

Paul Goodman Changed My Life A STUDY GUIDE

A Bibliography and Suggestions for Teachers in the Humanities, Arts, and Sciences

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Introduction

Ancient and modern writers are my closest friends, with whom I am in sympathy. They are wise and talented and their conversation sends me. Maybe I am lonely more than average (How would I know?), but I need them. Books and artworks are extraordinary company (one does not need to make allowances), and in the nature of the case, they speak most clearly to us writers and artists because we respond to them most actively; we notice how he does that, and if it is congenial we say, "I could do something like that." Despite its bloodlessness, the tradition of literature is a grand community and, much as I envy the happy and the young, I doubt that they have as good a one."

—from *Speaking and Language: Defense of Poetry*

Just as Wallace Stevens found 13 ways of looking at a black bird, Joe LeSueur penned his memoir as "digressions" on 40 poems by Frank O'Hara, and Walt Whitman confided bombastically that he contained multitudes, so too does *Paul Goodman Changed My Life* offer diverse points of entry for research and exploration to the curious student.

"Student of what?" you may ask. Pretty much *anything* that can be subsumed under the heading "humanities, arts and sciences" or maybe even more simply put: "Life." Paul Goodman was interested in and wrote about almost everything. He was a proud citizen of what historian Anthony Grafton calls the international Republic of Letters who loved the Western tradition and lived in it, often feeling closer to writers long dead than to his living peers. While he paid a price in loneliness for spending so much time amongst the "no-longer-physically-present," we are the beneficiaries of his intimacy with the "dead, white males" he adored. Goodman's writing and speech makes you feel you *must* read these culture heroes if you don't want to be left out of the great ongoing conversations that *are* the Western tradition.

Goodman was an independent scholar, poet, philosopher, and self-appointed guardian of the American republic ("anarchist patriot" was one of his self-descriptions) who wrote for the non-specialist "common reader" that Virginia Woolf identified as her audience. He called himself "a man of letters in the old-fashioned sense" and in his preface to *Utopian Essays and Practical Proposals*, Goodman defends his free-ranging practice in this way.

"As my books and essays have appeared, I have been severely criticized as an ignorant man who spreads himself thin on a wide variety of subjects, on sociology and psychology, urbanism and technology, education, literature, esthetics, and ethics. It is true that I don't know much, but it is false that I write about many subjects. I have only one, the human beings I know in their man-made scene. I do not observe that people are in fact subdivided in ways to be conveniently treated by the 'wide variety' of separate disciplines. If you talk separately about their group behavior or their individual behavior, their environment or their characters, their practicality or their sensibility, you lose what you are talking about."

In this spirit, we offer below some suggestions for how you can use *Paul Goodman Changed My Life* with your students to whet their curiosity and send them into research-

and-writing mode. We hope you find them useful, even as we encourage you to come up with your own ideas as well.

Suffice it to say that one could design a whole semester course on various sections of the film and the issues and questions they raise. *Paul Goodman Changed My Life* and this guide can open windows and doors for further learning. Good travels!

Activities, Themes and Questions: BEFORE VIEWING THE FILM

Before showing the film, assign students short research topics to help them understand the events and context. Have them share their reports in class so that when they watch the film, they will be better prepared to make sense of it. Examples of topics for research: SDS, anarchism, Randolph Bourne's writings on World War I, Aristotle, Thomas Jefferson's writing on education, A. J. Muste, American communism, Black Mountain College, the War Resisters League, Rachel Carson, *Commentary*, *Liberation*, *Dissent*, *Politics*, *Partisan Review*, the Berkeley Free Speech Movement, the New York intellectuals, Scott and Helen Nearing, William Morris, Barbara Deming, the history of the use and meanings of the word "queer."

Activities, Themes and Questions: DURING AND AFTER WATCHING THE FILM



1. Paul Goodman suggested another way of being

In one of his last books, *Little Prayers and Finite Experience*, Goodman wrote: “A man of letters knows only a little about some major human concerns, but insists on relating what he does know to his concrete experience. So he explores reality, [and] finds that the nature of things is not easily divided into disciplines.”

