season, Sam I Am) have followed Margaret’s example, portraying a search for religious identity within an interfaith family as part of a coming-of-age narrative.

For younger children, there is now a sizable literature of picture books devoted entirely to the Hanukkah-Christmas interchange, generally with goodwill toward all. Many of the entries in this category are too didactic for my taste, but I enjoy Margaret Moorman’s Light The Lights (1994), which uses beautiful illustrations and simple words to describe a family where both Hanukkah and Christmas traditions are celebrated. It’s when the story goes beyond Hanukkah and Christmas that things really get interesting, though. I especially admire James Howe’s award-winning Kaddish for Grandpa in Jesus’ Name Amen (2004), which presents a young girl’s efforts to deal with her

**Wilentz’s three lectures are as follows:**

1. **Andrew Jackson:** Three Presidents—Andrew Jackson, Abraham Lincoln, and Ulysses S. Grant—were the most important political figures amid the three great political transformations of the mid-nineteenth century: the rise of party democracy, the triumph of an American nationalism that repudiated secession, and the abolition of slavery and pursuit of interracial democracy. All three men contributed to advancing the democratic nationalism that brought about slavery’s eradication and the experiment of Reconstruction. This opening lecture lays out these propositions and then examines Jackson’s connections to democracy, nationalism, and slavery, culminating in the nullification crisis of 1832-33.

   **Tuesday, February 22, 5pm, Formal Lounge, The Women’s Building, Washington University**

2. **Abraham Lincoln:** This lecture focuses on Lincoln’s connection to democracy, nationalism, and slavery and argues that Lincoln entwined democratic nationalism with adamant antislavery by the time he was inaugurated president in 1861. In taking issue with the idea that Lincoln initially prized the Union over antislavery, the lecture will pay special attention to Lincoln’s First Inaugural Address.

   **Wednesday, February 23, 5pm, Formal Lounge, The Women’s Building, Washington University**

3. **Ulysses S. Grant:** The final lecture focuses on Grant, one of the most reviled presidents of the nineteenth century. In coming to his (partial) defense, the lecture will examine Grant’s version of democratic nationalism amid the violence of Reconstruction, with particular reference to the Ku Klux Klan Act of 1871.

   **Thursday, February 24, 5pm, Formal Lounge, The Women’s Building, Washington University**

All lectures are free and open to the public, please call 314-935-5576 to reserve a seat and receive a parking pass. Short readings accompanying the lectures are at: [http://cenhum.artsci.wustl.edu](http://cenhum.artsci.wustl.edu)
Children and Religion: Interfaith Families and Children’s Books continued from page 1

whether to bring his mother’s pan dulce or his father’s challah to school for International Day, and in Deborah Bodin Cohen’s Papa Jethro (2007) a contemporary Christian grandfather tells his Jewish granddaughter about the interfaith (and, in the illustrations, multiracial) family of the biblical Moses. These stories are more complex and more compelling than most in the December-specific sub-genre, and they are likely to appeal to a wider audience.

What’s still missing from my list are interfaith children’s books in combinations beyond Judaism and Christianity. Despite the increasing diversity of the American religious landscape, I’ve found only one picture book about a Muslim-Christian family, and that was written as part of a dissertation. I welcome further reading suggestions, either for me or for the Center’s collection of children’s literature. Meanwhile, my family will be resorting to TV, where the family of PBS’s Sid the Science Kid celebrates Hanukkah, Christmas, and the African-American holiday Kwanzaa—but only as setup for an episode about the science of temperature change!

Wendy Love Anderson, who holds a Ph.D. in Religious History from the University of Chicago, is the Academic Coordinator for the Center for the Humanities. Expect to see more of her writing in the pages of the Center’s publications in the future. Associate Director Jian Leng’s column will resume next month.
the du Maurier families, is one of the remarkable stories in the history of English literary studies. Why he wanted to be their father is something of a mystery: was it because he was impotent and could not have children of his own, because he passionately loved Sylvia Llewelyn Davies, because he was an altruistic and generous man, because he was something of a child himself and was drawn to children, or because he was a misbegotten social and psychological cancer who wanted to destroy the boys? All of these have been proposed; the last is the theory of Piers Dudgeon, vividly and venomously expressed in Neverland: J.M. Barrie, the Du Mauriers, and the Dark Side of Peter Pan. “Barrie is the disen-chanted interloper, maimed by his parents and programmed to maim. . .” writes Dudgeon. He is described as having a “malign power over the whole [Llewelyn Davies] family.” He is “the only imp in this story.” Dudgeon writes of Barrie’s youthful worship of older writers Thomas Carlyle and George Meredith, “Stalking came naturally to him.” More about this glittering hatred for Barrie anon. Whatever else can be said about him, Barrie was one tenacious, pushy, and, in some respects, uniquely sinister man, endowed with a sort of creepy, ironic innocence. One biographer called Barrie “consciously innocent,” which seems like a contradiction.

Although literary critics and biographers have mixed opinions of Barrie as both a writer and a person, Hollywood (or in this case Hollywood’s British counterpart), disdaining ambiguity as something that is usually bad for the box office, gives us a Barrie in Finding Neverland that is all sweetness and light.

Michael, dressed as Pan, playing up to Barrie’s Captain Hook.

