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**Utopian thinking and the aesthetic community: The social
ecology of Paul Goodman**

Petry, Will, Ph.D.

City University of New York, 1994

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UTOPIAN THINKING AND THE AESTHETIC COMMUNITY:
THE SOCIAL ECOLOGY OF PAUL GOODMAN

by

WILL PETRY

A dissertation submitted to the Graduate Faculty
in Sociology in partial fulfillment of the
requirements for the degree of Doctor of
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Abstract

UTOPIAN THINKING AND THE AESTHETIC COMMUNITY:
THE SOCIAL ECOLOGY OF PAUL GOODMAN

by

Will Petry

Adviser: Professor Stanley Aronowitz

In "UTOPIAN THINKING AND THE AESTHETIC COMMUNITY:
THE SOCIAL ECOLOGY OF PAUL GOODMAN," I consider Goodman's
concern for freedom and creative society. I show that
Goodman believed that community must be rooted in an
aesthetic ontology congruent with human nature and nature.

In CHAPTER I, "THOSE . . . WHO SACRIFICE THEMSELVES
TO FREE WORKS," I sketch out Paul Goodman's life as it
bears on the topic. In CHAPTER II, "ART AND COMMUNITY,"
I examine the aesthetic breadth of Goodman's thought.
In CHAPTER III, "UTOPIAN THINKING AND THE VISION OF THE
AESTHETIC COMMUNITY: THE SOCIAL ECOLOGY AND PHYSICAL LAYOUT

OF PAUL GOODMAN'S ANARCHIST COMMUNITAS," I describe Goodman's vision of a community of communities, a communitas communitatum. In CHAPTER IV, "DICTIS FACTA SUPPETANT, LET DEEDS CORRESPOND WITH WORDS," I evaluate, summarize and finalize my assessment of Paul Goodman.

I have added a reader's vade mecum, "APPENDIX: MUTUAL AID OR A GUIDE TO LIMNING THE TEXT," literally the illumination of the subject matter, to assist in the reconstructing of the constituting of my reading of Paul Goodman. I have also comprised a "BIBLIOGRAPHY" of works of significance used in the specific construction of my text.

ACKNOWLEDGMENTS

To Oisin, the Druid, who knew and taught nature.
To Thomas Morton, who was brilliant enough to return to nature at Merry Mount. To all those other losers, who know nature, and know as Horatio, Goodman's hero in The Empire City,--"Natura Sanat, Nature Heals." Losers do not always lose.

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Natural resources are "exploited:" that is, we do not participate with them in an ecology, rather we use them, a safe attitude that leads to much inefficient behavior. We "conquer" nature, we are the master of nature.

-- Paul Goodman, Gestalt Therapy,
Part II

All reification is forgetting.

-- Max Horkheimer and Theodor Adorno,
Dialectic of Enlightenment

The repressed natures then tend to return as images of the Golden Age, or paradise, or as theories of the Happy Primitive. We can see how great poets, like Homer and Shakespeare, devoted themselves to glorifying precisely the virtues of the previous era, as if it were their chief function to keep people from forgetting what it used to be a man.

And at best, indeed, the conditions of advancing civilized life seem to make important powers of human nature not only neurotically unused but rationally unusable.

-- Paul Goodman, Gestalt Therapy,
Part II

At one time the critique of utopia helped to maintain the thought of freedom as the thought of its realization. Today utopia is maligned because no one really wants to see its realization.

-- Max Horkheimer, "The Authoritarian State"

In the final analysis we should not forget that every economic or social question is also a question . . . which affects both the individual and social complex. It cannot be resolved by arithmetic alone. For this reason, as far as social science is concerned, . . . the poet often finds his way more successfully than the physiologist. In any event, he has say in the matter.

-- Peter Kropotkin, Russian Literature:
Ideals and Realities

CHAPTER I

"THOSE . . . WHO SACRIFICE THEMSELVES TO FREE WORKS"

Paul Goodman is best remembered as one of the major American social critics of the 1960s and 1970s. Goodman started out in life to be a writer. It was only later that he turned to social criticism and only much later did he gain wide notice for it, and even then, he still considered himself to be first and foremost a literary person. The key to understanding Paul Goodman's social and political thought lies in the aesthetic roots of his work.

Paul Goodman was born in New York City on September 9, 1911 and he passed away on August 2, 1972 in New Hampshire.¹ In 1927 he entered the City College of New

¹Biographic information on Paul Goodman can be found in Richard Kostelanetz, "Paul Goodman: Persistence and Prevalence," Master Minds: Portraits of Contemporary Artists and Intellectuals (New York: Macmillan Company, 1969), pp. 270-288, (Kostelanetz's assessment of Goodman's politics is problematic); Taylor Stoehr, "Introduction," Drawing the Line: The Political Essays of Paul Goodman (New York: Free Life Editions, 1977), pp. ix-xxxii; Taylor Stoehr, "Introduction," Nature Heals: The Psychological Essays of Paul Goodman (New York: Free Life Editions, 1977), pp. ix-xxiv; Taylor Stoehr, "Introduction," Creator Spirit Come!: The Literary Essays of Paul Goodman (New York:

York and there his readings of the writings of Peter

Free Life Editions, 1977), pp. ix-xxii; Taylor Stoehr, "Adam and Everyone: Paul Goodman In His Stories," Salmagundi, no. 38-39 (Summer/Fall 1977): 137-150; Taylor Stoehr, "The Attitude of Anarchism," The Nation 224 (9 April 1977): 437-440; Taylor Stoehr, "Cunning, Fraud or Flight," The Nation 224 (26 March 1977): 373-376; "Goodman, Paul, 1911-1972," Contemporary Authors, vol. 2, permanent series (Detroit, Michigan: Gale Research Company, 1978), pp. 222-224; "Goodman, Paul," Current Biography 1968: Yearbook, ed. Charles Moritz (New York: H. Wilson Company, 1969), pp. 153-157; Myron Taylor, "Paul Goodman," Contemporary Novelists, ed. James Vinson (New York: St. Martin's Press, 1972), pp. 496-500; George Dennison, "A Memoir and Appreciation," Collected Poems [of Paul Goodman] (New York: Random House, 1973), pp. xiii-xxx; George Dennison, "Paul Goodman," The Nation 215 (20 November 1972): 504-506+; Barbara Deming, "Paul Goodman: A Beautiful, Serviceable Soul," Win 8 (15 December 1972): 18-19; Meyer Lieben "View of Paul Goodman in a Room," New Letters 42 (Winter/Spring 1976): 212-215. Lieben and Dennison were close friends of Goodman. The Deming, Lieben and Dennison pieces were given at a memorial meeting for Paul Goodman on October 22, 1972 at the Community Church in New York City. Also, for Goodman's life see Jackson MacLow, "Paul Goodman Remembered," Win 8 (15 September 1972): 18-21; Robert W. Glasgow, "Paul Goodman: A Conversation," interview, Psychology Today 5 (November 1971): 62+ and also by Glasgow "Success & Sour Grapes: A Sketch of Paul Goodman" on page 64 of the same issue.

For Goodman on himself see "On Being a Writer: An Essay for My Fortieth Birthday," Nature Heals: The Psychological Essays of Paul Goodman (New York: Free Life Editions, 1977), pp. 204-215; "The Politics of Being Queer," ibid., pp. 216-215, an earlier version of this piece was published as "Memoirs of an Ancient Activist," Win 5 (15 November 1969): 4-7; and his Five Years, "Preface" by Harold Rosenberg (New York: Brussel & Brussel, 1966), which is an edited version of the journal he kept from 1955 to 1960. Also, Goodman's novels The Empire City (Indianapolis, Indiana: Bobbs-Merrill Company, 1959); Making Do (New York: Macmillan Company, 1963); and Parents Day (Saugatuck, Connecticut: 5 X 8 Prss, 1951) are all somewhat biographic as are most of his literary works. Goodman's own life was especially the theme of much of his poetry. His literary work, like his politics, as will be shown later, developed out of Goodman's personal experience. See especially, Eliot Glasheim's "The Movement Toward Freedom in Paul Goodman's The Empire City (Ph.D. dissertation, Univeristy of New Mexico, 1973) for this phenomenon.

Kropotkin, the Russian anarchist, led Goodman to adopt the anarchist colors and from then on the libertarian sensibility permeated his life and thought.² In 1931, while he still was an undergraduate at the City College of New York, he appointed himself to the vocation of writer.³ While his aesthetic concern is the foundation on which his anarchist thought rests, it is actually his pacifism that proved to be the critical impetus that turned Goodman into a serious anarchist social and political thinker.

Paul Goodman first adhered to pacifism in his youth.⁴ From his youth onward he believed that anarchism and pacifism were inseparately bound together.⁵ He never shifted his views on pacifist-anarchism in face of the Spanish revolutionary situation of 1936-1939, the Second World War, the Cold War, the Korean War or the Vietnam War.

Taylor Stoehr, in his excellent "Introduction" to

²Robert W. Glasgow, "Success & Sour Grapes: A Sketch of Paul Goodman," Psychology Today 5 (November 1971): 64.

³Taylor Stoehr, "Johnson," introductory comments to "The Johnson Stories," by Paul Goodman, New Letters 42 (Winter/Spring 1976): 15.

⁴Paul Goodman, Little Prayers & Finite Experience (New York: Harper & Row, 1972), p. 41.

⁵Paul Goodman, "Getting Into Power," Appendix I, People or Personnel: Decentralizing and Mixed System (New York: Vintage Books, 1968), p. 176.

Drawing the Line: The Political Essays of Paul Goodman,
 aptly comments, that before the Second World War Goodman's,

. . . . friends of the Thirties remember him as apolitical, this not quite true. It is fairer to say that he took pleasure in mocking the political pretensions of others, especially doctrinaires of the left. He claimed that at City College he used to bait his Communist classmates by reading Trotsky out loud.⁶ At the University of Chicago [where he did his graduate studies] he made fun of the Stalinists who came to indoctrinate the Poetry Club. . . .⁷

The war soon forced him to sift his politics deeper than these easy jibes.⁸

The looming reality of the Second World War caused Goodman to see himself, not only as an anarchist avant-garde writer, who enjoyed mocking the authoritarian politics of others, but as an earnest theoretical advocate of the anarchist perspective.

Goodman's dedication to pacifism, pacifist-anarchism, was such that he actually sacrificed his quite promising career as an avant-garde novelist and writer for his pacifist principles. His pacifism led him to reject all sides in the Second World War, and because of this stance

⁶See Goodman, "Introduction" to Helen Nearing and Scott Nearing's Living the Good Life: How to Live Sanely and Simply in a Troubled World (New York: Schocken Books, 1970), p. vii.

⁷For the incident at the University of Chicago see Jackson MacLow's "Paul Goodman Remembered," Win 8 (15 September 1972): 18-21.

⁸Taylor Stoehr, "Introduction" to Drawing the Line: The Political Essays of Paul Goodman, edited and introduced by Taylor Stoehr (New York: Free Life Editions, 1977), p. xii.

he remained a more or less unknown figure outside of the anarchist movement and his circle of admirers until the 1960s. As Taylor Stoehr notes,

At this point in his [Goodman's] career (Spring 1942) he seemed to be on the verge of the great literary success he always thought would someday arrive. He had two books newly published, one of them his masterpiece The Grand Piano.⁹ New Directions was including his stories and poems in its annuals, and the Partisan Review had accepted a batch of stories and was running his film criticism as a regular feature. Klaus Mann [Thomas Mann's son] said his voice reminded him of "the accents of Goethe's mellow wisdom and fatherly confidence!"¹⁰ But in fact Goodman was not far along in his efforts of self-definition. His success had taken him by surprise, and he no longer knew quite what to do with the cocksure manner he had always relied on, for that defensive posture was now obsolete. But he was not yet quite sure enough of himself to simply take what came. What should his posture be?

With our entry into the war this pattern of luck and reward suddenly began to fall to pieces. If he had been willing to play the apolitical artist everyone had thought him through the 1930s, Goodman might have ridden out his career as an avant-garde novelist of considerable talent and following. But that was not consulting one's deepest impulse. Already in the spring of 1941 Goodman had written a public letter in the Partisan Review complaining that James Laughlin had dedicated the New Directions annual to the RAF without consulting his contributors.¹¹ (If this bit

⁹Paul Goodman, The Grand Piano: or, The Almanac of Alienation (San Francisco: Colt Press, 1942).

Later revised as Part I of his five part novel, The Empire City.

¹⁰Klaus Mann was referring to Goodman's short story, "A Ceremonial," published in New Directions in Prose and Poetry, 1940 (No. 5), pp. 3-18.

Mann's comments can be found in Decision 1 (March 1941): 68-73.

¹¹Paul Goodman, "Letter," Partisan Review 8 (March-April 1941): 159.

of "scrupulousness" did not keep Goodman out of later annuals, it was certainly not because he bit his tongue henceforth. Laughlin was simply less vindictive than others whom Goodman offended.)

The editors of Partisan Review were themselves deeply divided on the question of "critical support" of the war, and Goodman poured oil on the flames by submitting an extraordinary pronouncement "with regard to war, draft, and sedition," for publication in later 1942, when the Allies were rapidly losing the war. Partisan did finally publish it (after considerable censorship) but that marked the end of friendly relations between Goodman and the most important literary magazine in the United States.¹²

This second letter to the Partisan Review, while showing Goodman's pacifist-anarchist mettle, closed the door to any acceptance by the respectable avant-garde literary scene. His life course was to take a new direction.

Stoehr goes on to indicate that under the then general prevailing pro-war conditions, that,

When the editors at Partisan Review saw these opinions, they immediately consulted their lawyers --"to purify the mails." Goodman savored the nuances of this censorship: "Everywhere I wrote 'we ought' or 'we must,' it came out that 'such people in the past often have.' Do you catch it?" "Cunning, fraud, or flight" became "seizing various private opportunities." To criminally do their best for themselves and their work" emerged as "even in violation of social sanction."¹³

His letter to the Partisan Review was published under the title, "Better Judgement and 'Public Conscience:'"

¹²Taylor Stoehr, "Cunnig, Fraud or Flight," The Nation 224 (26 March 1977): 373-374.

This article is part of another version of Stoehr's "Introduction" to Drawing the Line: The Political Essays of Paul Goodman.

¹³Taylor Stoehr, "Introduction" to Drawing the Line: The Political Essays of Paul Goodman, p. xv.

A Communication."¹⁴ It was written in June 1942 and appeared in the July-August 1942 issue. It was here that Goodman first made an extended thought-through public statement against war. Also, it is in this letter that one can actually see Goodman's own anarchist thought developed in a nascent form that would embody his views on anarchism until the end of his life.

