

St. Louis Literary Calendar



Events in December

All events are free unless otherwise indicated. Author events are followed by signings. All phone numbers take the 314 prefix unless otherwise indicated.

Friday, December 1

UMSL presents a **student reading** where **Seema Muhki, Alison Carrick, Patti Jackson, Cynthia Webber, and Maria Balogh** will read from their work, 7pm, Gallery 210, UMSL, 44 E. Drive, One University Blvd., cash bar and snacks, 516-6845.

LBB presents bestselling author **Scott Turow**, who will discuss and sign his newest legal thriller, *Limitations*, 7pm, St. Louis County Library Headquarters, 1640 S. Lindbergh, 994-3300.

Saturday, December 2

Author **John Carney** will discuss and sign his book, *Taste of Restaurant Tuesday*, 2pm, Borders Brentwood, 1519 S. Brentwood Blvd., 918-8189.

Monday, December 4

LBB is proud to present a discussion with **Rain Pryor** about her book *Jokes My Father Never Taught Me*, an unprecedented look at the life of a legend of comedy, told by a daughter who both understood the genius and knew the tortured man within, 7pm, St. Louis Public Library, 1301 Olive St., 367-6731.

Tuesday, December 5

Barnes and Noble will host a book group discussing current topics for the curious mind. 10am, Barnes and Noble at the Shoppes at Cross Keys, 13995 New Halls Ferry Rd., Florissant, MO, 830-3550.

The **St. Louis Writers Club** will meet at Des Peres Barnes and Noble, 7pm, 11952 Manchester Rd., Des Peres, MO, 984-8644.

Borders First Tuesday Book Club will discuss *Jokes My Father Never Taught Me* by Rain Pryor, 7pm, St. Louis Public Library, 1301 Olive St., 241-2288.

Presented by Observable Readings, poets **Gabriel Gudding** and **Piotr Gwiazda** will read from their work, 8pm, Schlafly Bottleworks, 7260 Southwest Ave., (at Manchester) Maplewood, MO, 241-2337.

Wednesday, December 6

Bookies Book Discussion Group: Join the Bookies to discuss *A Redbird Christmas*, by Fannie Flagg, 2pm, SLCL, Oak Bend Branch, 842 S. Holmes Ave., St. Louis, 822-0051 or obend@slcl.org for more info.

Thursday, December 7

Trail Blazer's Book Club will discuss *White Out*, by Ken Follett, 10am and 2pm, Jamestown Bluffs Branch, 4153 N. Highway 67, 741-6800.

Authors At Your Library presents **Tom Schlafly** to sign and discuss his book, *A New Religion in Mecca: Memoir of a Renegade Brewery in St. Louis*, 11:30am, 1301 Olive St., 241-2288.

The Forest Park Book Club will host a discussion of Thomas Friedman's *The World Is Flat*, lead by **Forest Park President Morris F. Johnson**, 12:30pm, Highlander Lounge, St. Louis Community College at Forest Park Campus, 5600 Oakland. Contact Dr. Matt DeVoll, at mdevoll@stlcc.edu or 644-9910, for more information.

COCA and LBB present **Robert Mankoff**, cartoon editor of *The New Yorker* and editor of *The Complete Cartoons of the New Yorker*, 7:30pm, 524 Trinity Ave., 725-6555.

The **Russian Conversation Book Group** will meet at the Ladue Rd. Barnes and Noble, 7pm, Ladue Crossing Shopping Center, 8871 Ladue Rd., Ladue, MO, 862-6280.

SLCL's **Mystery Lovers' Book Club** will meet to discuss *The Closers* by **Michael Connelly**, 10am, Headquarters Branch, 1640 S. Lindbergh Blvd., St. Louis, MO, 994-3300.

Saturday, December 9

Barnes and Noble presents **Greg Marecek**, who will discuss and sign his book *Full Court: The Untold Stories of the St. Louis Hawks*, 11am, Chesterfield Oaks, 1600 Clarkson Rd., Chesterfield, MO, 636-536-9636.