Father (which was the second title for Peter Pan, combining colonial paternalism—the Indians—with make-believe fatherhood—the Lost Boys—before American impresario Charles Frohman had the good sense to change it). How could it be otherwise with such a winsome actor like Johnny Depp playing the role! Just having him played by a handsome, charismatic actor erases nine-tenths of Barrie’s neuroses and psychological entanglements. Further, here is an attempt to make the story of the creation of Peter Pan as heartwarming and life-affirming as, supposedly, Peter Pan itself is. Of course, by now, everyone knows that the film, like all Hollywood-type biopics, takes liberties: Sylvia had five sons, not four; she was cavorting with Barrie (platonicallly) while she was married; in fact, she met Barrie on December 31, 1897, (nearly 13 years before she died) right after having her third son, Peter, named after the main character in Peter Ibbetson, a novel by her novelist/illustrator father, George du Maurier. (Barrie named his St. Bernard Porthos after the St. Bernard in the novel, one of the first things he told Sylvia upon meeting her.) Mary Barrie, Barrie’s actress wife, actually became fairly friendly with Sylvia,. who, it is said, encouraged Mary’s affair with Gilbert Cannan, which ultimately ended Barrie’s marriage. Sylvia’s husband, Arthur, never liked Barrie, who was, for him, a persistent and unwanted guest, although he reconciled himself to Barrie when he was dying, in part because he knew Barrie had the wherewithal to help a young widow with five children.

Besides, Barrie was never a sexual threat, so he could be tolerated if Sylvia found him entertaining. Sylvia, indeed, took advantage of the fact that Barrie was not a sexual competitor to her husband and therefore did not really threaten to alienate her affections by self-indulgently basking in the glow of his worship of her, going on trips abroad with him and the like. Unlike in the film, Frohman loved Peter Pan when he first read it, and it was his idea to cast the lead role with a woman rather than a boy because he felt it would make it easier to cast the Lost Boys without respect to Peter Pan’s age. The Barrie play that preceded Peter Pan, Little Mary, ran for over 200 performances, so it was hardly a failure as the film suggests. In fact, at the time right before the premiere of Peter Pan, Barrie was one of the most successful and one of the richest writers in Great Britain. Peter Pan only made him more so.

The discrepancies are not what matter here at all, however. No sensible person expects a dramatic film to be a documentary or pure biography but rather a stylization of a person’s life. What is interesting about Finding Neverland are the major themes: the idealization of parenthood as unconditional devotion, the belief that children’s fantasies need to be encouraged and indulged in order for children to be truly children, the displacement of religion (and, in a profound sense, piety) by the secular faith in the magic of faith in oneself (one does not have to believe in something; one merely has to believe in one’s ability to believe), and the major idea
that there is something wondrous about being a child. It is striking that instead of being troubled by this assortment of bourgeois romanticism, viewers generally feel affirmed by it in a grand quest for innocence, a conscious innocence, which was what Barrie was accused of having, which may have been the chord upon which he established his popularity with the public. His brilliant mythology of conscious innocence filled the public’s need for it. (Nothing makes adults more willfully delusional, more blinded by simplistic sentiment, than woolgathering about the innocence of childhood.) But Barrie may have understood the limitations, the banality of the idea of childhood innocence, even as he exploited it, when he said at the 1912 unveiling of a statue of Peter Pan in Kensington Gardens, which Barrie commissioned and paid for, “It doesn’t show the Devil in Peter.” In the first draft of the play, there was no Captain Hook as Peter, “a demon boy,” was the villain. Finding Neverland suggests that the bourgeois innocence—the consciously constructed innocence—that was the story of the making of Peter Pan was a reflection of the Peter Pan story itself. Dudgeon is right that the tale is darker, not darker than we wish to acknowledge.

2. “Boy, Why Are You Crying?”

The novel version of Peter Pan is a strangely blended mixture of whimsicality (Barrie’s stock in trade); British social satire; romantic racialism; masculine sentimentality as boy adventure; outlawry as a form of bourgeois self-absorption; mother fixation as both love and hatred; father fixation as virility envy, fear, and hatred; the war between youth and age; migration as magical and transformative; feminism as the rebellion of girlhood; motherhood as fate; sex as woman-driven; death as heroic, inevitable, and cruelly inflicted; desire as the conflation of the real and make-believe; and the denial of desire as innocence. The story is, as Jackie Wullschlager argues in Inventing Wonderland: Victorian Childhood as Seen through the Lives and Fantasies of Lewis Carroll, Edward Lear, J. M. Barrie, Kenneth Grahame, and A. A. Milne (1995), the complex dreamscape of the neurotic preoccupations of the adult males of the Edwardian era built around “a playful, wild outdoor hero who never ages, combining in one image the delights of the rural and childhood retreat.” Peter Pan is sort of Dorian Gray for children and the young at heart. The sheer complexity of the work (Peter Pan himself does not remember anything and so feels no close connection to anyone, is tormented by bad dreams, is completely self-centered, hates mothers, kills fathers, and exercises absolute authority over the Lost Boys), so well disguised as simplicity and childhood delight, makes the work as ripe for psychoanalytical deconstruction these days as is Barrie himself, who is now commonly criticized by critics such as Wullschlager and Piers Dudgeon for being impotent, a repressed homosexual, a conniving sexual manipulator, and a secret pedophile. (So much sexual dysfunction, predation, and dishonesty in one person!) But if one wants to read something sexual into Peter Pan’s “abduction” of the Darling children to Neverland, it must be remembered that at first he wanted none of them (he came to their home only for his shadow), and then he only wanted Wendy to tell stories to the Lost Boys. (She manipulated Peter by telling him that as she tried to manipulate Peter into feeling sexual towards her.) He had no interest in her brothers until Wendy persuaded him to take them as well. If Peter is supposed to be Barrie, I am not sure what any of that sequence is supposed to mean in some autobiographical sense.