Does this idea of a man of letters appeal to you?

What does Goodman mean by “concrete experience” and “exploring reality”?

What does he mean when he writes that “the nature of things is not easily divided into disciplines”?

Should *we* explore reality this way? Do our colleges promote this kind of intellectual inquiry? If not, should they? What’s at stake?

[Additional Reading: PG: *Little Prayers and Finite Experience*]



2. A lifetime gadfly and “the horror of metaphysical necessity”

What is a “gadfly”?

Did Goodman try to annoy people? Was this part of his unique approach to art and social criticism? How well did it work for him?

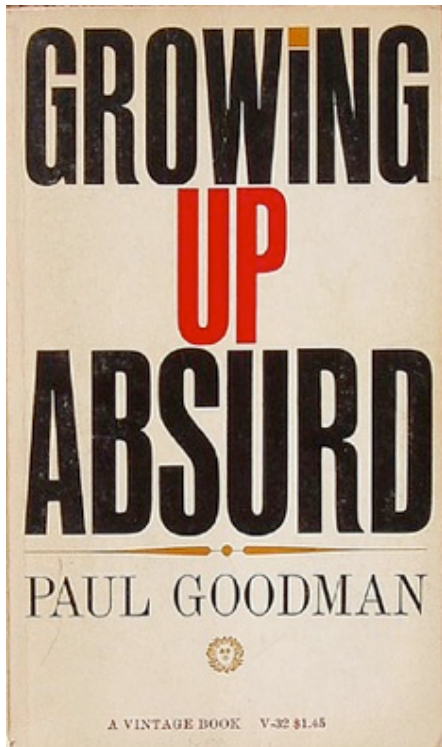
In his last book, *Speaking and Language: Defense of Poetry*, Goodman writes this about his facility for imagining alternatives:

I am good at thinking up little expedients of how it could be otherwise. I tend not to criticize, nor even to notice, until I can imagine something that would make more sense. My expedients are probably not workable in the form I conceive them, and I certainly do not know how to get them adopted—they are utopian literature—but they rescue me from the horror of metaphysical necessity, and I hope they are useful for my readers in the same way.”

Is Michael Walzer right that Goodman’s “practical proposals” were really very radical?

Who are other famous gadflies? Are they important? If so, why?

[Additional Reading: Plato’s “Apology of Socrates,” Walzer: *The Company of Critics*, PG: *Speaking and Language: Defense of Poetry*; Neiman: *Moral Clarity*, Miller: *Examined Lives*]



3. *Growing Up Absurd*

“But it is hard to grow up in a society in which one’s important problems are treated as nonexistent.” – from Growing Up Absurd (1960)

“For it can be shown - I intend to show – that with all the harmonious belonging and all the tidying up of background conditions that you please, our abundant society is at present simply deficient in many of the most elementary objective opportunities and worth-while goals that could make growing up possible. It is lacking in enough man’s work. It is lacking in honest public speech, and people are not taken seriously. It is lacking in the opportunity to be useful. It thwarts aptitude and creates stupidity. It corrupts the fine arts. It shackles science. It dampens animal ardor. It discourages the religious convictions of Justification and Vocation and it dims the sense that there is a Creation. It has no Honor. It has no Community.” – from Growing Up Absurd

Exercise: listen to the passages from the introduction to *Growing up Absurd* and consider the following questions:

Why is Goodman sympathetic to disaffected young people? What does he think is to blame for juvenile delinquency?

When Goodman asks, “Is the harmonious organization to which the young are inadequately socialized perhaps against human nature, or not worthy of human nature?” what does he mean by “human nature”?

How can something be “against human nature”? Can you think of any current social forces that might be against human nature? What effect do these social forces have on people around you? What effect do they have on you?

Is Goodman’s implicit question regarding the worthiness of human nature the right question to ask when we think about education and other agents of socialization?

What kind of social experiences and opportunities *are* worthy of human nature? How can we maximize these in our world today? Is education the right key to growing up without growing up absurd? What kind of education would achieve this goal?