Tuesday, December 12

SLPL presents a reading group discussion on *The History of Love*, a novel by **Nicole Krauss**, 6:45pm, Kingshighway Branch, 2260 South Vandeventer Ave., St. Louis, 771-5450.

SLPL Headquarters Branch book Discussion Group will discuss *The Sheep Queen*, by Thomas Savage, 7pm, 1640 S. Lindbergh, 994-3300.

Reader Rendezvous will discuss *The Sweet Hereafter*, by Russell Banks, 7pm, Tesson Ferry Branch, 9920 Lin Ferry, 843-0560.

The **Foreign Literature Book Discussion Group** will talk about *The Master of Go*, by Y. Kawabata (Japan), 7:30pm, lower level of West Campus Building of Washington University, 7425 Forsyth. Contact Kate at 727-6118.

Wednesday, December 13

Boone's Bookies (Book Discussion Group) will discuss *Suzanne's Diary for Nicholas*, by James Patterson, 2 and 7pm, SLCL Daniel Boone Branch, 300 Clarkson Rd., 636-227-9630.

Thursday, December 14

Sisters in Crime, Greater St. Louis Chapter presents a fiction discussion hosted by **The Alternate Historians**, a writers' group of seven members whose original goal was to help each other write and sell publishable fiction of all types, 6:45pm, St. Louis County Library Headquarters, 1640 S. Lindbergh Blvd., St. Louis, 994-3300 for directions.

University City Great Books Discussion Group will meet to discuss *Poetry*, by Derek Walcott, 8pm, Trinity Presbyterian Church, 6800 Waterman Ave., University City, MO. For more info, call 994-7914.

SLPL **Contemporary Issues Book Discussion Group** will address *Boiling Point*, by Ross Gelbspan. Call Michael at 772-6586 to reserve your copy or to get a list of the books being discussed during the year. 7pm, Carpenter Branch, 3309 South Grand Blvd., St. Louis, MO, 772-6586.

SLPL Book Discussion Group will discuss *March*, by Geraldine Brooks, 7pm, Schlafly Branch, 225 North Euclid, 367-4120.

Friday, December 15

House of Life presents poet **David A. N. Jackson** as he signs from his book, *Books Grow On My Tree*, and performs from his collection of work, 9pm, Eternity Soul Vegetarian Deli, #11 S. Euclid, 454-1851, \$5 cover, \$3 for open-mic performers.

Sunday, December 17

The **BookClub** will have their 371st discussion on cartoons and related graphic literature. For time and venue, 636-451-3232.

Monday, December 18

Join the ¡**Leamos!** **Spanish Book Discussion Group** in a Spanish discussion of *Ultimas Noticias del Paraiso*, by Clara Sanchez, SLPL, Carpenter Branch, 3309 South Grand Blvd., St. Louis, MO, 772-6586.

Tuesday, December 19

This month the **Tuesday Book Discussion Club** of SLCL will be discussing *The Kitchen Boy*, by Robert Alexander, 2pm, Room 2, Florissant Valley Branch, 195 New Florissant Rd., Florissant, 921-7200.

Wednesday, December 20

SLPL's Central Branch will have a book discussion group talking about *Honk and Holler Opening Soon*, by Billie Letts, discussion will take place in Meeting Room #1, 4:30pm, Suite 160, 1301 Olive St., St. Louis, 241-2288.

The **Evening Book Group** will discuss *The Greatest Generation*, by Tom Brokaw, 7:30pm, SLCL Oak Bend Branch, 842 S. Holmes Ave., St. Louis, MO, 822-0051 or obend@slcl.org for more info.

SLCL Book Discussion Club will discuss *Little Green Men*, by Christopher Buckley, 7:30pm, Room 2, Florissant Valley Branch, 195 New Florissant Rd., 921-7200.

Thursday, December 28

Schlafly Book Discussion Group will talk about a piece of contemporary literature, *March*, by Geraldine Brooks, 7pm, Schlafly Branch Library, 225 N. Euclid, St. Louis, MO, 367-4120 for more information.