In this piece, he stated, that the ensuing war was not in reality, or in its ultimate possibility, a war against unfreedom; rather, it was ". . . the next step following from each man's past, just as the society itself has merely taken its next step into war."¹⁵ He saw no mass movement arising to renounce this war or war in general. The masses had taken the "next step following from each man's past." They had walked into war as they continued daily to walk into the factory and do alienating work. He criticized the hypocrisy of those "leftists" whose actions to create a new world awaited the popular sanction of the masses finally awakened to the slaughter fest, so they themselves could openly oppose war which

¹⁴Paul Goodman, "Better Judgement and 'Public Conscience: A Communication," Partisan Review 9 (July-August 1942): 348-351.

¹⁵Paul Goodman, "Vocation and 'Public Conscience,'" Drawing the Line: The Political Essays of Paul Goodman, p. 106.

The non-censored version of Goodman's letter will be used here and this text is contained in the above cited work.

they presently considered an evil.

In contrast, he placed himself among the band of persons who have not taken the "next step" into war. He believed these persons had already broken with war, with the world of power and powerlessness, the world of estrangement, and that they desired to annul estrangement in their lives here and now. They would abolish war presently, rather than talking about the future possibility of a world without war and other estrangements. He reasoned,

. . . . Those lastly, like myself--and I hope I speak for many educators, artists, and religious persons--who strongly dissented from authoritative institutions and mores that they despaired even of political persuasion and pitched their work, their hopes, and their reward in a human, at best future-social rather than present-social, environment--these, it seems to me, will try to carry on their work, and preserve their freedom to work in conditions which now involve either (a) civil disobedience or (b) legal or illegal evasion. (This is a group which has always been unwilling to accept a cleavage between private duty or desire and the limited kind of brotherhood possible in the immediate political environment, between the primary and secondary environment; but just for this reason it is emboldened and obliged, in a social catastrophe of such magnitude to make much of private values proved by lifelong testing.)¹⁶

Instead of accepting war as a progressive undertaking as other leftist did, Goodman could not see it as the smashing of fascism, or accept trying to tail the estranged masses until they were conscious of their alienation, when they

¹⁶ Ibid., p. 107.

finally became tired of war and its consequences,--food shortages, rationing, further regimentation of daily life, lost loved ones, gutted cities, scorched or fallow fields, ad nauseum,--and were disgusted enough to revolt against war and walk away from the front and/or riot at home against war. Goodman concluded that rather than temporizing, rationalizing and excluding war from the category of estrangements to be resisted daily, it should be opposed right now like the rest of the estrangements of a social world based on hierarchy and domination. Rather than wait for future liberation from estrangement, he believed one should begin immediately to oppose war and the other life destroying estrangements one faces daily by creating a new world now through dis-alienated activity--the practice of free life. Accordingly, the dis-alienated world comes to be when both the "primary and secondary environment" is based on "the kind of brotherhood possible," beginning when one said no to estrangement and acted freely.

He concluded at this time, the duty of an anarchist, that is, the duty of those intent on creating "the kind of brotherhood possible" was to create a human social environment, to create a free society, to create community here and now, and not sit by idly waiting for deliverance from estrangement by the "freedom of historic stages"--the freedom of always the next day. Nor would freedom be had by tinkering, rationalizing and assuaging the hurt

of estrangement.

In his letter to the Partisan Review, as has already been seen, he divided the group of pacifists into two distinct factions. Those who,

. . . . are given not so much to concrete works as to the purity of their principles and moral agitation and their devotion to the best in a bad world (I speak especially of moralists and religious persons) will find a worthwhile exemplary device in just standing out against the Goliath of social error, and will therefore embrace public civil disobedience, e.g. by refusing to register. Those on the other hand who sacrifice themselves to free works, living privately for the good of all, will seek just to go their own way, employing cunning, fraud, or flight as will best serve. (By "their own way" I do not necessarily mean in isolation, but in the same hole-in-the-corner institutions as previously.) From both groups, in the nature of the case, you will hear seditious utterances, tho it is only the first group that can have an interest in their publicity. But the main thing is not to cooperate day by day in the extreme activity which, when it was more moderate, was day by day avoided.¹⁷

Goodman surmised, that if one was one was truly concerned with human emancipation, one simply could not go along with things as they are and do and accept what in "normal times" one would never do or accept. To prosecute the war to make war impossible, to make human emancipation possibly possible at some future date was invalid. To make war invalid, one had to make war invalid now. He also found those dedicated to "public civil disobedience" to be tainted by the war brush for they too were mired in war because they lacked a true means of emancipation

¹⁷Ibid., pp. 107-108.

for war. Their activity did not lead to "free works" and concrete freedom.

Therefore, Goodman saw civil disobedience as wrong. In his novel, The Dead of Spring,¹⁸ published in 1950 and later revised as Book III of his five part novel, The Empire City, he showed what he considered to be the false emancipatory logic of civil disobedience. In "The Dead of Spring," he relates how Horatio, the youthful protagonist of the novel, has been brought to trial for crimes against the sociolatriy, the social order of human estrangement, where people normally commit treason against nature, where the betrayal of life itself is considered the normal human way of being. In court Horatio says,

" My friends who are conscientious objectors and refuse to enlist in the army," . . . "are now in jail."

"Certainly, because they refuse to enlist in the army."

"Ow! I have the strongest objection to enlisting in jail!"

"Institution for institution, it is worse than the army,"

"You know I dislike these matters on an ethical or sentimental basis, but I think you misunderstand the ethics here. You have a misconception about the ethical rights of young men. My friends, the conscientious objectors are wrong. I do not have the right to dispose of my body as I see fit namely, to put it in jail as a striking public witness of the truth. The youthful body is destined for exercise and to make love, not to languish in a jail; and the youthful soul is destined to be happy and find out a career,

¹⁸ Paul Goodman, The Dead of Spring (Glen Gardener, New Jersey: Libertarian Press, 1950).

but I have seen at a glance that the opportunities for this are quite limited in jail, at least for me."¹⁹

Goodman saw himself as a conscious member of the second camp of resisters to war,--"Those who sacrifice themselves to free works, living privately for the good of all."

Unlike, the civil disobedients, who are willing to suffer prison and obey unjust law "for purity" sake, to act civilly in a non-civil society, to vilify oneself, to sacrifice one's humanness, to deny one's nature, in order to awaken in the general public through one's suffering a sense of common human fellowship and justness of one's cause. Goodman felt differently, he held that persons such as himself, those dedicated to "free works," those enamored with the lust to create and live freely, those bound to nature and not just opposed to evil, had a definite moral obligation as humans to continue to create freely and not to suffer, limit or stifle their own creativity and freedom. He considered it inhuman and uncivil to be civil in a life-estranging world. This activity was in his eyes unnatural, a treason to human nature and besides such "disobedience" did not emancipate humanity. It imprisoned people. It imprisoned the very people who were opposed to war. Consequently, someone interested in ending estrangement could not sacrifice

¹⁹Paul Goodman, "The Dead of Spring," Book III of The Empire City (Indianapolis, Indiana: Bobbs-Merrill, 1959), p. 386.

oneself to non-creation and un-freedom for any moral premise because this was simply humanly wrong as it did not accomplish human emancipation. For Goodman, those who were against estrangement had to resist with uncivil civility as best they were able in appropriate ways.²⁰

Goodman goes on in this letter to discuss the acceptable fashion of resistance for those dedicated to "free works." He oddly invokes Thomas Hobbes, the seventeenth century English philosopher of imposed order and human fiendishness, to justify his own kind of pacifism, and to explain the proper sort of resistance for those who believe in "free works." Goodman's pacifist-anarchism is certainly different from what is traditionally considered the pacifist-anarchist position. He did not refer to the beliefs of the Nazarene, Gandhi, Tolstoy or any of the other thinkers traditionally cited in general by most pacifist-anarchists to justify their own views. When looking at individuals such as himself, he indicated that,

It cannot be kept too firmly in mind that persons of this kind have always lived in the society more or less as in the state of nature, accepting the social conventions pro tem and conditionally. Now when the social events have so far deteriorated that life and liberty themselves are in jeopardy, it is their duty to criminally do their best for themselves and

²⁰Goodman supported only non-violent means as the way to emancipation. He believed organized violence not to be the result of estrangement, but to be estranging in itself. See, "Some Remarks on the War Spirit," Drawing the Line (New York: Random House, 1962), p. 84.

their work. So Hobbes taught.²¹

Thus, Hobbes' creed of "cunning, fraud, or flight" proves to be for Goodman the suitable pacifist-anarchist touchstone. The concrete and direct way of resistance that one used to escape the destructive wake of the Leviathan. There was no obligation due to an inhuman order based on war, which went beyond mere stupidity in its destruction of the possibility of nature in your daily life, but could make your life itself impossible.

Goodman saw the human obligation of pacifist-anarchists, and for those others, who were intent on creating dis-alienated life as not volunteering for prison or to wait for the "disaster and general disgust that will make us all brothers again."²²

Until that day . . . [pacifist-anarchists are obliged]

²¹"Vocation and 'Public Conscience,'" p. 108.

Goodman felt no obligation to the unnatural, even in the 1960s and 1970s, he would still call for "cunning, fraud, or flight" as the best way of living one's life. In his book, New Reformation: Notes of a Neolithic Conservative (New York: Random House, 1970), he stated that he was "not willing to accept penalties" for his own actions when he joined with Dr. Benjamin Spock, William Sloan Coffin, Dwight Macdonald, and others in helping those eligible to openly resist the draft. See page 138 of the New Reformation. Interestingly, Goodman remained an un-indicted co-conspirator in the infamous Spock draft conspiracy trial of 1968.

For Goodman's view on "civil disobedience" and resistance, years after his exposition in the Partisan Review, see his Drawing the Line (New York: Random House, 1962); and his New Reformation, pp. 125-142. For the "Hobbesian" flight to the state of nature twenty-eight years later see particularly pages 130-131 of the New Reformation.

²²Ibid., p. 108.

to survive intact! Even if the war were indifferently good, we should have to stand apart from it: there are plenty of others to approve what authority approves. And what if the "total war" were a mistake, and no one is left?²³

Goodman concluded that war is not stopped anymore than other aspects of estrangement by participating in them. Participation in war to him included: attempts to reform it, civil disobedience to change peoples' minds about it, and tactical maneuvers that put off action to end it until the time is ripe. Instead, he believed true liberation demands an emancipatory praxis that does not surrender one's nature to the unnatural in any fashion. Therefore, "Cunning, fraud, or flight," the doctrine of living in "state of nature" as part of nature, had to be the mode of pacifist-anarchist action. To be free of war one acted as an anarchist daily. To be free one stood immediately in nature and created community here and now.

From Goodman's perspective, a true pacifist then is undoubtedly a person who acts on life. A pacifist stands directly in nature, perpetually living in the "state of nature", opposing estrangement in all its forms, and following one's deepest impulses--those of nature. Goodman saw nothing emancipatory about sacrificing one's nature by basing one's actions on the ignoble expedient of coping with the unnatural and leaving it intact as an eventual means of ever reaching the natural. War was abolished,

²³Ibid., pp. 108-109.

as estranged labor, not by thought, kind sentiments, expedient tactics, seizing the factories or the state; but by refusing to take part in un-free existence. Goodman believed war would become impossible when freedom (nature) was possible, that is, when it did not reside abstractly in one's head or was being sacrificed behind prison bars, and instead stalked the streets, alleys, docks and fields of the EMPIRE CITY. As the practice of freedom grew, others would follow as they would see the beauty of freedom, and unfreedom would wither from the earth. Goodman saw the purpose of resistance to war, resistance to estrangement in any form, as being always nothing less than freedom itself.

As Goodman's work lapsed from the pages of the Partisan Review after the publication of his letter and his literary career went on the rocks, his pacifism and his anarchism brought him into contact in New York City with the City-based pacifist-anarchist Why? group. At about the same time, Dwight Macdonald, the American anarchist writer and critic, then one of the editors of the Partisan Review broke with the journal over its support for the Allied war effort. In New York City, Macdonald started his own left-wing alternative to the Partisan Review in 1944 called Politics (1944-1949). Goodman was among the first contributors to this left-wing pacifist option to the

Partisan Review.²⁴ At this time, social and political writing started to become an essential genre for Goodman. Goodman became a regular contributor to Why?,²⁵ a pacifist-anarchist journal published from 1942 to 1954. Taylor Stoehr observed in his article, "Cunning, Fraud or Flight," that Why? was,

. . . . published by a group of . . . radicals who met every Saturday in the . . . Spanish Anarchists' Hall on Lower Broadway (Solidaridad Internacional Anti-Fascista.) Why? could trace its lineage back to the old Vanguard group (another magazine) of the 1930s, and for the first years of the war some of the . . . syndicalists and Wobblies continued to come every Saturday to argue with the [post-Russian Revolution "generation"] . . . who had "gone off on a tangent," tempted into bohemianism and personalism. The Vanguard group had been a melting pot of European revolutionary [anarchist] movements; not everyone carried proper papers, or the name he was born with. Their interests were prewar: trade unions, deportation, internationalism, Spain, the Moscow trials, Kronstadt. [These] . . . anarchists were still mostly working class, but native born, from Bronxville and the Bronx. The state that was their enemy was the United States. Their vocabulary was different: they rarely talked about who had the better "analysis," who was a "wrecker," how to organize or propagandize this or that group. The war made certain topics obsolete, brought others to the fore. Aside from draft resistance and pacifism, they wanted to talk about mutual aid, communal living, decentralization, [among other subjects]²⁶

Goodman was willing to address these and other matters in

²⁴Goodman's first article, "The Attempt to Create an American Style," appeared in Politics vol. 1, no. 1 (February 1944): 17-18.

²⁵Goodman's first article in Why?, "A Suggestion for a Libertarian Program," appeared in vol. 4, no. 3 (June 1945): 8-9, 11.

²⁶Taylor Stoehr, "Cunning, Fraud or Flight," 374.

Politics and Why?, because he had become more and more aware that his ability to create depended on the existence of a non-estranged community. He set about to prove that this was possible under the then existing material conditions of advanced industrial society.

While having respected theoretical standing in the Why? group, Goodman was in reality,

. . . not quite one of the family--he rarely went on the Sunday picnics--but looked to for intellectual energy. He brought his friends round to give talks, and began to write for Why? The range of occasional voices went from Tuli Kupferberg to Ernest van den Haag, from Robert Duncan to James Baldwin, from Paul Mattick to Alexander Lowen, Julian Becks, and Judith Malina. Not all of them were anarchists --these were for the most part one shot speakers rather than regulars; the regulars were less well-known, but just as various in their ideas. [The] SIA Hall provided a serious forum for radical thought during a period when almost no public opportunities existed. If Politics magazine now gave Goodman an audience --not quite the audience he had been on the verge of winning in 1942, but better than nothing--the Why? group gave him an intellectual community.²⁷

This was the "intellectual community" he would address in time of crisis, as he did earlier with his letter to those around the Partisan Review.

Goodman's own encounter with the War Leviathan, the enemy of nature, began with the Selective Service System in 1940 when he registered for the draft. Unlike others,

Goodman himself was lucky, classified III-A
". . . because of a marriage (not quite
regular) and a dependent child (I can't
support)."