Why did Goodman think that young people—“the growing part”—are the most important part of the tree of society?

Goodman says during his interview on William F. Buckley’s “Firing Line” that young people believed most mainstream institutions are corrupt, including politics, business, and the physical sciences. Do you think the same charge can be made today and is it fair?

Why did Goodman exclude women from his argument in *Growing up Absurd*? Is Goodman’s critique of American society and its lack of meaningful work relevant to women today? What does he mean by “man’s work” or “honest work?”

[Additional Reading: Dickstein: Gates of Eden; Bell: Work and its Discontents; Dewey: Experience and Education; Sullivan: Work and Integrity; Edgar Z. Friedenberg: Coming of Age in America; Friedan: The Feminine Mystique]



4. An exemplar of “moral courage”

Exercise: read Plato’s “Apology” and compare it to "Causerie at the Military Industrial"

Was Goodman a modern-day Socrates? What similarities do you see between the two figures? What dissimilarities? What does it mean to criticize society from an outsider’s point of view? Are outsiders less effective than insiders? Why or why not?

Why do you think Goodman was invited to give the talk that became "Causerie at the Military Industrial"?

Was he right to identify the military industrial complex the way he did? What moral language *is* appropriate to address a group like this?

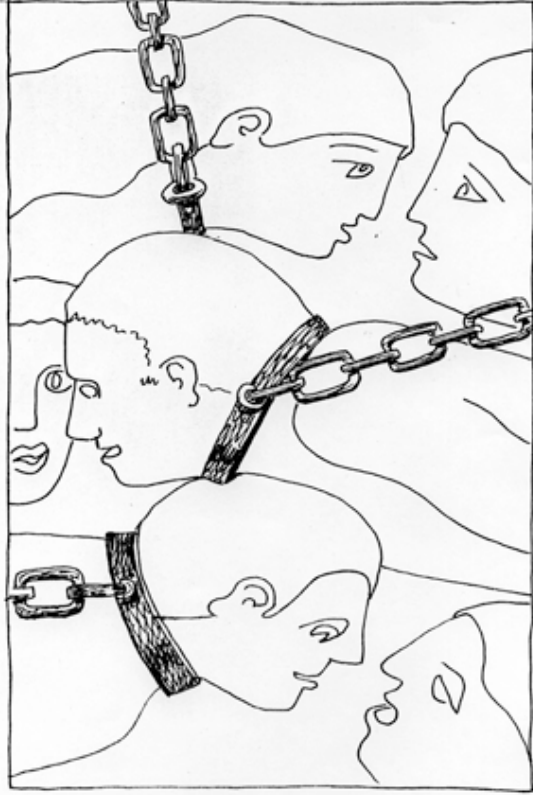
Exercise: Goodman liked to quote Randolph Bourne’s statement “War is the health of the State” from his essay “The State.” Read this essay and compare it to President Eisenhower’s 1961 farewell speech when leaving office with his famous warning about the dangers of a growing military industrial complex. Would you argue that America has become more dependent on war as a way of life than it was 100 years ago?

Or, read Andrew Bacevich’s *Washington Rules* and the section in Goodman’s *The Empire City* in which one character observes that: “the Duration will last longer than the war.” In the light of this ominous prediction, assess Bacevich’s analysis. Does it hold up? Was Bourne prescient about where the country was headed when it entered World War I? What can we learn from this history?

How would you have addressed his 1967 audience if you had been asked to speak to them?

[Additional Reading: Bourne: The Radical Will; Ellsberg: Secrets; Chomsky: American Power and the New Mandarins; Arendt: Crises of the Republic; Hochschild: To End All Wars; Writing of A.J. Muste; Halberstam: The Best and the Brightest; McReynolds: We Have Been Invaded by the 21st Century; Mailer; The Armies of the Night; Bacevich: Washington Rules]





"What we have devised is a trap."

5. The confines of social nature

Why does Geoff Gardner say that Goodman's central theme was both comic and tragic?

