

**THE WOUNDED  
GENERATION:  
America after Vietnam**  
edited by A. D. Horne  
Prentice-Hall, 1981, 266 pp.  
\$12.95 cloth, \$5.95 paper

More than two million Americans, two-thirds of them volunteers, served in Indochina between 1964 and 1973; of these men, 51,000 died and 270,000 were wounded. During the same unpopular war, some 16 million American youths never served at all, including 570,000 apparent draft evaders. Thus, a wide gap in experience now exists between those of the Vietnam generation who served and those, notably the sons of the privileged, who managed to avoid service. The bitter legacy emerges clearly in this useful anthology of essays, memoirs, and excerpts from novels by veterans. Most illuminating is the transcript of a 1980 *Washington Post* symposium where former antiwar activists (e.g., journalist James Fallows) argue with veterans-turned-writers, such as James Webb and Philip Caputo. A partial reconciliation takes place. And ex-GI John Wheeler, now a lawyer, predicts that a cohort of strong leaders will emerge from the Vietnam ordeal: "A lot of men were chewed up by the war. . . . Some were killed, but if the heat in the oven is higher, then the steel that comes out has got to be better."

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**ARSHILE GORKY:  
The Implications  
of Symbols**  
by Harry Rand  
Allanheld, 1981  
246 pp. \$40

The modernist movement in American art, particularly the abstract expressionism of the New York School, has long been perceived (and often dismissed) as a retreat from representation and accessible meaning. The work of the influential Armenian-born émigré artist, Arshile Gorky (1904–48) suggests another possible interpretation. Examining the career of Gorky (born Vosdanik Adoin), Rand, curator at the National Museum of American Art, throws new light on the larger art movement of the 1930s, '40s, and early '50s. A survivor of the Turkish massacres in his homeland, a poseur who created an identity (complete with new name) to deal with the land he adopted in 1920, Gorky made of his experiences a new, distinctive, American art. His early career in New York, in the company of Willem de Kooning and others, was largely devoted to imita-