Notices

The *Mid Rivers Review* literary journal is accepting submissions for their journal until January 31, 2007. Visit www.stchas.edu/divisions/ah/eng/mrr.shtml for guidelines and mailing address.

The St. Louis Art Museum Exhibition *Rachelle Puryear: Word and Image* features a beautiful collection of seven color etchings created in 1984 by artist Rachelle Puryear. This portfolio was inspired by the work of poets including Langston Hughes, Paul Laurence Dunbar, Anne Spencer, and Sonia Sanchez. The exhibition will be on view in Gallery 321 until February 25, 2007. One Fine Arts Dr., Forest Park, St. Louis, MO, 721-0072.

Washington University Libraries in conjunction with the rebroadcast of *Eyes on the Prize I and II: Documenting the Civil Rights Movement*, the landmark documentary, presents an exhibition that focuses on the creation of *Eyes on the Prize*, from producer Henry Hampton's early efforts to its highly successful broadcast on PBS 20 years ago, and the influence the series still has today. Materials from the Libraries' Film and Media Archive, including scripts, transcripts, photos, and books, will be on view. September 8–December 21, WU Danforth Campus, Grand Staircase Lobby, Olin Library, Level 1, 935-5400.

St. Louis Public Library, in partnership with The Magic House, begins their all-new interactive exhibit, *Once Upon a Time... Exploring the World of Fairy Tales*. Geared toward children ages 3–10, this FREE, hands-on experience will be open from October 2nd through December. St. Louis Public Library, Central Branch: 1301 Olive St., Mon.: 10am-9pm; Tues.-Fri.: 10am-6pm; Sat.: 9am-5pm, 539-0382 for more information. Special Sunday hours, December 5, 1-5pm.

Literary Calendar

St. Charles Community College's literary magazine *Mid Rivers Reviews* is accepting poetry and short fiction submissions October 1–January 31. For details visit www.stchas.edu/midriversreview or call 636-922-8407.

The NSN **National Storytelling Conference** will be held July 11-15, 2007 in St. Louis. Call 997-3474 for additional information.

Poets & Writers' 2007 Writers Exchange Contest for unpublished Missouri poets and fiction writers is accepting submissions. For details go to www.pw.org, **Deadline: December 1, 2006.**

Abbreviations

B&N: Barnes & Noble; 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, 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 or call 935-5576.

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The Center for the Humanities
Campus Box 1071
Old McMillan Hall, Rm S101
One Brookings Drive
St. Louis, MO 63130-4899
Phone: (314) 935-5576
email: cenhum@artsci.wustl.edu
<http://cenhum.artsci.wustl.edu>

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the figure in the carpet

One Civilized Reader Is Worth a Thousand Boneheads

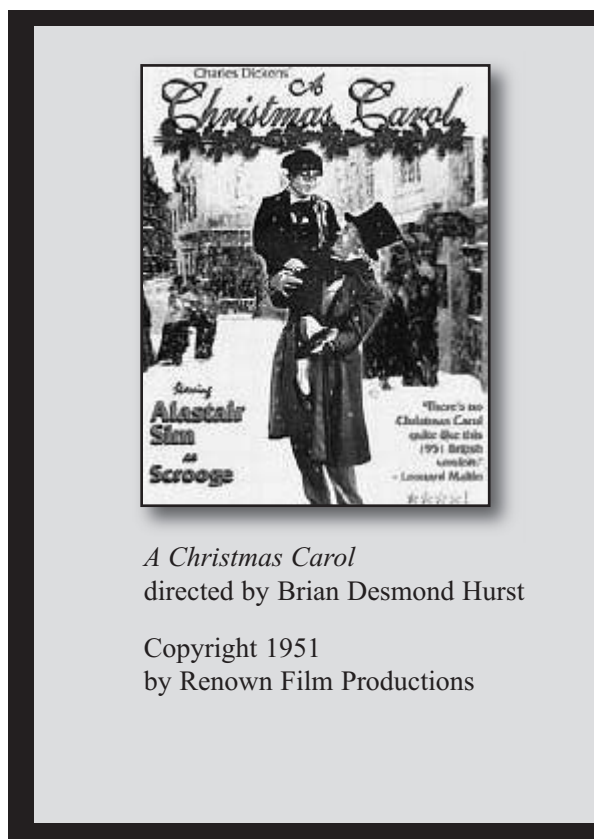
Published by The Center for the Humanities at Washington University