But, in any case, if Finding Neverland gives us the good Barrie, books like Dudgeon’s Neverland and Wullschlager’s Inventing Wonderland give us the bad Barrie, the perverted, nihilistic Barrie who wormed his way into a family that he ultimately destroyed. Dudgeon’s thesis is that first, Barrie’s mother, embittered by the accidental death of her favorite son, David, at the age of 13, twisted her younger son, Jamie, as J. M. was called, aiding him in developing “a philosophy of self-interest, justified on the altar of expediency. . . the stratagem to dissemble came with no homily on moral virtue attached. . . ‘finding a way’ was the priority, a matter not of solving a problem, but of manipulation and control. . . Their pact was Faustian, a loveless blood pact, inescapable.” Barrie had a strange relationship with his mother after the death of his brother; he desired her love and was envious of how much she continued to love the lost, favorite broth-
er. He was very close to his mother, and her stories about growing up in Kirriemuir, Scotland, became the basis for a series of stories that effectively launched his literary career. He also wrote her biography, Margaret Ogilvy, published in December 1896, which is as much about Barrie as it is about his mother. But it is one thing to say their relationship was strange; it is quite another to say it was diseased. Dudgeon suggests that Barrie may have been responsible for the accidental death of his older brother, David, which so devastated Margaret: “Suppose Jamie [Barrie] had travelled from Kirriemuir to Bothwell Academy [where David attended school]. . .at the end of the Christmas holiday in order to celebrate David’s birthday with him, in particular to go skating with him, taking a brand new pair of birthday skates to Rothesay. Suppose Jamie. . .‘accidentally’ knocked David down and was the one who ‘fractured’ his skull?” Dudgeon admits all of this is “highly speculative.” No kidding! The fact is that Barrie was six years old at the time of his brother’s death, and there is not a shred of evidence to support this scenario and virtually no evidence to support how he characterized Barrie’s relationship with his mother. It is this sort of persistent speculation about the “evil” Barrie, the Bad Barrie, that makes Dudgeon’s book seem a bit like it’s on a mission to destroy Barrie no matter what.

The second part of Dudgeon’s thesis is that Peter Llewelyn Davies, who had never been very fond of Barrie since boyhood, committed suicide in 1960 at the age of 63 because Barrie had somehow blighted him. For roughly fifteen years before his death, Peter had worked on a family history, “The Morgue,” which, because of the letters and other information it includes, has become an important source for Barrie scholars. But Peter did destroy a number of letters between Michael Llewelyn Davies and Barrie because they seemed to have overwhelmed him in their emotional intensity. (He did not destroy them all.) He consulted with his cousin, novelist Daphne du Maurier, in 1949 about the family history, particularly wanting to learn more about their grandfather, George du Maurier, and they sustained their relationship until Peter’s death. (Daphne knew Barrie and in fact wrote quite glowingly about him in her biography of her father, Gerald, who acted in several of Barrie’s plays, including playing Mr. Darling and Captain Hook in the first production of Peter Pan. But Peter Llewelyn Davies’s feelings were complicated by the fact that he needed Barrie’s money to launch him in the publishing business, that he was disappointed with his share in Barrie’s will, and that he had very little to show for himself aside from what Barrie had provided for him and the fame Barrie had given him and his brothers with Barrie’s self-published photo/scrapbook, The Boy Castaways of Black Lake Island, about playing pirate games with the boys during the summer of 1901, and, of course, Peter Pan. That Peter disliked Barrie and felt he was an interloper is understandable; that Peter was obsessed about Barrie’s relationship with his mother, Sylvia, and with his brothers, George and Michael, both of whom were closest to Barrie and who died as young men—a World War I casualty and an apparent suicide—is also understandable and clearly led to the composition of “The Morgue”; that Barrie blighted Peter and was the cause of his committing suicide is not nearly so clear or obvious.

The third part of Dudgeon’s thesis is that Barrie was obsessed with George du Maurier and strongly influenced by du Maurier’s novels, Peter Ibbetson (1891) and Trilby (1894). Indeed, Dudgeon suggests that Barrie was a hypnotist and was something like a Svengali to the Llewelyn Davies family. (Hypnotism was the rage at the time of the publication of Trilby. Even famous magicians like Houdini and Howard Thurston would eventually fake it in their levitation acts.) Moreover, Barrie was the anti-du Maurier. Du Maurier’s “satire was upbeat and palpably sincere; a cynical drop of acid was the very essence of Barrie’s genius. [Du Maurier] was a Romantic; he worshipped beauty. Feeling was what he was all about. But Barrie confessed he was incapable of ‘a genuine feeling that wasn’t sentiment,’ hated music, had no interest in art.” Uncovering du Maurier’s influence on Barrie is useful; Barrie as anti-du Maurier is lit crit or textual analysis that may be right or may be simply labored and thesis-ridden or a sloppy mixture of over-reading and interpretative accuracy.