But he was typically unable to follow the advice he

²⁷Ibid.: 374-375.

gave himself and others--to lie low in his "little hole of lies and honorable pretensions," as he put it in his "War Diary." While his friends were going into prison or hiding or the army, he chose to make a nuisance of himself, thereby risking his position of relative safety. His brazen mouth cost him dear, though as it turned out, not at the hand of the authorities.²⁸

Goodman's open espousal of anarchism as the emancipatory alternative to social democratic and Marxist statism, along with his pacifist opposition to war, led to an even greater estrangement between him and the "respectable" avant-garde literary and intellectual world.

When he was finally called up for the draft in the Spring of 1945, Taylor Stoehr, one of Goodman's literary executors and editor of his posthumously published works, notes, that,

. . . . Goodman was again very much in need for comrades: they were the jury of peers to whom he addressed his defense. Yet so far as I have been able to discover, Goodman did not discuss his own draft with any of his anarchist friends. He had been considering his alternative ever since he first registered in 1940 (he regretted that!) but I do not think he had yet come to terms with his fears or his principles, as he advised others to do. He now needed a sympathetic hearing as he tried to write out his political credo, in half a dozen essays on the difficulties and consequences of "drawing the line." One story has it that he went to his confrontation with the U.S. Army carrying these essays under his arm. Certainly, they would have been enough to stamp him "not military material," even if he had passed the physical.²⁹

In these essays Goodman decided to justify his view on

²⁸Taylor Stoehr, "Introduction" to Drawing the Line: The Political Essays of Paul Goodman, p. xii.

²⁹Taylor Stoehr, "Introduction" to Drawing the Line: The Political Essays of Paul Goodman, p. xviii.
Goodman relates in his essay, "The Politics of Being

dodging in a public statement written for both the authorities, those who believe in war and estranged life, and to help those like himself to resist. The result was a lengthy explication of his anarchism he entitled, "The May Pamphlet."³⁰ Its name was derived from the month in which most of the essays that compose "The May Pamphlet" were written. Parts of "The May Pamphlet" appeared in Why?, Politics, and in the anarchist journal Retort published from 1942-1947 based in Bearsville, "up-State" New York.³¹

In "The May Pamphlet" Goodman came to terms with the

Queer," that, the army rejected him because, ". . . I made a nuisance of myself with pacifist action at the examination center and also had bad eyes and piles." "The Politics of Being Queer" in Nature Heals: The Psychological Essays of Paul Goodman, edited and introduced by Taylor Stoehr (New York: Free Life Editions, 1977), p. 218.

³⁰"The May Pamphlet" was published as part of Goodman's Art and Social Nature (New York: Vinco Publishing Company, 1946), pp. 1-49. It is also reprinted in Drawing the Line: The Political Essays of Paul Goodman, pp. 2-45. Goodman's revised version of "The May Pamphlet" can be found in Drawing the Line (New York: Random House, 1962), pp. 3-51.

"The May Pamphlet" includes the following essays: "Reflections on Drawing the Line," written in May 1945 and originally published in Retort 3 (Fall 1945): 35-40; "A Touchstone for the Libertarian Program," May 1945 and first published in Why? 4 (June 1945): 8-9, 11 under the title, "A Suggestion for a Libertarian Program;" "Natural Violence," May-June 1945; "Revolution, Sociolatry and War," October 1945 and published in Politics 2 (December 1945): 376-380; and "Unanimity," June 1945.

³¹For Politics, Why?, and Retort see William O. Reichert's "Liberation Redefined," Part II, Chapter 4, in his Partisan's of Freedom: A Study in American Anarchism (Bowling Green, Ohio: Bowling Green University Popular Press, 1976), pp. 534-556.

reality of war. He also assessed anarchism and the socialist project in general in light of its failure to arise in the economic crisis of the Thirties. He discussed the productivist blinders inherited from earlier times that obfuscated rather than explained the actual nature of the then developing consumer society. He also formulated a synthesis of anarchism and psychology to explicate the socialist anomaly of advanced material development and the continuance of unfreedom. He accordingly developed what he felt was an appropriate conception of anarchist emancipatory praxis for his times. Even after Goodman's many years of continued writing, "The May Pamphlet" can still be regarded as Goodman's basic statement of anarchism. "The May Pamphlet" is without a doubt one of Goodman's most enduring contributions to the development of anarchist and libertarian social and political thought.

If Goodman had gained an anarchist community in the Why? group, retained a wider audience in Politics, and developed into one of the major theoretical exponents of anarchism from the 1940s on because of his opposition to war, there was still a tragedy confronting Goodman as both an anarchist thinker and an artist. After his break with the Partisan Review, as Stoehr writes in his article, "Cunning, Fraud or Flight,"

Beyond the circle of anarchists at the SIA Hall, and the readers of Politics magazine, Goodman had little audience for these reflections. Significantly,

Partisan Review was one of the handful of magazines to review Art and Social Nature when it came out, with "The May Pamphlet" as its chief essay. [It also interestingly contains four literary essays.]³² That review was a mere hatchet job, treating the book as Goodman's self-serving theory that "If we systematically introduce children to sexual experience, . . . we shall get revolution."³³ Before long copies of Art and Social Nature were remaindered at 45 cents. Although he was still publishing books at a terrific clip, nobody was reading them. Communitas³⁴ acquired a modest following in departments of architecture, but The Facts of Life,³⁵ The State of Nature,³⁶ Kafka's Prayer³⁷ and The Break-Up of Our Camp³⁸ fared no better than Art and Social Nature. In 1949 he had to publish The Dead of Spring³⁹ by subscription (\$5 each from 200 friends). For ten years Goodman's audience remained at this depressing size. It got so bad that

³²"Western Tradition and World Concern," pp. 50-58; "The Meaning of Abstraction in Literature," pp. 59-71; "The Shape of the Screen and the Darkness of the Theatre," pp. 72-85; and "Literary Method and Author Attitude," pp. 86-98. All of these essays can also be found in Creator Spirit Come!: The Literary Essays of Paul Goodman, edited and introduced by Taylor Stoehr (New York: Free Life Editions, 1977).

³³The review was by William Barrett, "Man Without Super-Ego," Partisan Review 13 (Summer 1946): 393-394.

³⁴Paul Goodman and Percival Goodman, Communitas: Means of Livelihood and Ways of Life (Chicago: University of Chicago Press, 1947).

³⁵Paul Goodman, The Facts of Life (New York: Vanguard Press, 1945).

³⁶Paul Goodman, The State of Nature (New York: Vanguard Press, 1946).

³⁷Paul Goodman, Kafka's Prayer (New York: Vanguard Books, 1947).

³⁸Paul Goodman. The Break-Up of Our Camp (Norfolk, Connecticut: Direction 14/New Directions, 1949).

³⁹The Dead of Spring (Glen Gardener, New Jersey: Libertarian Press, 1950).

in 1956 he gave up starting new [major] works [of literature] and began to keep a journal instead, gloomy little thoughts he jotted down like a tramp staring greedily in the restaurant window at the customers eating.⁴⁰

The final major event in Goodman literary career occurred in 1959 when The Empire City, his "Great American Novel," was published. The Empire City⁴¹ was 622 pages long tetraology which contained the revised The Grand Piano, The State of Nature, The Dead of Spring, as Book I, II and III respectively, and two additional new books being "The Holy Terror" and "Here Begins." The Empire City was released and recalled in a matter of weeks by the publisher.⁴² The Empire City proved to be the nadir rather than the high point of Goodman's life-long literary career. He continued to write social criticism and was a sometimes contributor to the social democrat Dissent which started in 1954, and to the long established liberal Nation and New Republic. He was a regular contributor and a member of the circle around the libertarian-pacifist journal Liberation founded in 1956. Liberation was the spiritual successor to Why? and Politics. He continued to remain

⁴⁰Taylor Stoehr, "Cunning, Fraud or Flight," : 476.

"Of course Paul published a great deal, even during his lean years. Only in relation to his output did it seem that he was neglected." Taylor Stoehr, "Introduction," New Letters 42 (Winter/Spring 1976): 9.

⁴¹Paul Goodman, The Empire City (Indianapolis, Indiana: Bobbs-Merrill, 1959).

⁴²Sherman Paul, "Paul Goodman's Mourning Labor: THE EMPIRE CITY", Southern Review new series 4 (October 1968): 824-926.

a marginal figure in the world of social criticism.

It was not until 1960 when Norman Podheretz, the newly appointed editor of Commentary magazine, looking for something to launch his "new" Commentary, happened upon a Goodman manuscript. This "discovery" by Podheretz would finally give Goodman the wide repute that had eluded him. It was not to be as a literary figure, but as an important American critic. Podhoretz in his book, Making It, tells why Goodman's manuscript was precisely what he wanted. At the time,

The subject I had fixed on for the opening salvo was one which, as parent and a resident of the Upper West Side of Manhattan, I had an intense personal interest, and which moreover was journalistically hot just then: the spread of juvenile delinquency, especially among middle class kids who lacked the excuse of intolerable social conditions for their "deviant" behavior. In the spirit of the fifties, everyone seemed to be taking this phenomenon as a collection of unrelated incidents of individual pathology . . . to be dealt with either sternly by cops or benevolently by the psychiatrists. Could it perhaps be interpreted in another way--as a symptom of certain radical failings in American life which could only be dealt with politically?⁴³

Podhoretz had "discovered" the manuscript that was going to become--Growing Up Absurd.

Growing Up Absurd had been commissioned by a publisher seeking a book on delinquency and not only was Goodman's wide-ranging work rejected by this publisher but by

⁴³Norman Podheretz, Making It (New York: Random House, (1967), pp. 295-296.

seventeen in all.⁴⁴ On seeing the manuscript, Podheretz states,

I could hardly believe my eyes when I started reading the book. It was everything I wanted for the new Commentary, and more . . . Enormously excited, I telephoned Jason Epstein [an editor at Random House] and told him about it. Goodman? he said skeptically, that has been? But I insisted that he read the book immediately--which he did, that very night in my apartment. Being an anarchist at heart, he was even more excited than I had been by the book, and Goodman had a contract the next day from Random House, one of the publishers which had rejected Growing Up Absurd before.⁴⁵

Goodman and Podheretz selected three long pieces of the manuscript for successive publication in Commentary in 1960 after the articles were run.⁴⁶ The book and articles, unlike Goodman's work for years, literally exploded in public like a sky rocket. With the publication of Growing Up Absurd, Goodman became an "overnight" success as a social

⁴⁴Taylor Stoehr, "Introduction" to Drwing the Line: The Political Essays of Paul Goodman, p. xxii.

Podheretz says it was nineteen in Making It (p. 297) and George Dennison in his "A Memoir of Appreciation" in the Colected Poems [of Paul Goodman] (New York: Random House, 1973) claims the number to be twelve (p. xxiii).

⁴⁵Norman Podhertz, Making It, p. 297.

Paul Goodman, "Youth in the Organized System," Commentary 29 (February 1960): 95-107; "Calling of American Youth," Commentary 29 (March 1960): 217-229; "In Search of Community," Commentary 29 (April 1960): 315-323; and Growing Up Absurd: Problems of Youth in the Organized System (New York: Random House, 1960).

⁴⁶Ibid., p. 297.

critic. His literary work continued to languish.⁴⁷

⁴⁷The notoriety of Growing Up Absurd motivated major publishers to put out the backlog of Goodman's long neglected and often unpublished social and literary work. Novels and collections of plays, short stories and poems appeared rapidly, but they remained very marginal in contrast with the interest generated by his social criticism. Macmillan published Making Do, a new 276 page novel in 1963, and reissued The Empire City as a paperback in 1964. Neither book gained a major audience. The reviewers of his literary work at this time often dismissed it as being a mere patina covering his social criticism.

CHAPTER II

ART AND COMMUNITY

The Artist and His Time: The Loss of Nature and the Quest for Community

In order to understand Paul Goodman's social and political thought, it is essential to examine his conception of art and his concept of what the function of an artist is, for it was from an aesthetic perspective that Goodman constructed his anarchist social criticism and developed his vision of community. Goodman felt in spite of the often lauded material abundance of the post-industrial⁴⁸ order that a devastating tragedy was haunting this social

⁴⁸The term "post-industrial" is used critically here to connote a society where the creation of privilege is no longer predicated on the exploitation of the labor and the dire want of the absolute many. Rather the toil of fewer and fewer humans is now needed to insure the privileged position of the few in society--as Goodman was well aware. In industrializing and industrial society, the creation of privilege depended on the exploitation of the many: to build railroads, run looms, dig the mines, ad nauseam. The toil of the many was needed to create surplus, and thereby, accumulate the capital that insures "the good life," a privileged life, for a few. A few who raised themselves over their fellow humans and turned them into instrumentalities of their wills to exploit in order to escape the realm of toil.

Goodman realized that the productive base in the post-industrial order was such that domination no longer

realm; for people experienced a drastic loss in their basic aesthetic make-up, in their "human nature," as he called it, as their ability to create a beauty meaningful to themselves in their own daily life was debilitated. This loss of creative human nature and its redemption was Goodman's prime concern, for he believed that people were estranged from their real, natural, creative potential and selves.

Consequently to him, under present life-estranging conditions, people have degenerated into alienated beings, beings isolated from their natures, beings that are commonly labelled "role-fillers" in social science. To Goodman such "role-fillers" were remnants of the creative self-activating and initiating individuals they were by nature, and to him this social reality was inhuman as it was a vast waste of human potential. Accordingly for Goodman,

rests on escaping necessity. Instead, it rests on domination for the sake of domination. He knew that there presently existed during his own life time more than enough of the things of life to ensure that the needs of all could be met. Goodman believed that if people still continued to live in the patterns of domination and submission, that made perverse "sense" in a scarcity-setting, it is not because of a shortage of the things of life. As the discussion of Goodman's thought progresses herein it will be obvious that Goodman saw the problematic of post-industrial society as the eradication rather than the exploitation of the human creative capacity. The only use by Goodman in his writings of the term post-industrial can be found in his "Introduction," to Helen and Scott Nearing's Living the Good Life: How to Live Sanely and Simply in a Troubled World (New York: Schocken Books, 1970), p. xxii.

the very quality of humanness had been eroded dramatically in such a social setting; since much of our action was now motivated by the desire for status, and by other extrinsic rewards and forces, rather than flowing from the natural concrete intrinsic purposes and goals of life itself.

This world, the world of power, with its administrative penchant continued to instrumentally rationalize its social order, but it did so with the loss of humanity. Its processing deracinated the natural, the self-active and self-regulating creative essence of human being, by extrinsically engineering human life to its purposes that were alien--unnatural--to the human organism.⁴⁹ Goodman was to label this social realm with its rampant progress toward an ever increasingly perfected bureaucratized and administrative social structure the "Empty Society,"

⁴⁹See Paul Goodman, Like a Conquered Province: The Moral Ambiguity of America (New York: Vintage Books, 1968); People or Personnel: Decentralizing and the Mixed System (New York: Vintage Books, 1968); and "Rural Life: 1984," Appendix VI, Like a Conquered Province: The Moral Ambiguity of America (New York: Vintage Books, 1968), pp. 412-422.