The Ghosts of Christmas

I look forward to the winter holidays, especially Christmas. It's the enthusiasm that people radiate around this time of year that I like most—the "Christmas spirit." I remember being introduced to Christmas through watching an old black-and-white movie of Charles Dickens's *A Christmas Carol*. Although I did not understand all the symbolism, it was easy to understand the role of Scrooge and his greed, selfishness, and lack of sympathy toward other people; he was the personification of all that dampens the Christmas spirit. It's a personification and a spirit we would do well to consider in larger terms, in terms of our human story.

Everyone knows the outline of Dickens's classic tale. Three ghosts visit Scrooge to show him his past, his present, and his likely future. Through the transformation of Scrooge, Dickens wanted to assure us that even the most insensitive, self-serving, selfish people can be converted into charitable, caring, and socially conscious members of society. For Dickens, the Christmas holiday had this power. He puts this sentiment into the mouth of Scrooge's nephew when he says that "I have always thought of Christmas, when it has come around ... as a good time; as a kind, forgiving, charitable, pleasant time; the only time I know of, in the long calendar of the year, when men and women seem by one consent to open their shut-up hearts freely, and to think of people below them as if they really were fellow-passengers to the grave, and not another race of creatures bound on other journeys."

I was prompted to revisit this quote by a recent BBC News article (October 17, 2006) about the possible split of the human species into two subspecies in 100,000 years' time. Evolutionary theorist Oliver Curry of the London School of Economics expects a genetic upper class and a dim-witted underclass to emerge. Is this vision our ghost of Christmas future? If so, the story starts out



A Christmas Carol
directed by Brian Desmond Hurst

Copyright 1951
by Renown Film Productions

well enough. For instance, in the next 1,000 years, human racial differences will be ironed out by interbreeding, producing a uniform race of coffee-colored people. We will also live longer. The human lifespan will extend to 120 years. These are nice evolutionary stocking stuffers. But, according to Curry, the human race would peak in the year 3000 before a decline due to dependence on technology. One of the sociodemographic results of this reliance is that people would become choosier about their sexual partners, causing humanity to divide into subspecies. The descendants of the genetic upper class would be tall, slim, healthy, attractive, intelligent, and creative; and the "under class" humans would



Dr. Jian Leng

editor's notes

Visit our blog site at
<http://cenhum.artsci.wustl.edu/Blog.html>.

have evolved into dim-witted—ugly, squat goblinlike creatures, or to use Dickens's phrase, "another race of creatures bound on other journeys."

If this speculation is to be believed, the ghost of our species Christmas future seems to offer an evolutionary "lump of coal" to the descendants of at least half of us. But, we've heard versions of this story before. A prediction of "gracile" and "robust" humans is all too similar to the elite class of the Eloi and the dehumanized worker class of Morlocks foretold by H. G. Wells in his 1895 novel *The Time Machine*. Like Dickens, Wells saw all around him the exploitation of the working class in the factories and mills of his time. They worked long hours, for starvation wages, and lived in appalling conditions. At the same time, the wealthy industrialists and leisured classes lived a life of pleasure and ease. Wells projected that reality into the future and described a human race that had diverged into two branches. The wealthy upper classes have evolved into the ineffectual Eloi and the downtrodden working classes have evolved into

the Morlocks, cannibal hominids who toil underground maintaining the machinery that keeps the Eloi—their flocks—docile and plentiful.