Why was Barrie so attracted to the Llewelyn Davies family? Was Barrie the troubled and perverse cynic that Dudgeon makes him out to be? (A less fevered book would have made this charge of Barrie-as-evil-interloper more convincing by being more measured and nuanced.) Did Barrie know hypnotism, and did he use it on the Llewelyn Davies boys? Did Barrie sexually assault any of the Llewelyn Davies boys? Barrie did not like all the boys equally, and they did not all equally like him. But they were all grateful to him in some measure. He was generous to them, almost overly indulgent when he became their guardian. And of all the extant letters from the boys themselves, even into their manhood, not one suggests that Barrie ever molested them. Alas, that doesn’t prove it didn’t happen.

So, we are caught between the good Barrie and the bad Barrie. One day, a filmmaker or a biographer will give us the real Barrie.
Tuesday, February 1

Come join the Machcek Book Discussion Group. Please call for the current selection. All are welcome. 10am, SLPL-Machcek Branch, 6424 Scanian Ave., 781-2948.

Webster Groves Public Library invites you to discuss Middle Passage by Charles Johnson. 6pm. The library is in its temporary location on 3232 S. Brentwood Blvd., Webster Groves, 961-3784.

Left Bank Books presents Helen Simonson whose debut novel, Major Pettigrew’s Last Stand, centers around Major Ernest Pettigrew, a most honorable though slightly irascible gentleman whose safe and predictable life is forever changed when his friendship with the enchanting shopkeeper Jasmina All evolves into something more. 7pm, Left Bank Books CWE, 399 N. Euclid Ave., 367-6731.

You are invited to join Kevin Brockmeier, the author of The Brief History of the Dead and The Truth About Celia and one of Granta magazine’s Best Young American Novelist, as he discusses and signs his new book, The Illumination. 7pm, St. Louis Public Library-Schlafly Branch, 225 N. Euclid Ave., 367-4120.

SLCL-Grand Glaize Branch, 1010 Meramec Station Rd., 994-3300.

You are invited to join Alice Hoffman, author of the beloved and critically acclaimed novels Here on Earth and Practical Magic, for a discussion and signing of her new novel, The Red Garden. 7pm, SLCL-Headquarters, 1640 S. Lindbergh Blvd., 994-3300.

You are invited to join Alice Hoffman, author of the beloved and critically acclaimed novels Here on Earth and Practical Magic, for a discussion and signing of her new novel, The Red Garden. 7pm, SLCL-Headquarters, 1640 S. Lindbergh Blvd., 994-3300.

St. Louis Poetry Center presents Observables Readings at Schlafly Bottletoworks, featuring poets Lynn Emanuel and Allison Funk. 8pm, 7260 Southwest Ave., www.stlouispoetrycenter.org/observables.

Friday, February 4

You are invited to an author event with Ron Reagan, who will discuss and sign his book My Father at 100: A Memoir. 7pm, SLCL-Headquarters, 1640 S. Lindbergh Blvd., 994-3300.

The Red Garden by Alice Hoffman.

Saturday, February 5

The Saturday Afternoon Book Club will be discussing The Street by Ann Petry. 2pm, Webser Groves Public Library. The library is in its temporary location on 3232 S. Brentwood Blvd., 961-3784.

You are invited to join the Black History Month Book Talk & Panel Discussion with Dr. Louis Gerteis, professor of history at UMSL. He will set the stage for a panel discussion with a book talk about his research and examination of the Civil War in St. Louis with perspectives on the African-American experience during the Civil War. 2pm, SLPL-Julia Davis Branch, 4415 Natural Bridge Ave., 383-3021.

The Red Garden by Alice Hoffman.

Monday, February 7

Mary Troy, director of UMSL’s MFA Program in Creative Writing, editor of Natural Bridge, and associate professor of English, reads from her first novel, Beauties, which won a USA Book Award for best book of literary fiction. Troy, author of three short story collections, has won a Nelson Algren Award and the Devil’s Kitchen Reading Award. 12:15pm, Rm 78, JC Penney Center, UMSL, no registration required. Call 516-5699 for information. Take MetroLink to UMSL North station, or park in Lot C.

Come join the Book Bunch! In this month’s selection, The Tender Bar by J. R. Moehinger, the author turns to the patrons of a grand old New York saloon as substitutes for his family. Registration is required. 7pm, SLCL-Grand Glaize Branch, 1010 Meramec Station Rd., 994-3300.

You are invited to join Alice Hoffman, author of the beloved and critically acclaimed novels Here on Earth and Practical Magic, for a discussion and signing of her new novel, The Red Garden. 7pm, SLCL-Headquarters, 1640 S. Lindbergh Blvd., 994-3300.

St. Louis Poetry Center presents Observables Readings at Schlafly Bottletoworks, featuring poets Lynn Emanuel and Allison Funk. 8pm, 7260 Southwest Ave., www.stlouispoetrycenter.org/observables.