In this work the combined edition of People or Personnel: Decentralizing and the Mixed System and Like a Conquered Province: The Moral Ambiguity of America (New York: Vintage Books, 1968) will be used. People or Personnel: Decentralizing and the Mixed System was first published by Random House in New York in 1965. Like a Conquered Province: The Moral Ambiguity of America was published by Random House in 1967 and is a revised edition of his The Moral Ambiguity of America: Massey Lectures, Sixth Series (Toronto: Canadian Broadcasting Corporation, 1966). The 1968 edition of Like a Conquered Province contains several additional essays by Goodman.

in his Like a Conquered Province: The Moral Ambiguity of America. Goodman saw its goals as a smooth functioning social order that was humanly preempting, for it precluded, the everyday creative associative concerns of individuals, the natural essence of human beings as "archaic" and "irrational." These prime natural needs of life were seen at best as secondary factors in social order when compared with the primary functions of administration and systems' maintenance.

For Goodman then, life in the post-industrial era was such that, "contemporary conditions have certainly deprived people . . . of a world meaningful for them in which they can act and realize themselves."⁵⁰ Goodman consequently understood the actual rationale of the post-industrial "welfare" state to be other than more leisure time and increased services and consumer goods for all. Rather, to him it was an administrative order that made human being itself abstract. Post-industrial society objectified people, denied them their own creative nature, and as he saw it, diminished them as humans to make them fit an order "running for its own sake."⁵¹ Goodman considered that such a social system was hardly

⁵⁰Paul Goodman, New Reformation: Notes of a Neolithic Conservative (New York: Random House, 1970), p. 49.

⁵¹Paul Goodman, People or Personnel: Decentralizing and the Mixed System (New York: Vintage Books, 1968), p. 166.

likely to nurture the free and creative spirit of individuals, a spirit needed for a natural life, a truly human life. This loss of nature to him actually created human misery and miserable humans.

He expressed his disapproval of this social order and its socialization, its domestication of human nature, through the words of his teacher-figure in his novel Making Do,

. . . . I couldn't agree to it, for they insulted me. They preempted my space. Worst of all, they bored me. In this, at least, I was justified to complain. Everybody has a right to his own sensibility (*italics mine*).⁵²

He saw himself as others being denied their own "sensibility," their own nature, by a society that enlarged human powerlessness, the loss of one's own creative nature, by having, ". . . so much communication, and communication-theory that their isn't any community; so much socialism, social agency, and sociology that there isn't any society of work and living".⁵³ Goodman thus felt robbed of his human birthright, his real creative species nature. He sought a sensible, finite, practical and aesthetical world where he could initiate not only the objects he desired to produce as an artist, but where he

⁵²Paul Goodman, Making Do (New York: Macmillan Company, 1963), p. 212.

⁵³Paul Goodman and Percival Goodman, Communitas: Means of Livelihood and Ways of Life, revised edition (New York: Vintage Books, 1960), p. 104.

could create his own meaningful social setting with others of his species. He wanted to realize the social relations and social interactions he personally desired to be able to live as a human with a truly human life.

The Artist and Alienation

When attempting to come to grips with Goodman's social and political thought, one should not exaggerate the importance of his works of social criticism to the detriment of his literary creation. His literary works were not a secondary or separate concern to him, but rather they were to him his primary endeavor. They often paralleled his social criticism, and all his social criticism is also infused with the same aesthetic sensibility. His social criticism is ontologically grounded on a deep concern for humans at root as intrinsically creative beings. Goodman began to write literature seriously from 1931 on, and it was during this period of his life that he also first called himself an anarchist.⁵⁴ However, as has been shown, he did not turn to social criticism as a major form of personal expression until the 1940s under the impact of war. He continued to be and see himself as a literary person, even after he began to use social criticism as a way of expression; and for which he eventually gained

⁵⁴His first publication was a short story entitled "The Fellowship" and several poems, published while he was an undergraduate at the City College of New York, in the student literary journal Lavender (April 1931).

wide public notice in the 1960s and early 1970s. He never did receive due recognition for his literary work while he was alive. He always considered himself to be a literary figure, even if his literary output continued to be mostly ignored. "Success" would not swerve Goodman from his self-called vocation.

As has just been noted, one can easily find literary expressions of Goodman's anarchist philosophy that directly parallel his social writings. The ideas expressed in his novels, The Grand Piano: or, The Almanac of Alienation,⁵⁵ and The State of Nature,⁵⁶ both later revised and included as Book I and Book II respectively of his five part novel, The Empire City,⁵⁷ coincide with his anarchist social

⁵⁵Paul Goodman, The Grand Piano: or, The Almanac of Alienation (San Francisco: Colt Pres, 1942).

⁵⁶Paul Goodman, The State of Nature (New York: Vanguard Press, 1946).

⁵⁷Paul Goodman, The Empire City (Indianapolis, Indiana: Bobbs-Merrill Company, 1959).

In this work, The Empire City, ["Introductory Note on the Text" by Taylor Stoehr], "Preface" by Harold Rosenberg (New York: Vintage Books, 1977), will be used unless otherwise cited. This edition was published as the author intended. Under the urging of his editor, Steven Zoll, Goodman changed The Empire City to give it a more "forceful" ending. As Taylor Stoehr stated in his introductory comments to the 1977 edition of The Empire City to give it a more "forceful" ending. As Taylor Stoehr stated in his introductory comments to the 1977 edition of The Empire City,

"In the original of The Empire City there appeared a single chapter of a proposed Book 5, entitled "Here Begins." Chapter 25 of Book 4, "Spoiling for a Fight," was shifted into Book 5, to give the volume its strong ending. Later Goodman regretted having been talked into this conclusion. Although he

thought he first expressed at length in book form in "The May Pamphlet," which is contained in his Art and Social Nature, and the ideas of community that he and his brother Percival Goodman developed in Communitas: Means of Livelihood and Ways of Life.

The works that he was proudest of as an individual were literary. When asked what he felt was his best work, he replied that he considered that his collection of short

wrote one more chapter of Book 5 ["Laughing Laddy's Symbolic Act" included in Goodman's Adam and His Works: Collected Stories of Paul Goodman (New York: Vintage Books, 1968)], he never found the action he had predicted would be necessary for him to resume Horatio's adventures. In this edition, the final intent of the author, so far as can be determined has been followed." (p. V.)

Also, for Goodman himself on the changes in The Empire City see, Paul Goodman, "An Interview with Paul Goodman," by Eliot Glassheim, "Appendix A," in Eliot Glassheim's "The Movement Towards Freedom in Paul Goodman's The Empire City (Ph.D. dissertation, University of New Mexico, 1973), pp. 204-205.

⁵⁸Paul Goodman, Art and Social Nature (New York: Vinco Publishing Company, 1946).

⁵⁹Paul Goodman and Percival Goodman, Communitas: Means of Livelihood and Ways of Life, [with drawings by Percival Goodman] (Chicago: University of Chicago Press, 1947).

Goodman dates Communitas as being written from 1942-1945, see p. vi. Communitas was later revised and greatly expanded, see Paul Goodman and Percival Goodman, Communitas: Means of Livelihood and Ways of Life, revised edition (New York: Vintage Books, 1960). The 1990 Columbia University Press edition of Communitas is a reprint of the 1960 edition and has the same pagination. The 1960 revised edition is used here unless otherwise cited. Page numbers for the 1947 edition will be given when material coincides with the revised edition of Communitas and changes in wording or modifications of thought will also be noted. For Percival Goodman on the genesis of Communitas see the annotation to the Communitas entry in the BIBLIOGRAPHY.

stories, Adam and His Works: Collected Stories of Paul Goodman,⁶⁰ which went without review after its publication in 1968 in the period of his life when he had a very wide audience as well known social critic, and his novel The Dead of Spring,⁶¹ which he had to have privately underwritten through the subscription of friends and acquaintances, since he could not find a publisher that wanted or could afford to print his novel.⁶² As Thomas Nicely, the Goodman bibliographer, points out in a bibliographic article on Goodman's short stories, which appeared in a special double issue of the literary journal New Letters, Goodman's, ". . . first book was a drama (Stop-Light . . .)⁶³ and his last project was the Collected Poems,⁶⁴ published posthumously."⁶⁵ Goodman considered

⁶⁰Paul Goodman, Adam and His Works: Collected Stories of Paul Goodman (New York: Vintage Books, 1968).

⁶¹Paul Goodman, The Dead of Spring (Glen Gardner, New Jersey: Libertarian Press, 1950).

Later revised as "Book III" of his novel The Empire City.

⁶²Myron Taylor, "Paul Goodman," Contemporary Novelists (New York: St. Martin's Press, 1972), p. 498.

⁶³Paul Goodman, Stop-Light: 5 Dance Poems by Paul Goodman, and an Essay on Noh by the Author, Drawings by Percival Goodman (Harrington Park, New Jersey: The 5 X 8 Press, 1941).

⁶⁴Paul Goodman, Collected Poems, edited by Taylor Stoehr, with "A Memoir and Appreciation" by George Dennison (New York: Random House, 1973).

⁶⁵Tom [Thomas] Nicely, "Notes Toward a Bibliography: The Chief References and Checklist of Published Stories," New Letters 42 (January 1976): 247.

This piece appears in a collection of never before

himself to be primarily a poet,⁶⁶ but his "purely" artistic concerns ranged through the gamut of plays, novels, short stories, literary criticism, television criticism and even music.⁶⁷ As prolific a writer as Goodman was, he

published short stories of Paul Goodman, edited by David Ray and Taylor Stoehr, with drawings by Percival Goodman and "Introduction" and "Section Notes" by Taylor Stoehr.

⁶⁶Goodman's own self-conception of himself as a poet contrasts sharply with the more accepted and well known image of Goodman as a social critic. For Goodman, the poet, see his friend's recollection, George Dennison, "A Memoir and Appreciation," Collected Poems [of Paul Goodman] (New York: Random House, 1973), pp. xii-xxx; and also Michael True's, "Death of a Literary Radical," Commonweal 96 (8 September 1972): 480-482. For an appraisal of Goodman's poetry see Michael True's article cited above, Alicia Ostriker's, "Paul Goodman," Partisan Review 43 (1976): 286-295; and James Atlas, "First Person," review of Collected Poems by Paul Goodman, New Republic 170 (2 March 1974): 30-31.

⁶⁷A judgement of the timeless artistic merits of Goodman's literary work as literature will not be attempted here as such an appraisal is beyond the scope or purpose of this work; but no serious attempt at understanding Goodman's social and political thought can be made or can one truly appreciate it without looking at Goodman's literary writings. I have personally enjoyed Goodman's novels, some of his plays, some of his short stories and a goodly number of his poems and they have definitely aided in my understanding of Goodman's social and political thought and have been used herein. I have also found some of his writings, as well as some of his social and political writings, to be less than intriguing.

Goodman's literary work has finally been receiving greater attention since his death in August 1972. His novel, The Empire City, recalled by its publisher in 1959 only a few weeks after its publication, as mentioned earlier, was republished by Vintage Books in 1977 with a "Preface" by Harold Rosenberg. The January 1976 issue of the journal New Letters, as has already been cited, was devoted to Goodman's unpublished short stories and this volume also contains critical essays by others on Goodman's literary accomplishment. Taylor Stoehr has compiled many of Goodman's literary essays in Creator Spirit Come!: The Literary Essays of Paul Goodman (New York: Free Life Editions, 1977). Goodman's psycho-literary

nevertheless believed that with the decline of community in society the meaningful functions of the poetic artist

criticism of the writings Franz Kafka, Kafka's Prayer, first published by the Vanguard Press in New York in 1947, was reissued with a new introduction by Raymond Rosenthal (New York: Hillstone/Stonehill Publishing Company, 1976). Goodman's novel Parents Day which was first published in 1951 was republished as Parents' Day with new illustrations by Percival Goodman and an "Afterword" by Taylor Stoehr (Santa Barbara, California: The Black Sparrow Press, 1985). Don Juan, a never before published novel, with illustrations by Percival Goodman and edited by Taylor Stoehr was published by The Black Sparrow Press in 1979. Taylor Stoehr has edited a complete edition of Goodman's short stories. These are entitled: The Break-Up of Our Camp: Stories 1932-1935 (Santa Barbara, California: The Black Sparrow Press, 1978); A Ceremonial: Stories 1936-1940 (Santa Barbara, California: The Black Sparrow Press, 1978); The Facts of Life: Stories 1940-1949 (Santa Barbara, California: The Black Sparrow Press, 1979); and finally, The Galley to Mytilene: Stories 1949-1960 (Santa Barbara, California: The Black Sparrow Press, 1980).

For Goodman's literary development see Taylor Stoehr, "Adam and Everyone: Paul Goodman In His Stories," Salmgundi, no. 38-39 (Summer-Fall 1977): 137-150; and also Taylor Stoehr, "Introduction and Section Notes," New Letters 42 (January 1976): 8+. For Goodman's writing see Geoffrey Gardner, "Citizen of the World," 216-227; Michael True, "Paul Goodman and the Triumph of American Prose Style," 228-236 which are both contained in New Letters 42 (January 1976). Also of interest is Taylor Stoehr, "Introduction," Creator Spirit Come!: The Literary Writings of Paul Goodman (New York: Free Life Editions, 1977), pp. ix-xii; and Goerge Steiner, "On Paul Goodman," Commentary 36 (August 1963): 158-163. For Goodman's The Empire City, see George Dennison, "The Writer's Situation," New American Review, no. 9 (New York: Signet Books, 1970), pp. 93-99; and Paul Sherman, "Paul Goodman's Mourning Labor: THE EMPIRE CITY," review, The Southern Review new series 4 (October 1968): 894-926. Of special interest for The Empire City is Eliot Glassheim's "The Movement Towards Freedom in Paul Goodman's The Empire City" (Ph.D. dissertation, University of New Mexico, 1973), which discusses Goodman's novel in political terms as being a work that describes the journey toward human emancipation. This work also contains an interesting interview with Goodman on The Empire City and a critique by Glassheim of the critics who reviewed The Empire City and attacked it for being peopled with abstract characters. Glassheim

had diminished, leaving the artist without a context in which to practice one's art.

This sense of estrangement, the loss of human creative

rightly points out in his critique of these reviewers, that a novel of estrangement would precisely be peopled with persons who are abstractions as they are abstractions of their true natures. For a general overview of Goodman's literary work see George Dennison, "A Memoir and Appreciation," Collected Poems [of Paul Goodman] (New York: Random House, 1973), pp. xiii-xxx; Emile Capouya, "Literature as a Way of Being," review of Creator Spirit Come!: The Literary Writings of Paul Goodman, Inquiry (March 1978): 24-26; and lastly, Louis Dunster Becker, "'I Light Fire, No One Comes.'" (Ph.D. dissertation, Emory University, 1972).