Just as the utopian existence of the Eloi turns out to be deceptive, their life of leisure is achieved only at the cost of premature death at the hands of the cannibalistic Morlocks, one has to wonder if Curry's "underclass" would also hunger for some kind of compensation from the "upper class." In any event, whether it is a pound of flesh, a standing army, a secret police force, a multitude of prisons, or only a well-funded lie that gets widely told on a regular basis, maintaining inequality always has its price. We pay for what it costs to suppress our fellow travelers as well as for what we lose in human creativity and labor by that suppression. And, as Wells's story suggests, as much as we might change due to the privileges and deprivations we create and sustain, we cannot choose to belong to races of different creatures bound on different journeys. We are "fellow-passengers to the grave," and whether we like it or not, our journey and our lives and deaths are bound together in a shared project: our humanity.

Between Curry's bleak evolutionary ghost of Christmas future and the memories of the ghosts of Christmas past that gave rise to the stories of Dickens and Wells lies the ghost of Christmas present. In Dickens's tale, this ghost represents charity and empathy. What visions will this ghost show us about our humanity once it wakes us from our self-contented slumber? Will the spirit pull back the shade to reveal a system of growing inequality that leaves half our fellow passengers mired in poverty, deprived of adequate health care, denied educational opportunities, and starved of their potential in their own lands? Is our charity limited to media visions of "upper class" celebrities adopting the random "underclass" third-world Tiny Tim? Is our empathy served in denying those "underclass" individuals who've slipped into our paradise and are living among us an invita-

tion to belong? Like Scrooge, must we be shown the freshly dug grave and the inscribed headstone to understand that there is a reckoning ahead?

Upon awakening and finding himself in his bed on Christmas morning, Scrooge was grateful for a second chance at his life. His "awakening" was, of course, less daunting than the one that we must face. It is far easier for Scrooge to have a huge Christmas feast delivered to the poor Cratchits, apologize for his rudeness, donate money to the poor, attend his nephew's party, and be genuinely happy about it than it is to find a way to share the earth's resources equitably in a system that treats human life as a shared project and the care of the earth as a shared responsibility. But, to paraphrase an ancient Chinese proverb, even the longest trip must begin with a single step. First, we must understand how the present situation affects us all. Only then will we see what the ghosts of Christmas are trying to tell us.

We could start with actions very much like Scrooge's by making sure the fellow travelers in our community who need it have enough to eat, relieving the conditions for their poverty, providing meaningful work, and offering them real educational opportunities that lead to a better life. We could demand these things, and just as we raised the minimum wage recently, we could make these things happen with our votes. An unreconstructed Scrooge would say that this is expensive. It *is* expensive. But it is cheaper than inequality, you sleep better, and your descendants will never be part of a goblinlike subspecies.

We at the Center for the Humanities wish you a very happy holiday season.