Tuesday, February 8

Join the Grand Glaize Library Book Discussion Group! The selection is The Bean Trees by Barbara Kingsolver. This book is available two weeks prior to discussion at the front desk. 2pm, SLCL-Grand Glaize Branch, 1010 Meramec Station Rd., 994-3300.

The Foreign Literature Reading Group will discuss The Street of Crocodiles by Bruno Schulz. 7:30pm, Washington University’s West Campus Center, 7425 Forsyth, 727-6118.

Wednesday, February 9

Best-selling author Bobbi Smith, “the Queen of the Western Romance,” will share her publishing success at Chesterfield Arts! Smith has published over 40 novels and numerous short stories, has appeared on the New York Times Best Seller List, the USA Today Best Seller List, Walden’s Best Seller List and many more. All are welcome at this FREE River Valley Authors Series event. 7pm, The Gallery at Chesterfield Arts, 444 Chesterfield Center Dr., Suite 130, Chesterfield, 636-519-1955, www.chesterfieldarts.org.

Join the Bookies Book Discussion Group to discuss The Good Earth by Pearl Buck. Visitors welcome; open membership. 2pm, SLCL-Oak Bend Branch, 1010 Meramec Station Rd., 994-3300.

Boone’s Booksie Book Discussion Group will discuss Winter Wheat by Mildred Walker. Refreshments will be served. Registration encouraged. There are afternoon and evening groups available. 2pm and 7pm, SLCL-Daniel Boone Branch, 300 Clarkson Rd., 994-3300.

Left Bank Books and the St. Louis Public Library invite you to a reading and signing with Pulitzer Prize-winner Isabel Wilkerson, author of The Warmth of Other Suns, which won the National Book Award in Nonfiction and was a finalist for the Pulitzer Prize in History. 7pm, Left Bank Books, 399 N. Euclid Ave., 367-6731.

The Warmth of Other Suns by Isabel Wilkerson.

Left Bank Books and the St. Louis Public Library invite you to a reading and signing with Pulitzer Prize-winner Isabel Wilkerson, author of The Warmth of Other Suns, which won the National Book Award in Nonfiction and was a finalist for the Pulitzer Prize in History. 7pm, Left Bank Books, 399 N. Euclid Ave., 367-6731.

The Warmth of Other Suns by Isabel Wilkerson.
Calendar continued

of The Warmth of Other Suns: The Epic Story of America’s Great Migration. Wilkerson chronicles a watershed event in American history—the decades-long migration of African-Americans from the South to the North and West, from World War I through the 1970s—through the stories of three individuals and their families. 7pm, SLPL-Schlafly Branch, 225 N. Euclid, 367-4120.

The St. Louis County Library Foundation’s Pacesetter Author Series presents St. Louis business leader Harlan Steinbaum, author of Tough Calls from the Corner Office: Top Business Leaders Reveal their Career-Defining Moments. The event is co-sponsored by the St. Louis Business Journal. 7pm, SLCL-Headquarters, 1640 S. Lindbergh Blvd., 994-3300.

Thursday, February 10

Muder of the Month Club will be looking at Our Lady of Pain by Elena Forbes. 3:30pm, SLCL-Indian Trails Branch, 8400 Delport Dr., 994-3300.

The 2011 Rava Memorial Lecture, “Astronomy and Politics in the Background to the Galileo Affair,” will be given by Professor Michael H. Shank. University of Wisconsin-Madison, Professor of History of Science and Integrated Liberal Studies. 4pm, Hurst Lounge, Duncker 201, Washington University Danforth Campus. For more information, please visit http://rll.wustl.edu/news/477 or email rmessbar@wustl.edu.

The Urban Street Lit Café Book Discussion Group will be looking at Harriet Beecher Stowe’s Uncle Tom’s Cabin. 6:30pm, SLPL-Julia Davis Branch, 4415 Natural Bridge Ave., 383-3021.

You are invited to an author event with Chris Bohjalian, bestselling author of The Double Bind and Midwives. His latest novel, The Secrets of Eden, tells of shattered faith, intimate secrets, and the delicate nature of sacrifice. 7pm, SLCL-Headquarters, 1640 S. Lindbergh Blvd., 994-3300.

Come join For the Love of Wisdom: A Philosophy Book Discussion Group! They will be discussing The Lifestyle Puzzle: Who We Are in the 21st Century by Henrik Vejlgaard. Please call ahead to reserve your copy. 7pm, SLPL-Carpenter Branch, 3309 S. Grand Blvd., 772-6586.

Join Washington University’s MFA Program for a reading by poet Kathleen Peirce. Pierce is the author of four books of poems, Mercy; Divided Touch, Divided Color; The Oval Hour; and The Arrows. Among her awards are the AWP Prize, The Iowa Book Award, and The William Carlos Williams Award. The reading will be followed by a reception and book sale. 8pm, Washington University’s Danforth Campus, Hurst Lounge, Duncker Hall, Room 201, 935-5190.

Friday, February 11

The Great Expectations Rock Road Book Discussion Group will be discussing The Space Between Us by Sharon Owens. Pick up your copy at the Rock Road Branch. 10am, SLCL-Rock Road Branch, 10267 St. Charles Rock Rd., 994-3300.