Goodman by his own count admitted to authoring forty books. See Paul Goodman, Speaking and Language: Defense of Poetry (New York: Random House, 1971), p. 234. This is actually a modest appraisal of his own very prolific outpouring. An easy way to grasp the scope of Goodman's creative genius and the difficulty of succinctly dealing with his thought and writings is for one to look at the bibliographies of his work. For the most readily available overall Goodman bibliography see Eliot Glassheim, "Paul Goodman: A Checklist, 1931-1971," Bulletin of Bibliography and Magazine Notes 29 (April-June 1972): 61-72. Glassheim's bibliography does not include Goodman's poetry, and as long as it is only a start at a Goodman bibliography. For Goodman's stories and other useful references see Tom [Thomas] Nicely, "Notes Toward a Bibliography: The Chief References and Checklist of Published Stories," New Letters 42 (January 1976): 246-253. Anyone intending to take a serious look at Goodman's work should definitely start with these two works and move on to what can only be called impressive, Thomas Nicely's 336 page Goodman bibliography, ADAM AND HIS WORK: A BIBLIOGRAPHY OF SOURCES by and about PAUL GOODMAN (1911-1972) (Metuchen, New Jersey: The Scarecrow Press, 1980) and "Adam and His Work: A Bibliographical Update" in Artist of the Actual: Essays on Paul Goodman, edited by Peter Parisi (Metuchen, New Jersey: The Scarecrow Press, 1986), pp. 153-186.

For Goodman's life long interest in music see Tom [Thomas] Nicely, "Notes Toward a Bibliography: The Chief Reference and Checklist of Published Stories," New Letters 42 (January 1976): 248 and ADAM AND HIS WORK: A Bilbliography of Sources by and about PAUL GOODMAN (1911-

nature and the loss of a shared community for his art, lays heavily on the entire body of Goodman's work, and this feeling, the reality of alienation, can be seen as the impetus behind both his literary and social works. In an introduction to some of his literary and social work, which appeared in a volume entitled, Five Young American

1972), pp. 181-182. For Goodman's influence on and his collaboration with the American composer Ned Rorem, see Ned Rorem, "Remembering a Poet," Pure Contraption: A Composer's Essays (New York: Holt, Rinehart and Winston, 1974), pp. 97-101. One should also consult Ned Rorem, The Paris and New York Diaries of Ned Rorem (New York: Discus, 1970); New Rorem, Critical Affairs: A Composer's Journal (New York: Braziller, 1970); and Ned Rorem, The Final Diary: 1961-1972 (New York: Holt, Rinehart and Winston, 1974).

There is really no adequate assessment of Goodman's dramatic work. For his relationship with Julian Beck and Judith Malina, the moving spirits of the Living Theatre, who were close friends of Goodman and became anarchists as Beck notes in The Life of the Theatre: The Relation of the Artist to the Struggle of the People (San Francisco: City Lights, 1972) because of Goodman's influence. One should also refer to Judith Malina's The Enormous Despair (New York: Random House, 1972) and The Diaries of Judith Malina: 1947-1957. His relationship with the pacifist anarchist Living Theatre is dealt with briefly in Stuart W. Little, Off-Broadway: The Prophetic Theater (New York: Coward McCann, 1972), pp. 66, 203-204; and Karen Malpede, People's Theatre in Amerika (New York: Drama Book Specialists/Publishers, 1972), pp. 206-233.

For Goodman's television criticism which appeared in The New Republic and his other criticism see Nicely's already cited Adam and His Work: A Bibliography of Sources by and about PAUL GOODMAN (1911-1972). Naturally, for Goodman's literary criticism one should consult The Structure of Literature (Chicago: University of Chicago Press, 1954); and his Speaking and Language: Defence of Poetry (New York: Random House, 1971). Many of Goodman's pieces of literary criticism have been gathered together in Paul Goodman, Creator Spirit Come!: The Literary Essays of Paul Goodman, edited and introduced by Taylor Stoehr (New York: Free Life Editions, 1977).

Poets, published in 1941 by James Laughlin's impressive New Directions Press, Goodman noted that as, "With many other poems of the last years, the dance-play Cain and Abel I composed out of the sentiments of Alienation."⁶⁸

For Goodman then, both as an artist and as a human being, ours was not a world he experienced as supportive of art in its real sense, for he himself suffered from the social reality of alienation--the loss of his own sensible world where he could "act and realize" himself. Thus, he spoke as a poet about the collapse of shared meaning, about estrangement from others, from one's self and from one's own creations, about the loss of nature in an every more alienating "social" world. He wrote about a world that proved to be non-sensible, unnatural, as it literally did not make sense, because people did not have their own sensibility--they could not "act and realize themselves." Consequently, in his journal, which he later edited to be published as his book Five Years: Thoughts During a Useless Time, a poignant tale of his own estrangement as an artist, reflections written down in notebooks during a five year period in his life when he was so disheartened by a lack of interest in his work that he ceased seriously writing major works of literature for

⁶⁸Paul Goodman, "Alienation and Non-Commitment," Five Young American Poets, vol. 2. (Norfolk, Conn.: New Directions, 1941), p. 4.

a public audience. He stated,

If I start with the awareness that I am not made for this world--it does not ask for what I can give, and when I persist in offering it I get a poor response--then I am soon aware that I do belong in this world and am simply impotent. But this sentiment does not (yet) infect my writing. The English language responds to me if I address her, and I have recently written a few good poems. But I have no feeling that I wrote them.⁶⁹

He held in his essay "Western Tradition and World Concern," written in the winter of 1943-1944 while he was a teacher at Manumit, a "progressive school" at Pawling in New York State, that artistic endeavors once an essential concern of most members of the community, especially in the case of poetry, his chosen art, had become the isolated province of a small group of literary figures, with the result that art itself suffers. Since it,

. . . becomes increasingly private and hectic, lacking the centrality of common wisdom, for it is only a common standard that can keep a story clear and grand in form. What was originally human fate comes more and more to be the private case history of the poet.⁷⁰

In contrast to this reality of art as isolation, as the

⁶⁹Paul Goodman, Five Years, "Preface" by Harold Rosenberg (New York: Random House, 1966), p. 194.

The paperback edition of this work (New York: Vintage Books, 1969) has the stark subtitle--"Thoughts During a Useless Time"--and does not have the "Preface" by Harold Rosenberg from the earlier edition.

⁷⁰Paul Goodman, "Western Tradition and World Concern," Art and Social Nature (New York: Vinco Publishing Company, 1946), p. 52.

Also in Creator Spirit Come!: The Literary Essays of Paul Goodman, edited and introduced by Taylor Stoehr (New York: Free Life Editions, 1977), p. 4.

loss of community in creation, he felt as an artist, like Johann Wolfgang von Goethe, the great German poet, whom he often cited, that "Occasional Poetry" was the literary form.

To Goodman this was art in its fullest, for art was at its best precisely on those momentous occasions when it united the community as the community. Occasional Poetry drew the community together into a web of fellowship, evoking the common nature,--the "shared meaning" and "common standard"--that makes life not only more meaningful but also more beautiful. Occasional Poetry was for him the celebration of the human sensibility at its best through the use of the beauty of human fates, hopes and tragedies. As he states in his article, "Occasional Poetry," which first appeared in the pacifist libertarian journal, Politics in 1947,

. . . . Goethe held . . . that Occasional Poetry is the highest: the use-music that serves coronations and weddings, mourning, rites and feasts, anniversaries, and the giving of prizes to culture-heroes. The poetry not only decorates these events but heightens them. It proves their importance by interpreting it universally; it formalizes the passions and interests involved; it endures to memorialize a great moment. All art is the wilful immortality of the artist ([Otto] Rank): but this art has the great advantage for the artist that he releases that part of his deep energy that is shared and approved by all; his art-guilt is lessened, his art-joy is redoubled. Further, he directly gives, and is paid for, just the service at which he is excellent in the general mutual aid. So the social group is advantaged, the artists with a more confident voice, there is no difficulty of communication because

it is just from the shared unconscious that the images jangle forth.

The precondition for this kind of poetry, however, is that there be in fact a community of sentiment deep enough for creativity and yet near enough to the surface and fitting enough to the ordinary mores to sing on a public occasion. Occasional Poetry is a sign that the customary behavior is reasonably related to the spontaneous.⁷¹

However, under contemporary conditions, where people can not "act and realize themselves," the communal art form is quite dead. The poet's creation is not related to an audience by a "community of sentiment deep enough for

⁷¹Paul Goodman, "Occasional Poetry," Politics 4 (March-April 1947): 59.

Also in Creator Spirit Come!, pp. 76-77.

For the importance of Occasional Poetry to Goodman see George Dennison, "A Memoir and Appreciation," in Collected Poems [of Paul Goodman] (New York: Random House, 1973), p. xxii. For Goodman himself on the Occasional form see Paul Goodman, "Advance-Guard Writing in America: 1900-1950," Utopian Essays and Practical Proposals (New York: Random House, 1962), p. 212; the article "Occasional Poetry," cited above appearing on pages 59-60 in Politics and on pages 76-78 in Creator Spirit Come!; and Paul Goodman, "The Chance for Popular Culture," Poetry 74 (June 1949): 157-165, which also appears under the same title in Creator Spirit Come!, pp. 79-87.

Occasional Poetry herein should not be taken to mean, poetry per se, but, as a genre of the spirit of the occasion where art and daily life are united. Other forms of artistic activity can therefore be Occasional. In fact, as will be seen, Goodman believed that there could be a community of the generalized aesthetic, where the art of life and the life of art could be one and the same, where all persons could be naturally creative. For a look at how Goodman saw Occasional Poetry operating in the non-estranged social setting of community see his short story, "A Ceremonial," in Adam and His Works: Collected Stories of Paul Goodman (New York: Vintage Books, 1968), pp. 32-45. Also, see ahead, "The Nature of Critical Art and the Function of an Artist in the Creation of Community," "Anarchism and Art" and CHAPTER III, "UTOPIAN THINKING AND THE VISION OF THE AESTHETIC COMMUNITY: THE SOCIAL ECOLOGY AND PHYSICAL LAYOUT OF PAUL GOODMAN'S ANARCHIST COMMUNITY".

creativity" in daily life just as the habitual is not related to the spontaneous (artistic) in daily life. We are more likely to hear the palaver of a "political" hack speaking at a dedication of an arts complex, a library or at an university graduation than we are to hear words from the lips of a poet endeared and revered by the community. The Occasional poet, the person who speaks of the beauty and meaning of human life embodied in the momentous yet normal events of life in the community, does not exist for there is no community.⁷²

Goodman as an artist of community, as an artist of the Occasional form, was thus himself in a truly ambiguous position, that of often having no acknowledged community to write for. Nevertheless, he could state in his Five Years that, "When they give me an Occasion, I can turn out a fine occasional poem;"⁷³ but he was rarely given such opportunities for his art in a society that confronted him and his work as alien. Therefore his work had to concern itself with the social reality of alienation. As a poet whose ideal was for all intents and purposes a moribund artistic form in the society that confronted him as an artist and a human, Goodman often saw himself as being something of a tragic and desolate figure alienated

⁷²See Paul Goodman, "Occasional Poetry," Politics 4 (March-April 1947): 59-60.

⁷³Paul Goodman, Five Years, p. 199.

from his fellows and and all too often losing in his struggle to preserve, make known and create art and live artfully with others in a world in which art and creativity are not a necessity for human daily life. He and other artists were diminished as art was reduced to a mere commodity, a thing, whose sole value was in possession, consumption and exchange, or at best as a human crutch to protect oneself with a modicum of beauty in a non-beautiful world.⁷⁴ Similarly, the resulting collapse of community with the resulting social void, can be seen mirrored not only in Goodman's work, but as a now normal theme infecting post-industrial literature that shows a catastrophic and absurd world that is out of human scale as the world. A world that denies and denudes humanity before titanic or indifferent inhumane social forces becomes the foreground and background subject matter of art.⁷⁵

Under these circumstances, social relations are drained of human content, and art along with all social existence becomes ever more abstract and meaningless. The human values of self-activity and self-regulation are doomed

⁷⁴Especially good for Goodman on his own estrangement are his poem "North Percy" in his Collected Poems (New York: Random House, 1973), p. 148; Five Years; and New Reformation.

⁷⁵It is not without reason that Goodman was so moved by the work of Franz Kafka and that he wrote a book on the thought of the author of The Castle. See Paul Goodman, Kafka's Prayer (New York: Vanguard Press, 1947). Goodman's novel, The Empire City, contains many references to "Franz [Kafka]."

to a secondary position in life, if not totally abrogated by totalizing schemes of instrumentally rationalizing and organizing human life as abstract object-matter.

Abstractions such as the GNP, Five Years Plans and per capita income come to be seen as real and the measure of human being itself. At the same time mass "culture" is disseminated by the machinery of the media, school, et cetera, which informs a mass of ever more unrelated monads of their powerlessness and isolation. People accept the mass spectacle presented to them and they take it as "real." A reality alien to the possibility of self-motivating and self-regulating creativity informs life with the unnatural reality of alienation and insures people being people as powerless. Powerless to create an art of life or a life of art, a social order of their own, without the expertise of "cultural" and "social" engineers.

The artistic sensibility, people acting and realizing themselves, is not part of everyday life in an anti-aesthetic realm, as in politics or social planning, for it is seen as requiring the external mediation of life. The artistic sensibility rather than intrinsic to life, basic to human life itself, has instead become hierarchically reified and removed from life. Therefore, it is believed that the well spring of creation must rest in the hands of the few capable and knowing experts, who

wield the creative capacities of the many as the capabilities of creation are seen as alien to everyday life. Power over people is therefore necessary to make unnaturally creative people create. Goodman as an artist decided to create to challenge the anti-aesthetic realm of alienation.

Accordingly, it was Goodman's aesthetic concerns, his feelings for humans as creators and the loss of their creative nature and a shared basis for being creative, that led him to social and political inquiry. He did this in order to continue to function seriously and feel as an artist whose ideal was the dis-alienated aesthetic of the Occasional form. He thus confronted the problems that arise in modern social life from the absence of community from not only a literary perspective, but also from a social and political one, in order to solve the problem of his estrangement as both an artist and a human. He refused to simply make a "living" as a "charlatan" or "hipster" prostituting his creative sensibility in an anti-aesthetic world. Whereas many contemporary artists have accepted the decadence, the depravity, and the abstractness of life lacking community and use this loss as their fuel and peddle the vision of human desolation and degradation as a worthy artistic ideal and human reality, he strove for the art of community.

