

Dizzy Gillespie, and Thelonious Monk, but defines it as one more development in the century-old jazz tradition. The second master narrative is “the trope of revolution,” brandished by those who find in music “evidence of broader social or political currents.” In this view, bebop is both a radical break with the musical past and the prelude to Black Power, “a rebellion by black musicians against a white-controlled capitalist hegemony.”

DeVeaux tests the “lofty abstractions” of these master narratives against the “quirky contingencies” of biography. The result is a rare hybrid: a scholarly book about jazz that does justice both to the music and to the forceful personalities involved. This is no dry musicological treatise, although DeVeaux’s transcriptions and analyses are careful and precise. Nor is it a typical jazz bio, gushing enthusiasm at the expense of ideas. Rather, it is an intellectually informed account of how a remarkable group of people coped with the triple challenge of being distinguished artists, ambitious professionals, and African Americans. If the book contains no blinding revelations about bebop’s how and why, it does offer welcome confirmation of Ralph Ellison’s observation that the makers of this extraordinary music were less interested in becoming avant-gardists or in overthrowing the system than in coming up with “a fresh form of entertainment which would allow them their fair share of the entertainment market.”

—Martha Bayles

HEMINGWAY AND HIS CONSPIRATORS:
Hollywood, Scribners, and the Making of American Celebrity Culture.

By Leonard J. Leff. Rowman & Littlefield. 255 pp. \$22.95

In 1960, newspapers around the world erroneously reported that Ernest Hemingway had died in a plane crash in Africa. One obituary claimed that he had been trying to reach the site of his story “The Snows of Kilimanjaro.” The author may have been amused by the media efforts to link his life and his art, but he had no reason to be surprised.

Leff, a film professor at Oklahoma State University, shows that Hemingway came along just as publishers were learning to promote authors like movie stars, a marketing shift that resulted partly from Hollywood’s transformation of popular books into even more popular films. From the outset,



Hemingway recognized the conflict between celebrity and art, writing to his mother shortly after the publication of *The Sun Also Rises* (1926) that he wanted to “write as well as I can, with no eye on any market.” Still, a part of him reveled in the attention. In a letter to his editor at Scribners, Maxwell Perkins, concerning a planned media campaign, he enthusiastically offered “all the pictures you want.”

After the failure of his novel *Death in the Afternoon* (1932), Hemingway remarked in a letter that he was “getting pretty well rid of a good lot of unsought popularity.” Soon after, though, Paramount released *A Farewell to Arms*, complete with a publicity campaign likening Hemingway to the courageous protagonist (played by Gary Cooper). The movie was a smash, and the novelist became more renowned than ever. According to Leff, this new measure of fame marked the end of Hemingway’s greatest creativity. For the rest of his life he remained first and foremost a celebrity, more interested in polishing his image than polishing his prose.

Who’s to blame? Leff implicates Hollywood, Scribners, the news media, and the culture, but he never lets us forget that the death of the artist, like the death of the man, was a suicide.

—Forrest Norman

THE END OF THE NOVEL OF LOVE.

By Vivian Gornick. Beacon Press. 165 pp. \$20

This slim book of intelligent linked essays is not well served by its sweeping title. Gornick, whose previous books range from a memoir of her mother to a meticulous sociological study of women in scientific careers, believes that the quest for love has lost its status as a central literary metaphor for transcendence and fulfillment, that “to-

day . . . love as a metaphor is an act of nostalgia, not discovery.”

Those words form the conclusion of the book’s final (and title) essay, but Gornick seems little concerned with proving her insight or even systematically arguing it in the foregoing pages. What she does instead—and it’s more useful, in fact, than a straight-out argument—is to revisit literary figures and landmarks of the past century, and show how they are already enmeshed in new stories and questions about the emotional life, male or female—stories that go well beyond what scholars like to refer to as “the marriage-plot.”

Some of the objects of Gornick’s revitalizing attention are familiar: Henry James, Virginia Woolf, and Willa Cather. Others have been neglected or half-forgotten, such as George Meredith and Jean Rhys. Some are remembered, but not for the works in which they grapple, successfully or unsuccessfully, with Gornick’s themes. The best of the rediscoveries is the essay on George Meredith’s novel *Diana of the Crossways* (1885), in which a passionately intellectual woman sabotages her romance with a politician because of a terrified certainty that intimacy will destroy, rather than fulfill, her hard-won individuality and autonomy.

What other stories, what struggles, might occupy a female character’s inner life besides the search for love and a happy mar-

riage? Radclyffe Hall’s *Unlit Lamp* (1924), written before *The Well of Loneliness* (1928) made Hall notorious, deals movingly with the deep and destructive mutual dependence of mothers and daughters; Gornick links it to D. H. Lawrence’s parallel treatment of parent-child obsession in *Sons and Lovers*, then pivots to bring it up to date with Edna O’Brien’s short story “A Rose in the Heart of New York”—which she judges “more erotically disturbing than any of O’Brien’s love-affair-with-a-married-man stories. Certainly, it is more primitive.”

The struggle between intimacy and autonomy takes many forms, and not only in fiction: Gornick muses sternly upon the revelation that Hannah Arendt remained close to fellow philosopher Martin Heidegger until his death, despite her Judaism and his Nazi sympathies; in another chapter, she conjures up a plausible background to the mysterious suicide of Henry Adams’s brilliant wife, Clover. The readings of literature work doubly well when paired with these readings of real life. They reinforce the sense that it is our selective response to these writers, not their own narrowness of range, that has kept us within the confines of the old-style happily-ever-after story. Gornick’s obituary for the durable old “novel of love” seems premature at best. What she has shown instead is that it has plenty of competition.

—Amy E. Schwartz

Science & Technology

THE GORDIAN KNOT: Political Gridlock on the Information Highway.

By W. Russell Neuman, Lee McKnight,
and Richard Jay Solomon. MIT Press.
324 pp. \$20

It has become a commonplace that telecommunications technologies and markets move much faster than the regulatory process, yet policymakers persist in trying to micromanage them. The latest example is the Telecommunications Act of 1996, which aimed to resolve issues left over from the AT&T breakup—in particular, to end the monopoly in the local telephone market. The congressional horse trading among entrenched interests produced a statute with a Byzantine patchwork of incentives and burdens. And, almost two years after the

law’s enactment, there’s still very little competition in the local market.

The Gordian Knot explains why such legislation is bound to fail. The authors—Neuman is a communications professor at Tufts University; McKnight and Solomon are associate directors of the MIT Center for Technology, Policy, and Industrial Development—argue that American policy rests on outmoded principles inherited from the distant past. Requiring telecommunications companies to act as public trustees, for instance, may have been sensible in an era of legally sanctioned monopolies; in today’s increasingly competitive environment, it is not. But the authors argue with equal force that a pure laissez-faire approach, devoid of regulation, would invite anticompetitive practices reminiscent of those of the turn-of-