How could the social circumstances into which we're born be so unnatural and dangerous to us that we want out? What does "getting out" get us? And where do we go *to*? What does staying in get us?

Exercise: read excerpts from *The Empire City* in *The Paul Goodman Reader* and examine whether the main characters fit Goodman's description of "being sane as hammers." What are the consequences of living this way? What benefits does it have? What costs does it entail?

[Additional Reading: Thoreau: *On Walden Pond*]

6. Poetry and personality

Exercise: put students in small groups and have each group analyze one of the following poems: “poem about my daughter very ill,” “Sentences for Mathew Ready,” “Jerl reading the contemptible I am poem,” “The Lordly Hudson,” “Fatherless I was.” What themes does each poem have in common? Do they tell us anything about Goodman’s larger social vision?

What are the good aspects of what Vera Williams calls “mischievousness”? Should we all seek to be mischievous in the ways Goodman was? Why or why not?

What problems does mischievousness cause? What problems did Goodman’s mischievousness cause him?

What made Goodman just sit down in the graduate courses in philosophy at Columbia in the early 1930s? Was this mischievousness, arrogance, or something else? Can you imagine doing the same thing? Why or why not?

[Additional Reading: PG: Collected Poems; Carruth: “Paul Goodman and the Grand Community;” Ostriker: “Paul Goodman’s Poetry”]

7. “Let it all hang out” –natural functions and open sexuality

Is Goodman right that all natural functions should be out in the open? How well does this individual philosophy work if we apply it to everyone? Is it practicable for society at large?

[Additional Reading: George Dennison’s introduction to Collected Poems of Paul Goodman; Duberman: Black Mountain College: An Exploration in Community; Turner: Adventures in the Orgasmatron: How the Sexual Revolution Came to America; Neil: Summerhill; Judith Malina’s Journals, 1947-1957]

8. Anarchist evolution

Exercise: read excerpts from Prince Kropotkin and compare it to excerpts from *The May Pamphlet*

What were Prince Kropotkin’s core ideas? Why did Goodman find these ideas appealing when he read the Encyclopedia Britannica article in the 1930s?

What are the differences between Anarchism and Communism? What did Goodman mean when he described himself as a “Jeffersonian anarchist?” Which tradition within anarchism did Goodman most identify with: libertarianism, communal anarchism, anarcho-pacifism?

Why were so many of Goodman’s student peers identifying as Marxists and Communists in the thirties?

What does Taylor Stoehr mean when he says that Goodman considered anarchism “an attitude,” not a dogma or set of principles?

Does thinking about anarchism this way make it more appealing?

[Additional Reading: PG: Drawing the Line Once Again; Kropotkin: Mutual Aid and Memoirs of a Revolutionist; MacDonald: Memoirs of a Revolutionist; Ward: Anarchy in Action; James Scott: The Art of not Being Governed and Seeing Like A State]



9. “Non-stop talk about matters of extreme weight!”

Exercise: read Irving Howe’s essay on the New York intellectuals and discuss the following questions:

Would you have liked to be at one of these parties? Does it sound like fun to take ideas this seriously?

What did the New York Jewish intellectuals have in common? Did Goodman fit in with them, or was he a gadfly in this context too?

[Additional Reading: Kazin: New York Jew; Rosenberg: Act and the Actor; Podhoretz: Making It; Broyard: Kafka was the Rage; Howe: the Decline of the New Left]



10. Decentralization and Political Action

What does Goodman mean by “decentralized spontaneous uprising”? Why did the Civil Rights Movement succeed this way? What examples can you think of where this way of organizing would work especially well? Can you think of any situations where it would not work well?