Goodman never drew his aesthetic ideal from the maimed

world around him. He never praised the despair of alienation or the stylized aloofness created to protect oneself, actually to inure oneself, from the visible inhumanity in which humans live. Therefore, in his tortured diary of artistic estrangement, his Five Years, he states that,

My one literary theme has been the Community as in Parents Day⁷⁶ or Break-Up [of Our Camp];⁷⁷ in The Empire City it is the band that acts as if it were the community and if the others, who don't make sense, didn't exist. Logically, I could have the correlative subject; the workings and disaster of the non-community that indeed exists, e.g. the young man cannot get a job that uses even a small fraction of his powers, yet it would be better for him to have that job than none at all, and in the job he finally gets he must concentrate all his soul on some triviality, e.g. defending his status with passion. So in sex, education, politics. The enormous passion of electoral campaigns for non-issues, for offices in which they will largely be powerless anyway! This could be my vast subject--but please it is so sad, so gray. To have to write the endless pages impasse! relieved only by admiration for our human courage and patience. . . .⁷⁸

Hence, he saw his own literary work as well as his social criticism as essentially "a pathetic pitch for

⁷⁶ Paul Goodman, Parents Day, Illustrated by Percival Goodman (Saugatuck, Connecticut: The 5 X 8 Press, 1951).

⁷⁷ Paul Goodman, The Break-Up of Our Camp: and Other Stories (Norfolk, Conn.: Direction 14/New Directions Books, 1949).

Also contained in Adam and His Works: Collected Stories of Paul Goodman (New York: Vintage Books, 1968), pp. 207-271.

⁷⁸ Paul Goodman, Five Years, p. 13.
The ellipsis points are Goodman's own.

community"⁷⁹--a plea for a world where each person can have their own sensibility.

The term "community," so often used by Goodman, is in English all too often taken primarily as an empirical term denoting town limits, numbers of people, zoning, and the rest. In the social sciences it is also used in the same sense. For Goodman, the word is to be understood more in the sense of its origin. It is derived from the Old French root meaning--"fellowship." To Goodman, then, community or natural society,⁸⁰ as he sometimes called it, is basically a matter of non-alienated social relations rather than mere structures, systems, or physical spaces--it is a world where people can "act and realize themselves." It embodies the creativity demanded by face-to-face social relations with no ulterior motive other than the depth and meaning of the relationships themselves. It suggests a society of human dimensions and interactions based on intrinsic creative concerns, the sensibility of each person, rather than one of power and administration and relations of hierarchical exploitation and

⁷⁹Paul Goodman, "Preface," Three Plays: The Young Disciple, Faustina, Jonah (New York: Random House, 1965), p. xviii.

⁸⁰The terms: community, nature, human nature, art and creation are all synonymous for Goodman--a community is a natural society, it is nature, a society congruent with human nature and human creativity, a place where people can create, can "act and realize themselves."

domination. Thus Goodman believed that community,

. . . connotes a kind of feeling, a kind of person, and a kind of social organization. In my opinion, it also produces a kind of politics. [For example,] The community of scholars is a dialogue of teachers and teachers, teachers and students, and students and students. . . .⁸¹

To Goodman community offers its rewards, not in abstract terms of consumer goods or idle "free" time used to consume, but in the totality of a daily life lived in a creative self-actualizing way.

While desiring community, Goodman saw his position as fairly hopeless under present social conditions of hierarchical organization and administration that preempted the intrinsic. Yet, he continually refused, ". . . to concede that our community does not exist."⁸² His function and happiness as an artist as he saw it, was dependent on the existence of a non-estranged community, and he continually strove to rekindle the lost ideals of humanity, for he genuinely believed that "an artist is one who reacts against irremediable loss by denying it"⁸³ in order to

⁸¹Paul Goodman, "Comments," in The Law School of Tomorrow: The Projection of an Ideal, edited by David Haber and Julius Cohen (New Jersey: Rutgers University Press, 1968), p. 26.

For Goodman on the community of scholars see his The Community of Scholars (New York: Random House, 1962). In this work the combined edition of Compulsory Mis-education and The Community of Scholars (New York: Vintage Books, 1964) will be used. Compulsory Mis-education was also published in 1964 by Horizon Press in New York.

⁸²Paul Goodman, "Preface," Three Plays, p. xviii.

⁸³Paul Goodman, Five Years, p. 208.

attain a "paradise lost."⁸⁴ Here in paradise lost, creative human interaction and human excellence could exist side by side united in harmony. Accordingly, all his work including his poetry,--while usually denied its Occasional form--is a plea for a social world in which people matter as concrete individuals. He evoked a world in which people could live in creative fellowship, live in nature, rather than with institutions, principles of organization or modes of production taking precedence over life itself, so that the Occasional form could indeed be possible in daily life. It is from this view of the essential and innate importance of humans as self-active and self-regulating creative beings that he developed his anarchist thought, his conception of community and of art. As both an artist and social philosopher Goodman was concerned with individuals living lives intrinsically useful to themselves, both socially and personally beautiful, creative lives or as he often put it, lives of nature.

Hence, for Goodman artistic excellence requires community, a culture that is supportive of the expression of what is best in humans--the intrinsically creative root of humanity. Especially while he was being ignored as an artist, he wrote in the journal he kept at the

⁸⁴Paul Goodman, "Preface," Utopian Essays and Practical Proposals (New York: Random House, 1962), p. xvi.

time that,

A creative society is one that fosters, seeks out, and immediately responds to strange excellences. It gives a social justification where there is not a necessitous justification. The simple message, Foster Excellence, is what I must tell people. Even if it hurts. . . .⁸⁵

A creative society, therefore, naturally provides room for broad expression, it insures space for artistic expression, it insures space for the human sensibility in everyday affairs. It creates opportunities for peoples' creative sensibilities, rather than isolates them from them so they can not "act and realize themselves."

Therefore, the major concern of Goodman's social thought was how people can relate and create, for community as he knew it was artistic by its very nature. He defines community as "people using one another as resources"⁸⁶ of life, to create their dreams, their own social world as best they are able. Thus the very act of face-to-face relation has an aesthetic dimension to it for Goodman, and if not blocked by extrinsic alienating forces it was creative in itself.

It follows that the social roots of art, the fostering of diverse excellences in daily life, the ability to "act and realize" oneself, are quite visible and necessary to Goodman. He realized that to ignore these things led to

⁸⁵ Paul Goodman, Five Years, pp. 180-181.

⁸⁶ Paul Goodman, Making Do, p. 113.

the development of a decadent aesthetic, an aesthetic basically exclusionary of the beautiful itself. It is an aesthetic which ultimately signifies a revulsion toward the life of others and a denial of one's own humanity, one's own sensibility, as it cuts one off from others and one's nature. In short, it is alien to life as it is uncommon to the real nature of human life. Art is assumed under these circumstances to be only fit for a rare few and meaningful to only the gifted and sensitive few, who can share the secret; and one's own estrangement and isolation from others and hence from one's own real creative possibility deepens. As one narrows one's art it becomes a mere fragment of art that can not be part of shared life, one's alienation is thus defined as the totality of art and artistic life itself.

In contemporary estranged conditions that presently confront life there then is the common phenomenon of artistic solipsism that attempts to envision art, as he said, as "personal case histories," rather than as a shared human concern that demands emancipation to be actualized. It reflects the monistic perspective of life as being "my life," "my problems," "my solution,"--"my art"--as being the touchstone of life in an alienated era. Often the psychiatrist's couch has replaced the priests confessional as a means of justifying the non-social existence of human fiendishness in ourselves and in others, the ugliness of ourselves and our social world, rather than looking at

the social roots of our dilemmas. In contrast, Goodman strove to solve "his" dilemma as an artist living in a social order that preempted his creativity and estranged him and his art from others.

Another American anarchist thinker Murray Bookchin, in his "Desire and Need," puts the relation between art and the social relations upon which art rests in terms that would be congruent with Goodman's own view.

There is no facet of human life that is not infiltrated by social phenomena and there is no imaginative experience that does not float on the data of social reality. Unless the sense of the merveilleux, so earnestly fostered by the surrealists, is to culminate in the credo of death (a credo advanced with consistency by Villiers de l'Isle Adam in Axel), honesty requires that we acknowledge the social roots of our dreams, our imagination and our poetry.⁸⁷

For example, the ideal of beauty that motivated segments of the French and Belgian symbolist movement of the fin de siecle with its espousal of "art for art's sake" led artists to ignore the social roots of their own dreams. Consequently, this aesthetic stance created a world without concrete community, a world ungrounded in everyday life. This aesthetic quickly degenerated into a creed of death and estrangement from life, for art became too ethereal, too beautiful for the mundane social reality of industrial society at the time. It was thus too good for mere plodding life, too private to exist in the everyday

⁸⁷Murray Bookchin, "Desire and Need," Post-Scarcity Anarchism (Berkeley, California: Ramparts Press, 1971), p. 284.

world of material struggle and toil, a hot-house flower that could not endure in the ugly cold breezes of an order that estranged the creativity of self and the creativity of society. Symbolist art had to escape this the best of all possible worlds and flee from life to embrace a world of other worldly illusion to survive, hence, its rapture with death as a theme. Art had to abandon life to the social forces that fought for its subjugation or true liberation as art could not support life in isolation from it.

Goodman cites the "extremes"⁸⁸ of other contemporary playwrights in his "Preface" to Three Plays as representative of another alienated artistic attitude prominent during his life time. It is an "aesthetic" that has given up on community not because art is too beautiful for mere rotting flesh. It has given up because the world is a putrid world of social desolation and absurdity and this the human gehenna is the theme of art and the human world for such artists.

Goodman escaped from the dual danger of an anti-social aesthetic--of either an ivory tower beauty or a world of inhuman putrification and absurdity. He escaped by realizing that such interpretations of art do not permit art to flourish at all as both views of art deny humans

⁸⁸ Paul Goodman, "Preface," Three Plays, p. xviii.

their total creative sensibility. Privatized visions of beauty or the portrayal of the ugliness of a world without the hope of community could not create a beautiful world for Goodman. Such visions estranged from human creative nature and the portrayals of ugliness as art, as the human condition, left their authors with at best only beautiful private sentiments. These meager sentiments left them lacking a truly aesthetic environment that would foster and give "social justification" for their diverse excellences and creative lives worthy of themselves as humans and permit them to be artists in their fullest.

In these aesthetics art is limited to the alienated social reality that confronts it, and the artist is left to languish estranged from others in a void shared only by oneself and a small coterie of admirers. This void becomes a lonely vacuum, a small island of beauty in an otherwise ugly social setting that limits the artist's sensible world to oneself. It is a world where artistic vision can not soar and explode into full creativity being gobbled up by others as common fate--as the very stuff of life. Instead, this aesthetic can only turn inward and sour in fits of futility before the immensity of an immovable and absurd social void indifferent not only to artists as real humans but to their creations as well.

It was in order to avoid this implosion and narrowing of his own artistic sensibility and his humanness that

made Goodman struggle for community--the place where creation is natural. Unlike these "artists," when one reads, for example, Goodman's novel, The Empire City, one sees the vile reality of an estranging world laid bare. A world where the characters are driven to drink, driven to hysteric blindness to block out the ugliness of a life deprived of nature, robbed of their very life breath and pushed to suicide because of the loss of their common creative nature; but even in the realm of human degradation, in the world of estrangement, in the Empire City, he shows there is still the possibility of community. There still exists the possibility and the actuality of creativity and relationship among his tiny band of characters, these cripples whose nature is hobbled in the Empire City, live because they believe in nature, in their own nature, and therefore they are able to tear asunder and overcome the world of estrangement that destroys them as humans. Their quest for nature, their journey toward and continual creating of community eventually restores breath and life to them. It restores to them their birthright, their creative nature. For his tiny band of survivors of estrangement, who insist on living in nature, spontaneously groping their way toward community as they embrace life, the possibility of creation, the reality of nature as it is even within the nooks and crannies of the Empire City. They eventually succeed together in creating what he calls at one point in The Empire City,-- "A Community of Human

Relations."⁸⁹ In such a struggle these pilgrims of creation can share not only their misery, but their art, their common creative nature. This struggle for nature, the struggle to attain community in face of estranged life, is for Goodman what makes life truly human and thereby insures art in its fullest.

Productivity and Culture

Goodman believed that humans have a natural inability to happily face alienated life, the social void of lost nature that confronts them, even if this emptiness is filled with a surfeit of consumer goods and leisure time. For him this way of life is antithetical to self-active and self-regulating creative human nature. He felt that we are as humans essentially gregarious and creative beings, who are by nature destined to enjoy useful and meaningful lives with others in our own activity, and if this, the optimal condition for human life was not fulfilled we were simply unhappy if materially satiated creatures.⁹⁰ He saw creative nature reflected even in the zealous character of our verbal interaction. He noted in his Speaking and

⁸⁹See Paul Goodman, "A Community of Human Relations," in "The Dead of Spring," Book III, The Empire City (New York: Vintage Books, 1977), pp. 305-317.

⁹⁰See Paul Goodman, Nature Heals: The Psychological Essays of Paul Goodman, edited and introduced by Taylor Stoehr (New York: Free Life Editions, 1977); Paul Goodman, "The May Pamphlet;" and Paul Goodman, Frederick S. Perls, and Ralph F. Hefferline Gestalt Therapy: Excitement and Growth in the Human Personality (New York: The Julian Press, 1951).

Language: Defence of Poetry, that,

Innumerable sentences that are said are mainly social cement, keeping people together by engaging in the sociable action of speaking and listening, playing with the common code like any other game, and telling enough information to avoid the pain of a blank mind. Or we can put this in a way that is not quite the same: We are communal animals, an important part of our communal nature is speaking, so when we can we speak.⁹¹

To Goodman, if permitted and given the social situation where it is possible to be truly creative, all people would indeed naturally create, for this is but another natural human facet of being a human and would be no different than normal breathing or sleeping. As he noted, "It is by losing himself in the objective, in inquiry, creation, and craft, that man becomes something"⁹² more than a meager role-filler acted upon by extrinsic forces. Human creation then in its diverse forms is what being human is all about for Goodman. He believed that a human can be a self-mover, a self-creator, who realizes one's own common nature in one's own way with other fellow humans just because of our species character, just because one is a human.

Art then for Goodman is ultimately the aesthetic, the creative root of life generalized in the totality of daily life itself. As Herbert Read, the English anarchist

⁹¹Paul Goodman, Speaking and Language: Defence of Poetry (New York: Random House, 1971), p. 56.