The UMSL MFA Program presents a panel of publishers from independent presses that specialize in books of literary fiction and poetry. Alex Schwartz from Switch Grass, Ben Furnish from KMK, and Jon Tribble from Crab Orchard will discuss and answer questions about what they look for in manuscripts, how to submit, what to expect, and more. Free and open to the public. 6pm, Lucas Hall 200, 516-6845.

Saturday, February 12

Write-Along Writer’s Workshop is a place where writers age 16 and older can come to have their work critiqued amongst a group of peers. Please bring a sample of your work to each meeting. 10am, SLCL-Indian Trails Branch, 8400 Delport Dr., 994-3300.

Sunday, February 13


Monday, February 14

Fred Fausz, Associate Professor of History at UMSL, will discuss and sign copies of his new book Founding St. Louis: First City of the New West. 12:15pm, JC Penney Center, Founding St. Louis: First City of the New West. 12:15pm, JC Penney Center, 8400 Delport Dr., 994-3300.

Come join the Macacheck Book Discussion Group as they discuss Carson McCuller’s The Heart is a Lonely Hunter. 6:30pm, SLPL-Machacek Branch, 6424 Scanlan Ave., 781-2948.

Left Bank Books presents Wade Rouse, the acclaimed author of Confessions of a Prep School Mommy Handler and America’s Boy; whose memoirs celebrate his colorful family, their unusual celebrations, and all of the ways we love, humble, frustrate, honor and forgive one another on the holidays and throughout the year. 8pm, Left Bank Books CWE, 399 N. Euclid Ave., 367-6731.

Tuesday, February 15

The Florissant Valley Afternoon Book Discussion Club will read William P. Young’s The Shack: A Novel. 2pm, SLCL-Florissant Valley Branch, 195 New Florissant Rd., 994-3300.

Join the Pageturners and discuss the Good Earth by Pearl S. Buck. Recommended for adults; registration is required. There are afternoon and evening groups available. Refreshments will be provided. 2pm and 7pm, SLCL-Tesson Ferry Branch, 9920 Lindbergh Dr., 994-3300.

The Tuesday Afternoon Book Discussion Group will be exploring Blue Shoes and Happiness by Alexander McCall Smith. Books are available for checkout one month prior to the discussion. Newcomers are welcome. 2pm, SLCL-Cliff Cave Branch, 5430 Telegraph Rd., 994-3300.

You are invited to join the discussion of Dinaw Mengestu’s The Beautiful Things That Heaven Bears. 6:45pm, SLPL-Kingshway Branch, 2260 S. Vandeventer Ave., 771-5450.

Come join the Book Club and discuss Heart and Soul by Maeve Binchy. Stop by the circulation desk to pick up a copy. Visitors and prospective members welcome. 7pm, SLCL-Prairie Commons Branch, 915 Utz Lane, 994-3300.

Come to the Sachs Evening Book Discussion. Copies of the selection are available to check out prior to the meeting. Please ask for a copy at the circulation desk. 7pm, SLCL-Samuel C. Sachs Branch, 16400 Burkhardt Pl., 994-3300.

Wednesday, February 16

Come to a Sachs Afternoon Book Discussion. Copies of the book will be available to check out prior to the meetings. Please ask for a copy at the circulation desk. 2pm, SLCL-Samuel C. Sachs Branch, 16400 Burkhardt Pl., 994-3300.

Join the Wednesday Afternoon Book Discussion Group for a lively discussion of Hotel on the Corner of Bitter and Sweet by Jamie Ford. Books are available for checkout one month prior to the discussion. Newcomers are welcome. 2pm, SLCL-Cliff Cave Branch, 5430 Telegraph Rd., 994-3300.

The Eureka Hills Book Discussion Group will be discussing The Help by Kathryn Stockett. 6pm, SLCL-Eureka Hills Branch,
Sunday, February 20
The St. Louis Poetry Center is proud to feature poet James Arthur in a Sunday Workshop/Critique. Arthur’s first book, Charms Against Lightning, is forthcoming from Copper Canyon Press. 1:30pm, University City Library Auditorium, 6701 Delmar. For more information: www.stlouispoetrycenter.org/workshops

Monday, February 21
You are invited to a reading and signing with Matthew Pitt, author of Attention Please Now: Stories by Matthew Pitt. 7pm, Left Bank Books CWE, 399 N. Euclid Ave., 367-6731.

River Styx’s popular reading series, River Styx at Duffy’s, continues its 36th season with readings from Gabrielle Calvo-Comoressi and Missouri poet Sara Burge. 7:30pm, Duffy’s Restaurant, 392 N. Euclid Ave., 533-4541.

Tuesday, February 22
The Grand Glaize Library Book Discussion Group will be discussing Moonflower Vine by Jetta Carleton, an unforgettable saga of a heartland family. 2pm, SLCL-Grand Glaize Branch, 1010 Meramec Station Rd, 994-3300.

Come join the Bridgeton Trails Book Discussion Group as they discuss Still Alice by Lisa Genova. 7pm, SLCL-Bridgeton Trails Branch, 3455 McKelvey Rd., 994-3300.