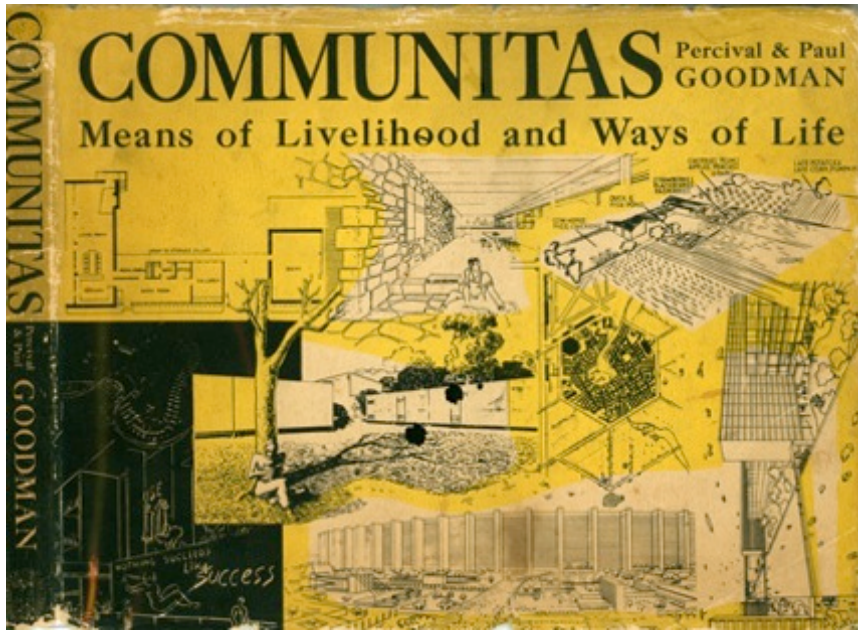
When Goodman says: “the operative idea in participatory democracy... is to multiply the number who are responsible, initiate and decide,” what exactly does he mean?

What kind of social organizations and institutions do you think would likely result from this operative idea? Does it sound like a good idea? Why or why not?

What do you think Goodman’s attitude toward the Occupy Wall Street movement would be? Is this movement anarchist in inspiration? Is it organized from the top down or the bottom up? How does it compare to the Students for a Democratic Society (SDS) and the Student Nonviolent Coordinating Committee (SNCC), the two leading New Left organizations in the 1960s?

Exercise: Assign *People or Personnel* and *Deep Economy* by Bill McKibben and ask your students to write about their major theses: that a decentralized economy is more efficient (PG) and ecologically a necessity (McKibben).

*[Additional Reading: PG: *People or Personnel*; McKibben: *Deep Economy*]*



11. *Communitas*: Means of Livelihood and Ways of Life

What is the relationship between community planning and political philosophy? Why does it matter “how the houses are placed”?

Do you think cars should be banned from Manhattan? Why did the Goodman brothers think this was a good idea in 1961? Is this a radical approach to urban planning or a conservative one?

[Additional Reading: Jacobs: The Death and Life of Great American Cities; Ward: Anarchism; Sennett: Uses of Disorder; Morris: News From Nowhere; Callenbach: Ecotopia; Caro: The Powerbroker; Berman: One Hundred Years of Spectacle; Buber: Paths in Utopia; Nearing: Living the Good Life; McKibben: Deep Economy]



12. Education

Is Goodman right that children would learn to read on their own without any outside influence? What evidence does he give for this claim?

Who is more convincing, William F. Buckley or Paul Goodman?

Exercise: put students into groups to evaluate Goodman's proposal for a "radically decentralized" education system; how well would the small schools and mixed staff he proposes work in practice?

Why does Goodman's proposal for education reform sound so "unrealistic" to the television news interviewer? Is it?

Why does Goodman call himself a Jeffersonian? Are his proposals for decentralization in line with Thomas Jefferson's view of participatory democracy?

What does Goodman mean by "maximizing intrinsic functioning"? Why is this idea so important to him? Is this the cornerstone of Goodman's entire political philosophy?

[Additional Reading: PG: Compulsory Mis-education & The Community of Scholars; Dennison: The Lives of Children; Illich: Deschooling Society; Olson: Schools as Colonizers; Meier: The Power of their Ideas; Dewey: Experience and Education; Westbrook: John Dewey; Graubard: Free the Children;]



15. “Looking for love where it can’t be found”

Why do you think Goodman misbehaved so often (“making passes at everyone,” etc.)?