Jian Leng

Associate Director
The Center for the Humanities



The 12 Days of Christmas
(1987), DVD cover

Book of the Month by Gerald Early

Man o' War: A Legend like Lightning

By Dorothy Ours

St. Martin's Press, 2006,

342 pages with index and photographs

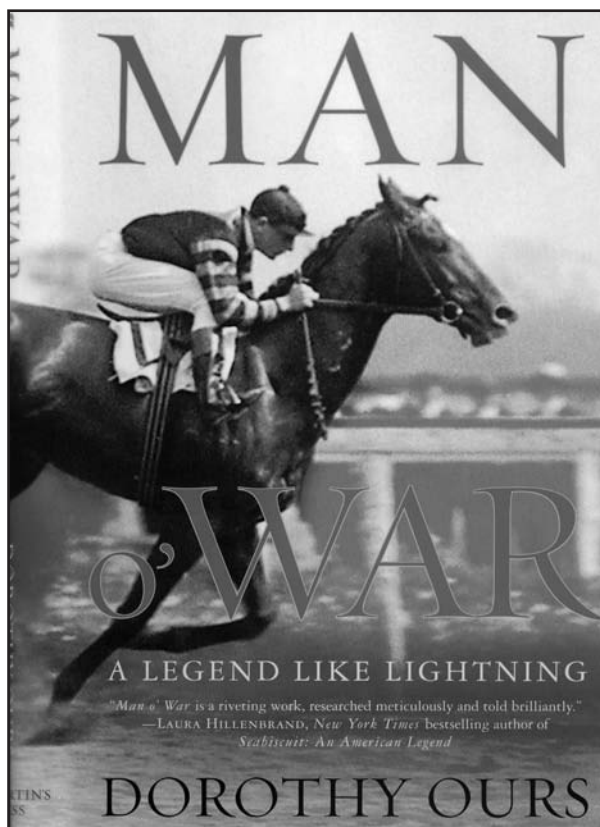
The great Thoroughbred Secretariat is the only animal ever to be featured on the covers of *Newsweek*, *Time*, and *Sports Illustrated* in the same week when he won the Triple Crown¹ of Thoroughbred racing in 1973.² That is, in 1973 Secretariat won the three American glamour races of the sport: the Kentucky Derby at Churchill Downs in Louisville, Kentucky; the Preakness Stakes at Pimlico Race Course in Baltimore, Maryland; and the Belmont Stakes at Belmont Park in Elmont, New York. He wasn't the only horse to do this, nor was he the last horse to do it.³ Some think that Citation, who won the Triple Crown in 1948, was a greater horse. Others might prefer Assault, Ruffian, or Native Dancer but Secretariat, a huge, muscular chestnut, known to his handlers and fans simply as "Big Red," was one of the most popular horses—indeed, one of the most popular athletes—in American history, far more popular and exciting to the crowds who came to see him race than any jockey who ever mounted him, creating as much public clamor as such contemporaries as boxer Muhammad Ali or tennis star Billie Jean King. Secretariat captured the public's imagination in the way few great Thoroughbreds ever have.

One might think of Seabiscuit, who never won a Triple Crown but who, along with boxer Joe Louis, was the darling of Depression-era American sports. And one might think of another big, muscular chestnut called "Red" by his trainer and handlers but known officially as Man o' War. He also never won the Triple Crown, only because his owner, Sam Riddle, refused to run him in the 1920 Kentucky Derby because Riddle didn't want Red to travel the dis-

tance from his Maryland stables to Churchill Downs despite a prize of \$30,000. If Man o' War had run the Derby that year he almost certainly would have won it. Unlike Secretariat, who lost five races in his career, Man o' War, in his two-year career, lost only once in twenty-one tries, just like Native Dancer, and he wouldn't have lost that race if his jockey, Johnny Loftus, had ridden him better. (Indeed, losing that race at Belmont was the beginning of the end for Loftus as a jockey; he eventually lost his license in 1920 after Sir Barton, the favorite and a Triple Crown winner, finished third with Loftus as his jockey at the 1919 Pimlico Autumn Handicap. It was thought that Loftus was perhaps throwing races for gambling interests, although he was never charged with anything like this. This happened to a hugely successful jockey who had won over 37 percent of his races and who had some of the best mounts in the business.) Man o' War may very well have been the greatest racing machine that ever lived,⁴ arguably the finest American athlete of the century, a horse

that swaggered across the track like a high strung swashbuckler. In 1920, at the height of his career, thousands of people crowded around merely to watch him being saddled. Electricity ran through packed racetrack stands when Man o' War entered. People who had no interest in horse racing—indeed, often had little interest in sports—came to watch him race. His latest biographer, Dorothy Ours, in *Man o' War: A Legend like Lightning*, compares him to Babe Ruth and Louis Armstrong, two geniuses who, as young revolutionaries reshaping their fields, were contemporaries of the famous horse during his prime. He was *that* much better than the best of his era, so good that soon no one wanted to challenge him and so he simply sped around the track against token opposition in order to set speed records. He was more famous than any politician and rivaled the fame of the most celebrated film stars of the day. And this was during the age of no television and no radio.

