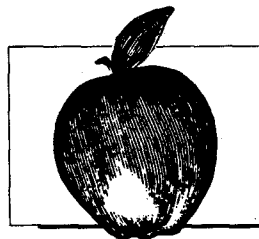


Since 1945, though, the ideal of the citizen soldier has largely eroded, and with it the "ideology of obligatory service." This erosion would be perilous enough if its only victim were the army, already having difficulties in the all-volunteer era and faced with the prospect of declining cohorts. But, Professor Janowitz argues, with military service no longer providing any counterweight to "the current emphasis on rights as against obligations," the very idea of democratic citizenship is in doubt. The disappearance of the citizen soldier is especially troubling, at a time when the public schools are no longer adequately per-

forming their traditional function of teaching civic responsibility. In many instances, in fact, public school teachers even encourage an antipatriotic "oppositionist" stance among their pupils. For these reasons, *The Reconstruction of Patriotism* proposes a new program of compulsory national service, either in the military or in CCC-type work, as a means of making young Americans "more aware of their obligations as citizens." This proposal deserves serious consideration. Boot camp may well be the only place that can teach many of today's young people some of the sterner lessons in civics. □

a vaster domain in rural Wessex than did the wealthiest country squire.



Unfortunately, among the well-intentioned Americans now working to protect posterity from the destructive consequences of all the countercultural demi-Thoreaus, frenetically pounding on their different drums, few pay much attention to the literature by which real "ownership" of American geography is passed from generation to generation. Rather like Thoreau's "crusty farmer," most concern themselves with counting the country's economic, political, and legal apples (usually sour). More careful attention to the "invisible fences" that only poets can erect around farms and homes would surely make the threat of visible barbed wire and barricades less ominous. (BC) □

turies, the word often signified the freely avowed loyalty of man to man, with no hint of homosexual perversion: a true knight loved his king and countrymen as fully as he loved his lady. Formerly, *love* also frequently denoted the beneficent regard of God for His creatures, and of the devout for their Deity. Nowadays, *love* has in common usage shriveled into one meaning—erotic attachment between two people (usually, but not always, of the opposite sex). Left behind is the word's moral and religious heritage.

Though this semantic narrowing has been long developing, it accelerated dramatically during the 1920's, with harmful consequences well illustrated in the life and art of the Jazz Age's most gifted chronicler, F. Scott Fitzgerald. As Scott Donaldson shows in *Fool for Love*, Fitzgerald, at the same time celebrated, feared, and fell victim to the "revolution in morals" during the 1920's. Leaving behind the love of God found in Catholicism, Fitzgerald sought to make romanticized sexual love the basis for his new credo in life and art. "I am always searching for the perfect love," he told Laura Guthrie. In literature this quest elevated the "golden girl over whom hung an aura of money, beauty, and social position" to a quasi-divine status for such hopelessly idealistic protagonists as Jay Gatsby. In life this meant first a disastrous marriage to the untamable Zelda Sayre, and then (with an insane Zelda institutionalized) a string of adulterous affairs about which Fitzgerald felt acutely guilty, but which he felt compelled to continue. "Fitzgerald," observes Donaldson, "needed the love of women, and the acceptance and approval that came with it." However, as his alcoholism, his emotional instability, and his perpetual belligerence suggest, he needed something more as

IN FOCUS

Literary Surveying

Ronald Blythe: *Characters and Their Landscapes*; Harcourt Brace Jovanovich; San Diego.

Central though it is to any sound system of economics, the traditional notion of private property is wholly inadequate in the world of literature. As Henry David Thoreau once observed:

I have frequently seen a poet withdraw, having enjoyed the most valuable part of a farm, while the crusty farmer supposed that he had got a few wild apples only. Why, the owner does not know it for many years when a poet has put his farm in rhyme, the most admirable kind of invisible fence, has fairly impounded it, milked it, skimmed it, and got all the cream, and left the farmer only the skimmed milk.

Certainly as a radical individualist at war with all tradi-

tional sense of community, Thoreau helped make American life, on the farm and in the city, less stable and less meaningful. Nonetheless, he shared with John Clare, Thomas Hardy, Leo Tolstoy, William Hazlitt, and other gifted writers examined in *Characters and Their Landscape* the power to lay imaginative claim to a locale. Emerson may have held legal title to Walden Pond, but Thoreau made the pond and its environs more truly *his* through his imaginative writing than he ever could have through a mere deed of sale. It is, as Ronald Blythe shows in these collected essays, through "the deep blood experience of a place" that a creative writer makes a region uniquely his own. Thus, for instance, John Clare truly "possessed" the village of Helpston more completely than any landholding aristocrat ever could, just as Thomas Hardy held

Courting Catastrophe

Scott Donaldson: *Fool for Love, F. Scott Fitzgerald*; Congdon & Weed; New York.

Love, popular culture endlessly reminds us, makes the world go round. But since the cultural sphere now seems to be wobbling erratically in its orbit, a sensible observer might suspect that something is amiss in this rotary force. As citations in the *Oxford English Dictionary* well illustrate, *love* was formerly more truly "a many splendored thing" than it is today. For cen-

well. He needed the consolations accessible only through an older, less romantic but more moral and religious love. Such consolations he never found. In such late works as *Tender is the Night*, Fitzgerald evinced a growing awareness that the single-minded pursuit of romantic love was inexorably destructive. But in life he found little but despair to replace that pursuit. Professor Donaldson strains to make a sober last year and an uneven, uncompleted last novel show that Fitzgerald had come to understand that his salvation lay in doing his work as a writer. But a man who could write, two months before his death, that "life is essentially a cheat and its conditions are those of defeat" is one, like the protagonist of *Tender is the Night*, who had never found the "perfect love" among women and had been destroyed in the search. (BC) □

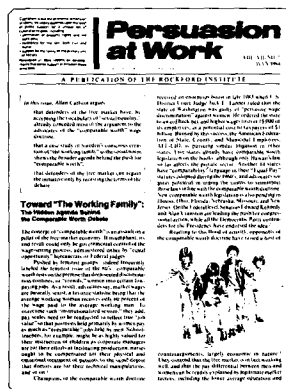
The Public Climate

Jim Harrison: *Sundog*; E. P. Dutton/Seymour Lawrence; New York

There are actually two Michigans. They are unimaginatively known as the "Lower" and "Upper" peninsulas. The latter is often designated the "U.P." In states that have a single major metropolis, there's usually that city and what's left: e.g., Chicago and the Rest. In Michigan, it's Detroit and the Rest. However, the geopolitical arrangement of the state, with one portion of the land mass connected to the other by a narrow band of man-hoisted structural steel and concrete (7400 feet long), causes still another division. Every now and then there's a movement afoot to have the U.P. break away from the state of Michigan and so become the

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