Why did Goodman “look for love where it can’t be found”? Was he what we’d now call “sexually compulsive?”

Were Goodman’s sexual adventures simply (or complexly) self-indulgent, or were they a necessary part of who he was?

Were you surprised to learn of his double-standard vis-à-vis his wife Sally: that *he* could have his bisexual life outside their marriage but that if she wanted to “stray,” he’d become furious? Why do you think she stayed in the marriage?

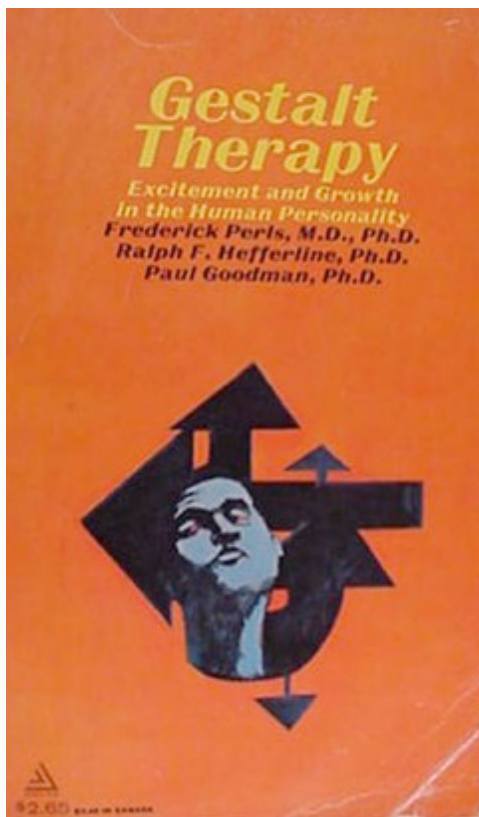
Geoff Gardner states that PG’s sexual drive was a crucial way in which he connected to the world and a source of energy and excitement that fed his soul and his writing. Epi Bodhi has never forgotten (or forgiven PG) her first meeting with Goodman when he ignored her and his son Mathew completely because he’d met a “beautiful young boy” on the airplane.

Grace Paley says she doesn’t understand “why he was so proud of his damn prick. Everybody has one...except women.” Compare Paley’s bemused take on Goodman’s promiscuous sexuality with Goodman’s sonnet, recited by Jerl Surratt, which includes the line “I have my cock traduced to which I should be loyal.” What is Goodman writing about in this sonnet? How *has* he “traduced his cock?” Remember, this is a bisexual man living openly as such at a time when homosexuality is severely condemned, criminalized, defined as a “mental illness” and grounds for dismissal from employment.

Do his phallic boastings seem more understandable when viewed in this context?

Assign a few of Grace Paley's short stories and then discuss these issues.

[Additional Reading: PG: "Being Queer" in Final Essays of Paul Goodman; Harold Rosenberg's introduction to PG's Five Years: Thoughts During a Useless Time; Altman: Homosexual: Liberation and Oppression; Bronski: A Queer History of the United States; George Dennison's introduction to PG Collected Poems; Berman: A Tale of Three Utopias; Duberman: Stonewall; Dover: Greek Homosexuality]



16. Gestalt Therapy

How does Fritz Perls' description of Gestalt therapy fit with what we've learned about Goodman's thinking so far?

Why would Goodman spend entire sessions insulting Judith Malina? How does this work as a method of therapy? Do you think it would be helpful? Why or why not?

Gestalt Therapy can be read as an anarchist critique of psychoanalysis. It was a response to the conservative, American psychiatric establishment – including psychoanalysis as it

developed in America, which considered homosexuality a psychiatric illness, accorded the analyst great authority over the patient, and favored “adjustment” over one of creative autonomy as the goal of therapy.

Exercise: Read Freud’s *Civilization and its Discontents* and the chapter in *Gestalt Therapy* “Conflict and Self-Conquest.” Compare their different views of human nature and aggression and the possibilities for human happiness.