Horse racing was no genteel sport for the fainthearted. Doping of horses was common, even with attempts to banish it by the Jockey Club of Belmont.⁵ Ours writes, "Heroin earned the nickname 'horse' because it kicks equines into overdrive. Morphine and other opiates, which lull humans to sleep, also trigger this ancient equine flight response. In the wild, pursued by predators, a horse runs as fast as it can or dies. Given narcotics, a horse feels unnatural sleepiness creeping into its nervous system—sleepiness like the shock caused by a carnivore's fatal bite. And so the hopped horse runs without reserve." Horses were often given cocaine to pep them up and as a painkiller. Gambling made honest races difficult because gamblers made more money when favorites did not win, and more money still when they could bet on a sure thing—in other words, when gambling did not involve anything remotely like chance. Stuffing a sponge up the



nostril of a favorite was one way to keep a horse for winning. (Horses cannot breathe through their mouths and a blocked nostril will soon cause a racing horse severe distress.) Paying off jockeys to restrain a horse during a race, giving a thirsty horse water right before a race, filing down horseshoes to make a horse lose traction—these were all standard ways to slow down fast horses. Indeed, the gambling element's prominence (after all, racetracks made their money from betting and that was why horse races were run) and the ease with which a race could be fixed made horse racing similar to professional boxing, and both sports suffered from being outlawed in most places in the United States during the early part of the twentieth century. Ours writes that "most people didn't care if a race was fixed," but some owners, like August Belmont Jr. who bred Man o' War, wanted a clean sport. This was the Progressive Era of reform, when scandal and corruption were seen as breakdowns in the national character. By 1908, reformers had reduced the number of racetracks in America from three hundred fourteen to twenty-five. The contradictory American moral fiber has always hated gambling as much as it has mythologized risk taking.

Moreover, on the track itself, jockeys were not above employing dirty, sometimes dangerous, tactics in order to win. Crowding, striking an opposing jockey, or striking an opposing jockey's horse occurred frequently. (It must be said that it is highly risky just to be on the back of a 1,300-pound animal, running in a group of as many as twenty other such creatures, that is moving at roughly thirty-five to forty miles per hour around a racetrack. The average jockey often weighs a little more than a hundred pounds.) When racial segregation hit the sport with a vengeance after *Plessy v. Ferguson* (1896) granted constitutional protection to segregation, black jockeys, who had dominated horse racing since its inception in the United States, were driven out in good measure by violence; some races

resembled small race wars.⁶ And the life of a jockey was no bed of roses. Most were illiterate boys from immigrant families, frequently poor, who had left home at the age of ten or eleven to learn the trade under sometimes harsh and abusive conditions. ("Father" Bill Daly beat his child jockeys when they failed to win.) Of course, only the rich owned Thoroughbred racehorses (it was not called the Sport of Kings for nothing). And while some, perhaps many, made money from horse racing, most owned racehorses as a form of conspicuous consumption, a sign to the world that they were, in fact, rich and could indulge in this expensive, lordly pastime as a type of privilege and strange honor. It reinforced the rich as padrones. Horse racing, on the whole, like bullfighting, the other major and enduring sport involving human and animal equally, is a peculiarly powerful ritual of and commentary on the construction of status, warrior ethics, and achievement.

Ours's biography of *Man o' War* is a good book, although not as good as Laura Hillenbrand's *Seabiscuit: An American Legend* (2001), probably because Seabiscuit had a more dramatic story and more unusual people around him. Also, Hillenbrand does a better job providing historical context for her story. *Man o' War* is really not a very successful life-and-times book and thus it seems, ironically, to shrink the magnitude of its subject, despite the author's best intentions. Indeed, at times, Man o' War's story seems unnecessarily drawn out, and the long descriptions of the races are sometimes exciting but often not. The failure to produce an exceptional book is probably a fair indication that Hillenbrand is simply a much better writer. Nonetheless, Man o' War's accomplishments are among the greatest in American sports and Ours's book tells his tale with informative energy, from his birth on Belmont's breeding farm to his death in 1947. Her book is an important contribution to the literature of American sports.

¹The term "Triple Crown" originally referred to the three glamour horse races of nineteenth century England: the Two Thousand Guineas Stakes at Newmarket Racecourse in Newmarket, Suffolk; the Epsom Derby at Epsom Downs in Epsom, Surrey; and the St. Leger Stakes at Town Moor in Doncaster, Yorkshire.

