
isms that help their relatives, "because by doing so they increase their total genetic representation." Nepotism, it would seem, may be an almost universal fact of life.

Beyond Recycling

"Time to Dump Recycling?" by Chris Henrickson, Lester Lave, and Francis McMichael, in *Issues in Science and Technology* (Spring 1995), University of Texas at Dallas, P.O. Box 830688, Mail Station AD13, Richardson, Texas 75083-0688.

Recycling, that seemingly unimpeachable symbol of environmental virtue, has become standard practice in much of the nation. Unfortunately, contend professors Henrickson (civil engineering), Lave (economics), and McMichael (environmental engineering), all of Carnegie-Mellon University, recycling today is both extremely uneconomical and a detriment to the environment.

As an economic venture, recycling has several serious problems, the authors note. One is that the overall demand for recycled glass, plastic, metal, and newsprint fluctuates widely. According to a recent study, the price (in constant 1992 dollars) of a typical set of recyclable materials dropped from \$107 per ton in 1988 to \$44 per ton four years later. A bigger—and often overlooked—problem is the cost of collecting the recyclable materials.

In Pittsburgh, for example, it cost \$94 per ton in 1991 to collect regular garbage, but it cost \$470 per ton to collect recyclables. The recyclables, being less dense, take up more space in collection trucks, and the trucks also pick up much smaller amounts at each house. That translates into more truck travel to collect the same tonnage. In Pennsylvania and elsewhere, many urban officials have begun to realize that and to scale down their recycling programs.

Recycling is also environmentally costly. Every mile of truck travel in the pursuit of cast-off newspapers and aluminum cans adds carcinogenic diesel particles, carbon monoxide, organic compounds, oxides of nitrogen, and rubber particles to the environment. The construction and upkeep of trucks and recycling facilities also use energy and other limited resources. Overall, the authors suspect, recycling consumes more resources than it saves.

The basic problem, the three analysts argue, is that Americans each generate 1,600 pounds of solid waste annually. They are consuming "too much of our natural resources" and degrading the environment. The key to solving that problem, the authors believe, is not mandated recycling but making prices for raw materials and products reflect "their full social cost, including resource depletion and environmental damage."

ARTS & LETTERS

Sexuality and The Sculptor

"Auguste Rodin" by Millicent Bell, in *Raritan* (Spring 1995), Rutgers Univ., 31 Mine St., New Brunswick, N.J. 08903.

Auguste Rodin (1840-1917) was already in his forties when he began to taste success with masterpieces such as *The Thinker* (1880) and *The Kiss* (1886). Much of his subsequent work was given over to bold and searching depic-

tions of his female models. His contemporaries seldom failed to link this turn in his art to the sculptor's notorious womanizing. Bell, an emeritus professor of English at Boston University, sees more profound forces at work. Sexuality played a role in *all* of Rodin's work, early and late, she says, and it emerged as a theme "not only from his personal life but from his deep sense of a whole culture's becoming what we call *modern*."

When as a 20-year-old, Rodin failed to

qualify for admission to the *École des Beaux Arts* and his hopes of becoming an artist seemed dashed, his father, a minor police functionary, advised him: "The person who wants to succeed will attain his goal, but he must desire it seriously. In this way he will achieve the will to do it, that is to say, a kind of male energy, not female." Rodin's father, Bell says, was expressing the dominant view of his time: "Achievement was the proof of male virility." The son was driven by "the need to realize himself as a man by means of his genius." His early sculpture was almost entirely restricted to the male figure.

Not until his midlife love affair with Camille Claudel, one of his students, was "his encounter with femaleness . . . so profound an experience that it finally released him from his troubled preoccupation with being masculine," Bell speculates. "It was then that he began that development which amounted to identification and participation in the feminine, and it was then that images of women began to flow from his hands."

Iris, Messenger of the Gods (1891) was the "most astonishing" of Rodin's sculptures of women, Bell says, with the headless female body being "a proclamation of exuberant life announcing itself, as the dancer holds her own outward flung leg aloft and widespread, her opened vulva proudly displayed." The other elements of the body are not conventionally beautiful but "subordinated in their plain vigor to the sexual center." The sculpture's title reinforced "the statement that sexuality is the origin, the source, of human radiance."

Rodin was also reacting to larger forces at work in European culture. His rejection of conventional poses in the depiction of the female body, "those false modesties of concealment," was probably related, Bell believes, "to the opening of the fine arts to the forbidden subject matter and imagery abundant in the media of mass-circulation engraving and, soon, photography." Other artists of the period, from Edouard Manet to Henri de Toulouse-Lautrec, responded to the same influences. The poet Charles Baudelaire, says Bell, called for a sculptor "who would fully render the subversive female subject," a sculp-

tor who "had the courage and the wit to seize hold of nobility everywhere, even in the mire." Rodin, Bell concludes, "became that sculptor."

A New Jazz Age?

"Stop Nitpicking a Genius" by Frank Conroy, in *The New York Times Magazine* (June 25, 1995), 229 W. 43rd St., New York, N.Y. 10036.

When jazz becomes completely respectable, does it cease to be jazz? There are many who think so. But Conroy, author of *Stop-Time* (1967) and *Body and Soul* (1993), and for five years in the 1970s a professional jazz pianist, is not among them. "There is a French expression, *nostalgie de la boue*, which means nostalgia for the gutter," he says, "and it is perhaps that preoccupation [that is] slowing down so many jazz fans, observers, and writers from recognizing reality." That reality, he contends, is that a new day is dawning for jazz.

The traditional image of jazz musicians as dissolute and self-destructive is badly out of date, he observes. Today's young players "are, by and large, educated, cultured people in their twenties," he says, "more likely to be vegetarians than drug addicts, more likely to run three miles a day than smoke cigarettes, and more likely to be carrying an organ-donor card than a gun." They include such rising talents as Eric Reed, a "very young and very brilliant" jazz pianist.

The venues in which jazz is being played are also different. Institutions such as New York's "Jazz at Lincoln Center" have been springing up, jazz clubs have gone upscale, and jazz programs have come into being at many colleges and universities. While club dates remain important to the musicians, they are no longer the summit, Conroy says.

These changes in the public face of jazz are now being matched by profound innovations in the music itself, Conroy argues. In the past, jazz was "based on two short forms—the blues (usually, but not always, a 12-bar structure) and the ballad or tune (usually, but not always, a 32-bar structure)." The short forms,