[Additional Reading: *Gestalt Therapy*; Stoehr: *Here, Now, Next: Paul Goodman and the Origins of Gestalt Therapy*; Turner: *Adventures in the Orgasmatron: How the Sexual Revolution Came to America*; Freud: *Civilization and its Discontents*; Rieff: *Freud: The Mind of the Moralist*; Marcuse: *Eros and Civilization*, Jacoby: *Social Amnesia*, King: *The Party of Eros*; Malina: *Journals, 1947-57*]

17. Father of the New Left

Why do you think Goodman became the “philosopher of the New Left”? What made his ideas so appealing to the students who formed the student movement during the early and mid-1960s?

Exercise: read “The Port Huron Statement” and compare it to the preface and introduction to *Growing up Absurd*

Why did the book *Drawing the Line* resonate so much with Thomas Rodd?

Does civil disobedience follow from Goodman’s attitude of anarchism? Why or why not? What kinds of civil disobedience would Goodman have approved of?

Exercise: Compare Goodman’s views with Thoreau’s in *On Civil Disobedience*.

Why was Goodman a pacifist? Is his argument for pacifism during the war against Hitler defensible?

[Additional Reading: PG: *Drawing the Line Once Again*; Walzer: *Just and Unjust Wars*; Gaylin: *In the Service of their Country*; Duberman: *Saving Remnant*; *Essays of A.J. Muste*; Hedges: *War is a Force that Gives Us Meaning*; Ehrenreich: *Blood Rites*; William H. McNeill: *The Pursuit of Power*; Miller: *Democracy is in the Streets*]

18. The alliance collapses

Why do you think Goodman ultimately grew disappointed with the radical students of the 1960s?

Exercise: evaluate Goodman's explanation to the student questioner; what does Goodman mean when he says that "As the decade wore on...the students were losing the moral integrity, the keen insight, the political concreteness, which he saw in 1962 and 1963"?

Is Goodman right to make this accusation? What might have caused the student movement to change in this way?

How did the Vietnam War "allow people to become stupid"? What evidence do you see for this in the film?

Exercise: Read PG's *New Reformation* and discuss Goodman's thesis that the young are undergoing a kind of religious crisis not unlike that experienced during the Protestant Reformation.

Towards the end of his life, Goodman turned his hopes to the possibilities of a radical awakening amongst the professions: doctors, lawyers, engineers, scientists, technologists and researchers.

Exercise: Read the first section of *New Reformation* and discuss Goodman's thoughts about the professions. Are they as corrupt as he alleges? Are they capable of self-reform? What's happened since he wrote these words in 1970?

Why did the New Left militants turn against Goodman during the late 1960s?

What effect did Mathew's death have on his father?

Exercise: Read some of the poems from Goodman's *North Percy*.

[Additional Reading: PG: *New Reformation*; *North Percy*; Von Hoffman: *We Are The People Our Parents Warned Us Against*; Kramer: *Allen Ginsberg in America*; Gitlin: *The Sixties*; Flacks: *Making History*; Kazin: *American Dreamers*]

19. The end

Exercise: analyze “Sometimes I said I was marooned.” What made Goodman feel this way? Why did Goodman have so much trouble being part of lasting communities?

Exercise: have small groups analyze “I planned to have a border of lavender” and assess what this poem tells us about the way Goodman viewed himself.

Which of Paul Goodman’s ideas do you think are most appealing? What do you like about him? Dislike?

[Additional Reading: Rosenberg’s memorial essay, “On Paul Goodman: 1911-1972, Dissent, Fall 1972]

Bibliography

Note: A comprehensive source of writings by and about Paul Goodman is Tom Nicely's *Adam and his Works*.