²The only people to have been so honored or recognized are football quarterback Joe Namath, baseball player Reggie Jackson, the 1980 U.S. Ice Hockey team, Olympic gymnast Mary Lou Retton, football star O. J. Simpson, and the 1999 Women's World Cup Soccer team.

³Seattle Slew did it in 1977 and Affirmed did it in 1978. A horse gets only one chance to win the Triple Crown as the three races are open only to three year olds.

⁴"He is a regular machine," said jockey Earl Sande after riding Man o' War at Saratoga.

⁵For more on doping of horses and how this practice has marred horse racing in more recent years, see Carol Flake, *Tarnished Crown: The Quest for a Race Track Champion* (1987). The mistreatment of horses generally has been a persistent subject in English-language literature since the publication of the children's classic *Black Beauty* by Anna Sewell in 1877, one of the most popular books about an animal ever written. Enid Bagnold's *National Velvet* (1935) is probably the most popular children's book about horse racing.

⁶For more on black jockeys and racism in horse racing, see Ed Hotaling, *Wink: The Incredible Life and Epic Journey of Jimmy Winkfield* (2004); Joe Drape, *Black Maestro: The Epic Life of an American Legend* (2006); and Ed Hotaling, *The Great Black Jockeys: The Lives and Times of the Men Who Dominated America's First National Sport* (1999).



The Center for the Humanities' 2007 Summer Jazz Institute

The Center for the Humanities is proud to announce that the National Endowment for the Humanities will fund the Summer Institute entitled "Teaching Jazz as American Culture," which will be held at Washington University in July 2007. It will be a repeat of the 2005 institute with new features, introducing high school teachers to the ways that interdisciplinary approaches to popular music, specifically jazz, can enrich a variety of humanities subjects. Also, the institute will examine the extent of American cultural influence by examining Jazz in Japan and the Republic of Georgia.

Gerald L. Early, Ph.D., the Merle Kling Professor of Modern Letters in the Department of English and director of the Center for the Humanities, both in Arts & Sciences, has received a \$230,000 grant from the National Endowment for the Humanities' Division of Education Programs.

"Teaching Jazz' is intended to reimagine how popular culture can be taught," Early said. "Most attempts to use popular culture in schools have been misguided or disingenuous. It is hoped that the Summer Institute will offer teachers new and engaging ways to teach popular music as a humanities subject." At the same time, "it is also hoped that this endeavor will lead to new ways of teaching the humanities and new ways of seeing the humanities as cross-disciplinary and interdisciplinary."

One of only ten NEH Summer Institutes for 2007, "Teaching Jazz" also has been designated part of "We the People," an NEH initiative designed to explore significant events and themes in American history and culture. Instructors will include some of the nation's leading scholars of jazz



Reggie Thomas and OGD and band at Jazz at the Bistro, July 2005

music and American culture, including Washington University's Patrick Burke, assistant professor in the Department of Music. The curriculum will approach jazz from social, cultural, political, technical, aesthetic, and international perspectives, and participants will have numerous opportunities to attend live jazz concerts.

Registration—limited to about thirty applicants—is open to school teachers from a variety of disciplines. (Including English, history, social studies, art, and music) And to qualified nonteachers, such as high school librarians, media specialists, and museum staff. Further details will be announced in a forthcoming brochure with additional updates posted in future issues of the Center for the Humanities' publications *Belles Lettres* and *The Figure in the Carpet*, both available online at <http://cenhum.artsci.wustl.edu>. For more information, call (314) 935-5576.

The NEH Summer Seminars and Institutes for School Teachers are designed to present the best available scholarship on important humanities issues and works taught in the nation's schools. Participating teachers compare and synthesize perspectives offered by faculty, making connections between the institutes' content and classroom applications, with the aim of developing improved teaching materials for their classrooms.



Bucky Pizzarelli, guitar and band at Jazz at the Bistro, July 2005