⁹²Paul Goodman, The Community of Scholars (New York: Vintage Books, 1964), p. 339.
Originally published in New York by Random House in 1962.

thinker, best known for his aesthetic and pedagogic works, put it in his book, To Hell With Culture, art is "a quality inherent in all work well done."⁹³ Goodman was deeply appalled by the violence done to people's common creative nature in the name of technology, rationalization, bureaucratization, modernization, and administrative realism. He realized that these instrumentalist realities reduce humans to objects of the will of others. They block genuine human creativity so that things can not be well done by humans as they are not naturally done by humans. A web of alienated social relations is generated that succeeds in fencing in the natural creativity of life to the point where the mere socialized, or better domesticated, object-like responses of humans are seen as the essence of human autonomy and activity itself. Interaction between people is degraded to the meager level of the instrumental administration and mediation of the social relationships of human life. To Goodman, when people are subject to a society that takes as its norm "interrupted creativity,"⁹⁴ which estranges human nature, reduces humans to role-fillers who regularly fulfill extrinsic demands, then people become useless to themselves. He believed that people become psycho-socially and even physically ill when

⁹³Herbert Read, "The Collective Patron," To Hell With Culture (New York: Schocken Books, 1964), p. 93.

⁹⁴Paul Goodman, Speaking and Language, p. 27.

they can not realize their creative character in their own fashion and share this creation with others.

In such a society he knew that humans are denied their unique sensibilities as creators for they are employed in carrying out the imposed plans of others. Even if humans are kept busy with the technical preoccupations necessary to sustain the ever more rationalized and rationalizing nature preempting social order--this proves to be an ill-conceived order as it literally is a denial of the human for humans. This denial serves to diminish the real humanness of humans, because people forget their nature and they lose their nature. They no longer live their own lives in accord with their natural inclinations as creators. People with their nature deracinated become objects and suffer from the loss of their actual humanness.

Therefore, Goodman believed that intrinsically creative work is especially necessary as a natural human necessity for the existence of real culture,--a decent human existence,-- as it makes it possible for people to live in a sensible world, a world that literally makes human sense, a world that does not deny people their human sensibility but suits it naturally. Such work has nothing to do with the alienated productivity that is imposed on people by extrinsic prodding. Such jobs and the form of "work" connected with them entail externally planned and imposed toilsome tasks and goals that involve humans in isolating themselves from their own self-active and

self-regulating spontaneous creative potential for face-to-face interaction with other humans as humans.

This activity entails the forgetting of the facts of life by humans and is thus not "well done" as Hebert Read put it, as it is not done by a people who are genuinely creative, who are really human in the actual sense of being and doing what is human. Goodman saw that this form of toil entails extrinsic rewards and status, and/or punishment, always something alien to motivate the activity rather than doing it for its own sake. This is done in an attempt to motivate people and make worthwhile for them to do what they basically do not want to do in the first place and to do what is often intrinsically worthless in itself e.g., information shuffling and shoveling and doing other imposed tasks that exist solely because of the need of a non-natural order. Creation under alienated conditions does not naturally flow from humans themselves. Creation becomes merely a means to life, an instrument of survival, a fact of the absurd brutalization of life rather than life itself.

Goodman's aesthetic sensibility made him acutely aware that the future fate and survival of human nature, of humans as humans, as creators, is at stake since the post-industrial social structure needs human labor less and less even in alienated forms of productive activity to create privilege for the ordering few. Humans in the post-industrial order are becoming alien adjuncts to a

hierarchical machine that runs more and more without human labor. Goodman often noted that people, whose labor is less and less needed to exploit, were more and more easily mishandled and dehumanized. Humans could be denied their basic creative nature by the ever more socially devised toil of an artificially engendered necessity. They could thus be seen increasingly as merely so much excess Malthusian flesh and no longer as productive material needed to exploit. Ironically, humans have not emerged as a valued resource in an age of declared shortages. The post-industrial order has actually come to fear people and define them as "the population problem." The material well-being of the few is no longer socially predicated on great and ever greater numbers of toilers.⁹⁵

For Goodman the artist, this dilemma--the loss of

⁹⁵For Goodman on this subject see especially his Growing Up Absurd: Problems of Youth in the Organized System (New York: Random House, 1960); Like a Conquered Province: The Moral Ambiguity of America (New York: Vintage Books, 1968); and "Objective Values," in To Free A Generation: The Dialectics of Liberation, edited by David Cooper (New York: Collier Books, 1969), pp. 110-127.

Goodman did not consider the exploitation of labor as the manna that was required to feed the life estranging post-industrial moloch as it was in pre-industrial and industrial "historical" society. As he stated, at the Congress on the Dialectics of Liberation held in London in July 1967, that,

"To put it simply, we really go in less and less for old fashioned exploitation: that is, we don't want surplus from the Vietmanese and we don't want surplus from the hides of Negroes (though we did for 200 years). The present cash figures, however, tell a different--and worse story. Our system gives out a continual subsidy to those peoples. In Vietnam it takes the curious form of building their infrastructure--e.g. large concrete air runways, and

creation, be it estranged creation or none at all--cut
 humanity' deeply, since it destroyed the creative/productive

docks at which our marines disembark. These will no doubt last a long time and be among the biggest harbors of the world. Or consider a typical figure from Spanish Harlem, researched by one of the university seminars at Columbia. The city of New York, with Federal subsidies, pays out to each Puerto Rican family about \$10,000 a year in special social services, welfare money, remedial reading, reform school for the delinquents, etc. A middle class family a few blocks away doesn't get any of this. Now this is hardly exploitation of the poor in the classical sense; yet somehow none of this money gets to them in a usable way: it is rather a way of processing them, pushing them around, controlling their lives one way or another. . . . Obviously, however, this is not explicable in terms of the older Marxist class struggle; it must be analysed in terms of a new concept of domination (*italic mine*). (Paul Goodman, "Objective Values," in To Free a Generation: The Dialectics of Liberation, edited by David Cooper (New York: Collier Books, 1969), pp. 118-119.)

Goodman could accept that humans were less and less needed to exploit in the post-industrial society of domination; but he still believed that they would remain just as hard to dominate by their nature. He did not acknowledge the possibility that they could ever become not worth the bother of being dominated anymore by the dominators.

Contrary to Goodman, humans could face the same fate as the unneeded domesticated plow and draught horses in the era of tractors and trucks. Where horses became pet food, glue and fertilizer, humanity in an epoch of an ever more computerized, cybernized and automated mode of production could meet a similar fate. The NAZI solution for what they believed to be the problem of redundant "humans;" those humans that were not needed in the "paradise" of the Third Reich, was "processing them" into lamp shades and other commodity things. Using Marxist metaphors, this "premature" and "utopian" fascism with its rendering of humans into commodities may be a forewarning. Goodman did not see this as a possible human future for he believed that the unnatural system of domination would fall apart. He felt that nature could only be dominated to a point where continued domination would prove naturally unnatural in face of human nature and nature itself. See Paul Goodman, "The Diggers in 1984" Ramparts 6 (1967): 28-30; and Little Prayers and Finite Experience (New York: Harper & Row, 1972).

base upon which human culture and human existence rests.

As he noted with his brother Percival in Communitas,

We are asking . . . an intensely realistic question about the actual situation in our country. For indeed, in our surplus economy, millions really are technically unemployable--there is no necessary work for them to do. . . . If automation were allowed its full headway, these millions would become many millions. Because they are really economically unproductive, they have no culture and no resources of leisure, since culture grows from productive life.⁹⁶

A society with culture, a society appreciative and worthy of art, as he saw it, must then be based on the human, it must naturally flow from human creative nature. He realized that such a human social order could not exist, unless people are engaged intrinsically in creation, in creating their own creative/productive lives, so they can "act and realize themselves" in ways meaningful to themselves. They could thereby weave a world congruent with their own species character and normally live and create with other creative beings as humans. He indicated in his New Reformation: Notes of a Neolithic Conservative, at a time when many were proclaiming the good of the end of human labor, that,

. . . . it has been my Aristotlean experience that people cannot organize their lives without productive activity that is socially approved --though, of course, not necessarily paid activity; and the actual professions, services, industries,

⁹⁶ Paul Goodman and Percival Goodman, Communitas, revised edition. p. 213.

art and sciences are the area of activity.⁹⁷

Therefore for Goodman, if people are to be happy, be human, they must be able to create, create their own life, a life that is both beautiful and meaningful to them. This must also be accepted by others as a necessary necessity for life if all humans are to be happy and truly human.

In post-industrial societies, he knew that there has been much talk about higher levels of generalized material well-being and about ever greater amounts of leisure--time spent merely away from toilsome work--for all, but not about generalized creativity and self-regulation for all. To Goodman an avalanche of more consumer goods and increased leisure time could not substitute for the loss of individual creative initiative and with it productive usefulness and self-management in the creation of one's daily life and world as human. As humans become either productive discards or role-fillers doing nothing intrinsically meaningful, living for consumer goods and leisure time, they have less and less actual culture of their own, even if they have more things as they create nothing themselves. They cease to exist as real humans. They lose their species character as they are creatively nothing and cannot normally share their creation with others in the natural affirmation of their human essence. They are isolated from not only their creative nature, but from others as humans, as they cease

⁹⁷Paul Goodman, New Reformation, p. 87.

to "act and realize themselves." For Goodman,

Whether or not the bombs go off, human beings are evidently useless. The old are shunted out of sight at an increasingly earlier age; the young are kept on ice till an increasingly later age. Small farmers and other technologically unemployed are dispossessed or left to rot. Increasingly millions are put away as incompetent or deviant. Racial minorities that cannot shape up are treated as a nuisance. Together, these groups are a large majority of the population. Since labor is not needed, there is vague talk of a future society of "leisure," but I have heard of no plans for a kind of community in which all human beings would be necessary and valued (italics mine).⁹⁸

Theoretically, individuals may continue to consume ever more plentiful goods that appear to give lives and social organizations which are meaningless in themselves some measure of meaning; but to Goodman this does not in reality satisfy the creative drives that constitute human nature at base in its fullest. Such a "social order" continually denies each person one's own intrinsic creative sensibility for the sake of the extrinsic. Society becomes increasingly emptied of self-active and initiating creative/productive persons as abstract goals and plans become more important than the people who actually constitute society as life no longer springs directly from people themselves.

The vision and factual reality of the post-industrial era as an administered society composed of people doing nothing intrinsically self-motivated, doing nothing for itself, or doing nothing at all, with the creative ideals

⁹⁸Paul Goodman, New Reformation, p. 50.

of life dedicated to "leisure time" is woefully abysmal to Goodman. This is an anti-creative, an anti-human mode of existence for him, because people are not necessary and valued in such a social realm. Therefore, this "leisured" life is a visceral and vicarious life, all too often filled with equally meaningless "hobbies" and other "leisure" pursuits which are not intrinsically purposeful and motivated by creative nature, and are then soon dropped or added according to the latest consumptive fad that is supposed to fulfill life, make it more dynamic, vibrant and meaningful. These are not serious endeavors of a truly human life flowing from the human creative essence.

It follows that life itself is trivialized as it is degraded in its essence as things are supposed to give life meaning rather than meaning being derived from life itself. These "leisure" activities prove to be empty as they are not really significant activities in themselves, they are not ground in life itself, and can not justify one's way of being in the world as creative being. One consumes or passively watches alien spectacles performed to entertain, to pass away one's life time, one's human life is consumed rather than acting and creating oneself. For Goodman this mode of life is a treason to human nature itself as human creative culture is made utterly impossible because creative people are ever more absent in the

the life of others as natural humans. In People or Personnel, Goodman noted that,

Probably the most characteristic of all our dilemmas is the "problem of leisure," as it is called. It is feared, alternately, that with the maturation of automatic and computer technology either people won't have to work and will degenerate; or there won't be anything for them to work at, and they will be unhappy spending their time in trivial leisure activities. (Indeed, culturally, the prospect of a great nation playing golf and folk-dancing is dismaying.)⁹⁹

To Goodman it has always been characteristic of humans both to need to be useful to themselves and also to realize themselves meaningfully in their tasks. This creative/productiveness of the human species character he believed to be the basic root of the human aesthetic and the true crux of life itself.

Historically, he concluded that human life even in the worst time of exploitation was in essence to be useful in a basic way: people at least created other humans and nurtured them, produced food, clothing, and shelter and all the other necessities of life regardless of how it was distributed. Now it appears, as Goodman saw it, that we may be deprived of these productions. As he noted in his Growing Up Absurd: Problems of Youth in the Organized System,

To produce necessary food and shelter is man's work. During most economic history most men have done this drudgery work, secure that it was justified

⁹⁹ Paul Goodman, People or Personnel, p. 165.

and worthy of a man to do it, though often feeling that the social conditions under which they did it were not worthy of a man, thinking, "It's better to die than live so hard"--but they worked on.¹⁰⁰

Goodman noticed that today, the meaning and creativity inherent in human activity, the productive sensibilities of nurturing children, creating food, clothing and shelter have been sacrificed to the exigencies of "technical efficiency" of the prescribed plans of hierarchical society. Humans are increasingly idled as unnecessary or kept busy as mere hands of a vast social machine, so as not to disrupt the delicate hierarchical social order that orders life while they do what is not intrinsically motivated. Goodman regarded this social reality, where people can not determine their own lives, where humanness is preempted, as actually inefficient in its most primary sense, for it wasted the fullness of humans, their self-active and creative essence,--his prime concern. This violation of the historic content of human nature was in his view bound to wreck havoc and bear tainted fruit in human political and social life as well as in the individuals' private lives.

In a social system without nature, an unnatural society, a society without intrinsic motivation and the creative fellowship of community, humans commit treason against their nature--as Goodman put it. They commit treason against their own creative and productive

¹⁰⁰Paul Goodman, Growing Up Absurd: Problems of Youth in the Organized System (New York: Random House, 1960), p. 17.

impulses--the ability to realize oneself, art in its most basic a priori sense--by accepting and acting for purposes beyond their own lives. Such acts isolate humans from their creativity and from sharing it with other people.

People survive in an "organized system," as he sometimes called the estranging social order, rather than live their own lives. Therefore, Goodman concluded that when alienation proves acceptable, humans die in a very real sense for they lose the most precious element of their human make-up--the ability to be self-creative, regulate their own lives and sociate with others on a face-to-face basis. Goodman showed in his essay, "On Treason Against Natural Societies," included as part of "The May Pamphlet" of 1945, just how heavy a toll alienated life can take on those who are still "lucky" enough to be engaged in "work" under alienated conditions. Goodman states that,

. . . . A man works in a vast factory with an elaborate division of labor. He performs a repetitious operation in itself senseless. Naturally this work is irksome and he has many impulses to "go fishing," not to get up when the alarm-clock rings, to find a more interesting job, to join with some other machinists in starting a small machine shop and try out certain ideas, to live in the country, etc. But against these impulses he meets in the factory itself and from his fellow workers (quite apart from home pressures) the following plausible arguments: that they must band together in that factory and as that factory, or in that industry and as that industry, to fight for "better working conditions," which mean more pay, shorter hours, accident insurance, etc.; and the more militant organizers will even demonstrate that by this means they can ultimately get control of all industry and smash the profit-system. None of this quite answers the original irk of the work itself; but good! he commits himself to this program. Now, however, since no one has native wit enough to decide

for a vast factory and industry, and all industry, what to demand and when to demand it, and what means are effective, our man must look to others for direction concerning his own felt dissatisfaction. He fights for more pay when perhaps he does not primarily care about improving his standard of living but wants to accomplish something of his own between cradle and grave; he fights for seniority, when in fact he does not want the job, etc., etc. The issues of the fight are now determined by vast distant forces; the union itself is a vast structure and it is tied to the whole existing Society. Next he finds that he is committed not to strike at all, but to help manufacture machines of war. The machines are then "guilty"!