Poetry at the Point will feature five poets from Young and In the Way, the new “young friends” arm of the St. Louis Poetry Center. Young and In the Way plan social gatherings and literary events in St. Louis for poets and poetry lovers. Come early to the reading and hang out with the group at Maya Café (next to the Focal Point). 7:30pm, Focal Point, 2720 Sutton Blvd. Check the website, wwwstlouispoetrycenter.org, for more information.

Wednesday, February 23
Discuss contemporary and classic literature. New members welcome! No registration required. This month the discussion will be about any book by author Taylor Caldwell. 4pm, SLPL-Schlafly Branch, 225 N. Euclid Ave., 367-4120.

Thursday, February 24
Author Torrey Maldonado will discuss and sign his new book, Secret Saturdays. Maldonado is a teacher and author who was born and raised in the Red Hook projects section of Brooklyn, New York. For nearly ten years, he has taught in the New York City public school system. Books are for sale courtesy of Pudd’nHead Books. 6:30pm, SLPL-Carpenter Branch, 3309 S. Grand Blvd., 772-6586.

You are invited to join the Book Discussion Group while they discuss Jubilee by Margaret Walker. We read and discuss diverse contemporary literature every fourth Thursday of the month. New members are welcome. 7pm, SLPL-Schlafly Branch, 225 N. Euclid Ave., 367-4120.

Join Washington University’s MFA Program for a reading by Deb Olin Unferth. Unferth is the author of a new memoir, Revolution, a story collection, Minor Robberies, and the novel Vacation, winner of the 2009 Cabell First Novelist Award and a New York Times Book Review Critics’ Choice award. She has received two Pushcart Prizes and a 2009 Creative Capital grant for Innovative Literature. The event will be followed by a reception and book sale. 8pm, Washington University’s Danforth Campus, Hurst Lounge, Duncker Hall, Room 201, 935-5190.

Friday, February 25
You are invited to a reading and book signing with Sarah Blake. Blake’s new novel, The Postmistress, is an entertaining and provocative novel of America on the verge of World War II, London during the Blitz, and Europe in the grip of the Nazis.
The Center for the Humanities in Arts & Sciences at Washington University in St. Louis is pleased to announce its sixth class of Faculty Fellows, their lectures, and their invited scholars’ lectures and graduate workshops for Spring 2011.

**Faculty Fellow Lecture**

*On the Art of Contemporary Slowness*

Lutz Koepnick
Tuesday, January 25th, 4 p.m.,
Women's Building Formal Lounge

Lutz Koepnick is Professor of German, Film and Media Studies, and Comparative Literature at Washington University in St. Louis. He has written widely on German film, visual culture, and literature, on media arts and aesthetics, and on critical theory and cultural politics. Book publications include *Framing Attention: Windows on Modern German Culture* (2007); *The Dark Mirror: German Cinema between Hitler and Hollywood* (2002). He has also coedited or coauthored three further volumes.

**Faculty Fellow Lecture**

*Black Cast, White Cast: Using Show Boat to Rethink Broadway History*

Todd Decker
Thursday, February 10th, 4 p.m.,
Women's Building Formal Lounge

Todd Decker is an Assistant Professor in the Department of Music at Washington University and is also affiliated with the American Culture Studies and Film and Media Studies programs. His book *Music Makes Me: Fred Astaire and Jazz* (2011) reevaluates an iconic figure in American culture. Decker's current project, “Show Boat: Race and the Making and Re-making of an American Musical,” will explore the complex production history of this frequently revived work.

**Guest Faculty Lecture**

*Leonard Bernstein’s On the Town, and the Politics of Race in Wartime America*

Carol Oja, Harvard University
Thursday, February 24th, 3:30 p.m.,
Hurst Lounge, Duncker 201


**Guest Faculty Graduate Student Workshop**

*“Bernstein Meets Broadway: Collaborative Art in a Time of War”—Exploring a Work-in-Progress*

Carol Oja, Harvard University
Friday, February 25th,
12:00 p.m., Eliot 307

These lectures and graduate student workshops are part of the Center for the Humanities’ Faculty Fellowship Program (http://cenhum.artsci.wustl.edu). EVENTS ARE FREE AND OPEN TO THE PUBLIC. Refreshments will be provided at all the events. Please contact 314-935-5576 to order a free parking sticker and to reserve a seat.
Looking at the Old through the New: Film Spectatorship in the Digital Era
Laura Mulvey, University of London
Friday, March 4th, 12:00 p.m., Location TBA
Laura Mulvey is Professor of Film and Media Studies at Birkbeck College, University of London. She is the author of Death Twenty-four Times a Second: Stillness and the Moving Image (2006), Fetishism and Curiosity (1996), Citizen Kane (1996), and Visual and Other Pleasures (1989; second edition 2009). She has made six films in collaboration with Peter Wollen including Frida Kahlo and Tina Modotti (1980) and Riddles of the Sphinx (1978) and with artist/filmmaker Mark Lewis Disgraced Monuments (1994). Professor Mulvey is the invited guest of 2011 Faculty Fellows Lutz Koepnick and Anca Parvulescu.