Books, essays, and poems by Paul Goodman

The Paul Goodman Reader, 2011, PM Press

New Reformation: Notes of a Neolithic Conservative, PM Press

Drawing the Line Once Again: Paul Goodman's Anarchist Writings, PM Press

Little Prayers and Finite Experience

Utopian Essays and Practical Proposals

Compulsory Mis-education & The Community of Scholars

Gestalt Therapy, co-authors Perls and Hefferline

Communitas, with Percival Goodman

Collected Poems of Paul Goodman

"Memoir of an Ancient Activist", 1969, *Win magazine queer issue*, reprinted as "Being Queer" in *Final Essays of Paul Goodman*, edited by Taylor Stoehr

The Empire City

Writing about Paul Goodman

"Paul Goodman: 1911-1972," by Harold Rosenberg, *Dissent*, Fall 1972

"Paul Goodman and the Grand Community," in Hayden Carruth, *Selected Essays and Reviews*, 1996.

"Paul Goodman: Unblocking the Future," Horatio Morpurgo, in his *Lady Chatterly's Defendant & Other Awkward Customers*, 2011

"Writing the Riots," Horatio Morpurgo, 2011, *Dissent online and available at* www.paulgoodmanfilm.com.

"The New Populists," Christopher Ketcham, *The American Prospect*, Jan-Feb/2012

"On Paul Goodman's Poetry," Alicia Ostriker

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Liberation

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Essays

"The New York Intellectuals," Irving Howe

"The Herd of Independent Minds," Harold Rosenberg

"Revolution and Equilibrium," Barbara Deming, A.J. Muste Institute pamphlet

"Anarchism," by Prince Peter Kropotkin, *Encyclopedia Britannica*

"On Paul Goodman" by Susan Sontag, *Under the Sign of Saturn*

Other Reading

Classics

The Politics, Aristotle
Plato: The Collected Dialogues, edited by Edith Hamilton & Huntington Cairns
The Civilizing Process, Norbert Elias
Civilization and its Discontents, Freud
Examined Lives from Socrates to Nietzsche, James Miller
Freud: The Mind of the Moralist, Philip Rieff
I and Thou, Martin Buber

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The Company of Critics: Social Criticism in the 20th Century, Michael Walzer
The Prophets, Abraham J. Heschel
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Social Amnesia: A Critique of Contemporary Psychology, Russell Jacoby
The True and Only Heaven: Progress and its Critics, Christopher Lasch
The Revolt of the Elites, Christopher Lasch
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Beloved Community: The Cultural Criticism of Randolph Bourne, Van Wyck Brooks, Waldo Frank, & Lewis Mumford, Casey Nelson Blake
Moral Clarity: A Guide for Grown-Up Idealists, Susan Neiman
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Anarchy in Action, Colin Ward
The Art of Not Being Governed: An Anarchist History of Upland Southeast Asia, James C. Scott
Memoir of a Revolutionist, Prince Peter Kropotkin
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The Uses of Disorder, Richard Sennett

Queer

The Celluloid Closet: Homosexuality in the Movies, Vito Russo
Plays and films of Jean Cocteau
Jean Cocteau, Francis Steegmuller
Our Lady of the Flowers, Jean Genet
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Jean Genet: Born to Lose, Jeremy Reed
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A Queer History of the United States, Michael Bronski
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The Tradition of the New, Harold Rosenberg

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We Have Been Invaded by the 21st Century, David McReynolds (forward by Paul Goodman)

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Collected Essays of A. J. Muste, edited by Nat Hentoff

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Blood Lust, Russell Jacoby

Blood Rites: The Origins and History of the Passions of War, Barbara Ehrenreich

American Power and the New Mandarins, Noam Chomsky

To End All Wars: A Story of Loyalty and Rebellion, 1914-1918, Adam Hochschild

In the Service of their Country: War Resisters in Prison, Dr. Willard Gaylin

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From Dictatorship to Democracy, Gene Sharp

Nonviolence: Twenty-five lessons from the History of a Dangerous Idea, Mark Kurlansky

The Unconquerable World: Power, Nonviolence, and the Will of the People, Jonathan Schell

Washington Rules, Andrew Bacevich

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The Iliad, Homer

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A Saving Remnant: The Radical Lives of Barbara Deming and David McReynolds,

Martin Duberman

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Joshua Meyrowitz

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