The Paradoxes of Rear Projection: The Now Archaic Special Effect and its Revival in the Work of Contemporary Artist Mark Lewis
Laura Mulvey, University of London
Friday, March 4th, 4 p.m., Women’s Building Formal Lounge

The Televised Revolution, or Why the Revolution Needs Its Dead
Anca Parvulescu
Tuesday, March 22nd, 4 p.m., Location TBA
Anca Parvulescu is Assistant Professor of English and holds a joint appointment with the Interdisciplinary Project in the Humanities at Washington University in St. Louis. Her work is in twentieth-century literature and culture, literary and critical theory, 1989 and Eastern Europe, and visual culture. She is the author of Laughter: Notes on a Passion (2010) and of numerous articles published in journals such as Critical Inquiry, New Literary History and Diacritics.

Identity Before Identity Politics
Linda Nicholson
Tuesday, March 29th, 4 p.m., Hurst Lounge, Duncker 201

Social Identities and the Question of Realism
Linda Martin Alcoff, Hunter College / CUNY Graduate Center
Thursday, April 14th, 4 p.m., Location TBA
Linda Martin Alcoff is Professor of Philosophy at Hunter College and the CUNY Graduate Center. She has written two books, Visible Identities: Race, Gender and the Self (2006), which won the Frantz Fanon Award in 2009, and Real Knowing: New Versions of the Coherence Theory (1996); she has edited nine other volumes. She has held an ACLS Fellowship and a Society for the Humanities at Cornell University Fellowship. Professor Alcoff is the invited guest of 2011 Faculty Fellow Linda Nicholson.

Social Identities and the Question of Knowledge
Linda Martin Alcoff, Hunter College / CUNY Graduate Center
Friday, April 15th, 12:00 p.m., Eliot 307
Music and Literature Reading Group

Wednesday, Feb. 2, 2011
3:30 p.m.

Eliot Hall, Room 307

American Band: Music, Dreams and Coming of Age in the Heartland is Kristen Laine’s insightful chronicle of a year-in-the-life of the Eckhart, Indiana Concord High School Marching Minutemen, a 240-plus ensemble preparing to defend its state title. The work offers both a powerful portrait of small-town American life and a meditation on the meaning of making music.

7pm, Left Bank Books CWE, 399 N. Euclid Ave., 367-6731.

Saturday, February 26

The Writer’s Workshop invites you to meet with peers to enhance your writing skills. 10am, SLPL-Baden Branch, 8448 Church Rd., 388-2400.

The Buder Branch Book Discussion Group invites you to their discussion of The Bluest Eye by Toni Morrison. 1pm, SLPL-Buder Branch, 4401 Hampton Ave., 352-2900.

We’re excited to welcome Ree Drummond back to St. Louis for a reading from her memoir, The Pioneer Woman: Black Heels to Tractor Wheels, described by Ree on her website as a “Harlequin Romance-meets-Green Acres saga of how my husband roped my heart and took me away from civilization and Starbucks forever.” Sponsored by Left Bank Books and the St. Louis County Library. 6pm, SLCL-Headquarters, 1640 S. Lindbergh Blvd., 994-3300.

Monday, February 28

Ken Botnick, Professor of Art at Washington University, points out that at a time in our cultural history when the book is thought to be an antiquated form, we find instead that it is thriving. Students want to make books. Why? And how is the book as subject different from considering the book as practice? 12:15pm, Room 78, JC Penney Center, UMSL, no registration required. Take MetroLink to UMSL North station, or park in Lot C, 516-5699.

Upcoming Events and Notices

Maplewood Library Write-In meets on the third Thursday of each month. New or experienced writers are welcome to drop in to write or chat any time between 7 and 9 p.m. Maplewood Public Library, 7550 Lohmeyer Ave., 781-2174.

The Missouri Society of Children’s Book Writers and Illustrators meets every month in three locations. The St. Charles group meets the second Thursday of each month at 7 pm at the Mid Rivers Barnes and Noble. For more information, contact Stephanie Bearce at smbearce@charter.net. The Florissant group meets the second Thursday of each month at 7 pm at Florissant Presbyterian Church. For more information, contact Sue Bradford Edwards, suebradfordedwards@yahoo.com. The St. Louis City group meets the third Sunday of the month at SLPL-Buder Branch at 2:30 pm.

For contact information, email Jessica Saigh, jessicasaigh@swbell.net.

Gitana Productions is currently accepting personal essays that amplify the rich, shared experiences between Irish Americans and African Americans. Select essays will tour St. Louis and be featured at the MCPEAKE event on March 11, 2011. The deadline is Feb. 12, 2011. Application and guidelines are available at http://stlouis.missouri.org/501c/gitana/submit2.htm. If you have any questions, contact Cecilia Nadal at 721-6556 or at gitana@stlouis.missouri.org.

Abbreviations

STL: Saint Louis; B&N: Barnes & Noble; KPL: Kirkwood Public Library; LBB: Left Bank Books; SLCL: St. Louis County Library; SLPL: St. Louis Public Library; SCCCL: St. Charles City County Library; UCPL: University City Public Library; UMSL: University of Missouri—St. Louis; WU: Washington University; WGPL: Webster Groves Public Library.

Check the online calendar at cenhum.artsci.wustl.edu for more events and additional details. To advertise, send event details to litcal@artsci.wustl.edu, fax 935-4889, or call 935-5576.