True, the impulses of such a man are vague, romantic, and what is called adolescent; even if realizable they would not lead to full satisfaction. Nevertheless their essence is deep and natural. A program is a crime that does not meet the essence of the industrial irk, the non-creative job, but shunts across it. The worker who does a coercive job is a traitor. When he is sidetracked into a good, but irrelevant program, he is a traitor.¹⁰¹

By accepting given conditions, by taking things as they are as the human reality, by believing in their own powerlessness and their inability to realize their dreams, by acknowledging as fact that they are not able to move themselves and be useful in their own ways, by alienating themselves from their self-active and self-regulating creative essence and from others as fellow creators, by swallowing a social order that is not aesthetic at root

¹⁰¹Paul Goodman, "On Treason Against Natural Societies," in Art and Social Nature, pp. 14-15.

Also included in Paul Goodman, Drawing the Line: The Political Essays of Paul Goodman, edited and introduced by Taylor Stoehr (New York: Free Life Editions, 1977), pp. 14-15. This material appears worded somewhat differently in the revised edition of "The May Pamphlet" contained in Paul Goodman, Drawing the Line (New York: Random House, 1962), pp. 6-7.

because it isolates creation from people, by denying themselves their nature, people come to see the world become ugly. People must daily endure their own "useful" uselessness in the alienating order and feel the guilt of denying and destroying their own dreams, their own nature, as they too are now ugly in a world not their own. People cease acting in accord with their nature as they lose the creative outlets and initiative necessary for the engendering of the social relations of community that fulfill one's human nature. As traitors to nature, people rob themselves of their right to vitalize their daily life with a satisfying human existence that would make their own culture and life possible. Naturally, the Occasional form, that Goodman desired as an artist and human, a shared generalized creation, is alien to such a people and such a society.

As a Gestalt theorist, Goodman felt that consumer goods and leisure time away from work could not fulfill human life or ever satiate the creative wanting left by

Goodman was one of the prime movers in the development of Gestalt theory in America. See Taylor Stoehr's "Introduction" to Nature Heals: The Psychological Essays of Paul Goodman (New York: Free Life Editions, 1977), pp. ix-xxiv. See Gestalt Therapy: Excitement and Growth in the Human Personality (New York: The Julian Press, 1951); and Nature Heals.

Goodman's Gestalt is not psychology. He defined Gestalt in Gestalt Therapy in sociological, or better, in demoticological terms as being the relationship between the "organism/environment" (p. 250). Goodman's Gestalt is alienism, the science of the consciousness of alienation and dis-alienation. See CHAPTER IV.

the loss of nature. Goodman's own observation of the existing unnatural society led him to realize that humans became personally, socially, creatively, and even, physically ill when they are denied or deny their nature. To him, when human life is denied its natural intrinsic motivations and outlets estranged forms of human "sociation" and "creation,"--neurotic substitutes for nature,--are engendered that fill the void created by the loss of nature,--apathy toward others and oneself, apathy toward one's creative potential and one's creation, the projection of one's own shortcomings, frustrations and loss of humanity onto others in the form of racism, jingoism, sexism, ad nauseum. The repression and rejection of nature also led to the embracing of natural mood alterers that were no longer used to heighten the natural experiences of life, creation and community and to the consumption of the acceptable prescriptions of the unnatural system. These substances were consumed alone or together to salve or numb oneself from the hurt of estrangement from one's own life, work, others and nature. He saw identification with the powerful, with the social relations of dominance and submission, with hierarchy itself,--as the acceptance of the unnatural as real,--as a way to give oneself some modicum of meaning and assurance of worth to justify one's intrinsically meaningless life. With the identification with the unnatural as the reality, own very life meaning

is seen as being derived from extrinsic fiat, forces, statuses, laws and existing conditions rather than from one's own human nature and never from oneself.

He considered the urge to identify with the forces that maimed and destroyed one's nature, to consume to fill up the void of the loss of nature, to flee alienated and useless toil for meaningless leisure, to narcotize and inure oneself from the hurt of the estrangement of nature as all normally arising from a sick and sickening unnatural society that made humans humanly ill. Goodman also hoped that there was a possibility of the rising of nature, the emancipation of the self-regulating and self-activating creative human essence through attempting to live in nature in face of the alienating forces that diminished and preempted the possibility for creative life. He realized that one could go fishing and start a machine shop for it is never beyond humans to return to nature. He believed nature could be thwarted but never conquered entirely. For Goodman, there could be a sickness of human nature and it was natural to be sick in a sick and sickening society, but nature could never be totally annihilated.

Goodman knew that even in an estranging social realm that denied creation as the base of life that the human creative urge was always present. Creation could not be eradicated or engineered away from the human heart because the dream of free creation persisted even if going unnoticed

or ignored in the realm of estrangement. For Goodman where there was life there was the possibility of art, the possibility of nature, and the possibility of community. He shows the reality of the aesthetic in the estranged world through the words of Bufano, the composer character in his novel The Empire City. Bufano tells Rosiland, another character, while they view the estranged panorama of the Empire City from the composer's window, that even her friends who adamantly believe that people are creatively dead could not deny the visible urge and human necessity to create, even in this the inferno of the loss of nature, if they merely opened their eyes and looked out the window.

"Look out this window, pretty artist," he said somberly, "and let me show you the arts in our city.

"Never in the history of mankind, in any age in any place, have there been so many works of art, of the imagination, speaking feeling, as you may here endure. The quality is various, but consider only the quantity of it."

It was an ordinary corner (Greenwich Avenue and 7th Avenue), bathed in sunlight. People came out of a cinema theater where they had just seen two long dramas. They were going to hear other plays and stories over the radio. On a stand there were thirty-four brightly covered storybooks. From different windows came the sounds of music, from machines and live fingers and throats. The eye could not avoid seeing drawings and paintings, small, large, enormous, relating various ideas to feelings by means of forms, colors and images. There was a mobile sculpture, a barber pole, the red, white and blue spiral endlessly upward from nowhere to nowhere. Flame leaping through an ingeniously bent glass tube repeatedly spelled out the name of a bar in italic letters. All this was on every corner.

"These beautiful media and gifted talents," said Bufano: "idiotic ideas, meticulous training and technique, timid expression, bizarre combinations, witty invention, banality, outcries

of the heart, lies--why is there so much of it, what ever it is? Your friends say these people are dead, but you see there's nothing but life, stories, imagination, form, color, rhythm and harmony.

"It's the outpouring of fruitless longing, that must be stayed with some feeling or other. By fruitless longing I do not mean what is not satisfied, but what does not want to be satisfied. (Cannot be, doesn't want to be--it's the same thing.) This is why there is so much art. The longing is deep and full--it is the animal itself; the satisfaction that is given and taken is feeble; the need recurs immediately; they rush to it again and again."¹⁰³

Such is the human essence for Goodman, and of art, the creative base of human existence even in an estranged world could not be eliminated. He knew that the possibility of nature haunts estranged society. The problem for Goodman as someone who desired the creative for all, a good life for all, was how art, how human nature, could be expressed fully, and thereby be generalized in life to make it possible to be self-active and self-regulating and be able to "act and realize" oneself here and now.

The social problems of society for Goodman then are neither the result of improper socialization of a rapacious human nature, nor are they due to a lack of sufficiently sophisticated means to further instrumentally rationalize the social system or the lack of jobs and consumer goods--all the frequent analyses put forth by conventional social scientists. Rather, the real lack of personal and

¹⁰³Paul Goodman, "The Dead of Spring," Book III of The Empire City, pp. 372-373.

Such is the human essence for Goodman, and of art, the creative base of human existence even in an estranged world could not be eliminated. He knew that the possibility of nature haunts estranged society. The problem for Goodman as someone who desired the creative for all, a good life for all, was how art, how human nature, could be expressed fully, and thereby be generalized in life to make it possible to be self-active and self-regulating and be able to "act and realize" oneself here and now.

The social problems of society for Goodman then are neither the result of improper socialization of a rapacious human nature, nor are they due to a lack of sufficiently sophisticated means to further instrumentally rationalize the social system or the lack of jobs and consumer goods--all the frequent analyses put forth by conventional social scientists. Rather, the real lack of personal and social harmony derives from the denial of human creativity, the accommodation of human life to the alienated unnatural standard of life that tries to fit the intrinsically motivated creative/productive human character to schedules, imposed modes of sociation and patterns of senseless and often useless toil imposed by externally "rationalized" organization. Consequently, he deplored the social reality of post-industrial America and other such social orders as he saw them as inimical to the humans essence itself. Goodman found irksome and actually anti-human not only

alienated labor; but the ever more widespread acceptance of human uselessness,--the totalized loss of human creativeness even in estranged creation,--that is increasingly characteristic of the thought, practice and results of the workings of the elites and lesser keepers of estrangement. All who believe that,

. . . we must get rid of our lust for productive activity and for being functional. The Aristotelian notion that happiness consists in activity is now considered "Calvinistic;" rather, we must learn "how to have a good time" or "self-development" and "self-actualization." . . . What a remarkable sign of a system running for its own sake!--they are willing to entertain these extraordinary changes in the character of people rather than thinking of altering the way we do things, organizationally, economically or technologically.¹⁰⁴

In contrast, Goodman spent his life living and thinking up ways of altering the social reality of estrangement that separated human existence from human creativity. He continually worked to foster a place where people could find happiness in creative activity and be naturally productive--so they could go fishing and start a machine shop among other possible human endeavors. Goodman knew that with the intrinsic, with the natural returned to life, art would no longer be estranged from everyday life. One's creation could naturally be shared with others, and he would then have the community in which he could be creative as a poet of the Occasional form, a poet of nature, since

¹⁰⁴Paul Goodman, People or Personnel, p. 166.

creation would be generalized in life itself.¹⁰⁵

The Beauty and Utility of Community:

The Neo-functional Aesthetic or

Art and Daily Life

Goodman turned to social thought and politics in order to understand the relationship between art and estranged existence and to comprehend the reality of an unnatural society limiting his and others' creativity, and ultimately to find an alternative way of being normally creative. This action on his part was quite similar to the attempts made by some other artists since the rise of industrial society to illuminate the meaning of their estrangement from themselves, their art, others and their society. Goodman acknowledged the social roots of his frustrations as an artist and he desired to put an end to this sorry state of affairs. Goodman's notion of the function of art follows in the tradition of the aesthetic conception

¹⁰⁵ Goodman's Communitas is especially worth citing here as an example of this phenomenon of critiquing estrangement and sketching out the reality of a life of nature. His "Scheme II," one of the three possible models in Communitas for social life under present material conditions, is his vision of a society congruent with the self-active and self-regulating creative nature of humans. See Paul Goodman and Percival Goodman, "A New Community: The Elimination of the Difference between Production and Consumption," Communitas, revised edition, pp. 153-187. His novel, The Empire City, is also another fine example of this portrayal of the possibility of freedom, where a young boy, Horatio, grows with nature and finds community, despite the all encompassing system of estrangement, the Empire City, the place where nature is denied, depressed, dispirited and destroyed.

of libertarian socialism, anarchism, which holds that if art is to be truly real for life, it had to be functional in terms of everyday life, that is, it had to be an integral facet of life itself, an art of life and a life of art, a generalized art inherent in all things well done in a society creative at large. This is the view of art that is also envisioned by Pierre-Joseph Proudhon, Gustav Courbet, Peter Kropotkin, Jean Grave, Gustav Landauer, Herbert Read, Murray Bookchin, Judith Malina, Julian Beck and William Morris.¹⁰⁶

This aesthetic tradition does not advocate a Socialist

¹⁰⁶For Peter Kropotkin's and Pierre-Joseph Proudhon's conception of art see Andre Reszler, "Peter Kropotkin and His Vision of Anarchist Aesthetics," Diogenes, no. 78 (Summer 1972): 52-63. Also, for Kropotkin on aesthetics see his The Conquest of Bread; Mutual Aid; Russian Literature: Ideals and Realities; Fields, Factories and Workshops; and Words of a Rebel. For Proudhon and Gustav Courbet see George Woodcock's Pierre-Joseph Proudhon: His Life and Work (New York: Schocken Books, 1972). For Proudhon on art see also the Selected Writings of Pierre-Joseph Proudhon, edited and introduced by Stewart Edwards and translated by Elizabeth Frazer (Garden City, New York: Anchor Books, 1969); and his Du principe de l'art et de sa destination sociale, which as with so much of Proudhon's work is still not in English translation. While not an avowed anarchist William Morris was a fellow spirit and surely a libertarian socialist. See Morris' News From Nowhere for a look at what a society would look like with the aesthetic generalized in daily life itself. This work had an influence on Goodman. Also of interest by Morris is his "The Lesser Arts;" "Art Under Plutocracy;" "Useful Work Versus Useless Toil;" and "Art and Socialism." For an interesting discussion of the unresolved tension between anarchism and Marxism in Morris' thought see Michael Scrivener's review of E.P. Thompson's William Morris: Romantic to Revolutionary (New York: Pantheon Books, 1977) in Telos, no. 35 (Spring 1978): 231-237. The relation between nineteenth century anarchism in France and Belgium and the impressionist and symbolist movements of art is dealt with in Robert Herbert and Eugenia W. Herbert,

Realism, "a political rather than an integrated social esthetics."¹⁰⁷ The libertarian aesthetic views Socialist Realism as real only in the sense that it fosters an authoritarian socialist consciousness rather than a capitalist one. From the perspective of the libertarian aesthetic, authoritarian socialism with its Socialist Realism is anti-aesthetic, because it inevitably leads

"Artists and Anarchism: Unpublished Letters of Pissaro, Signac and Others," Burlington Magazine 102 (November 1960): 472-482 and (December 1960): 517-522. One should likewise consult Eugenia W. Herbert's The Artist and Social Reform: France and Belgium 1885-1898 (New Haven, Connecticut: Yale University Press, 1961); and Benedict Nicholson's "Camille Pissaro's Anarchism," Anarchy 8 (September 1968): 269-275. The writings of Jean Grave, the French anarchist, are helpful for the relation of anarchism and art during this period. Gustav Landauer's aesthetics are covered in Eugene Lunn's Prophet of Community: The Romantic Socialism of Gustav Landauer (Berkeley, California: University of California Press, 1973); and in Charles B. Maurer's Call to Revolution: The Mystical Anarchism of Gustav Landauer (Detroit: Wayne State University Press, 1971). For Herbert Read see Anarchy and Order: Essays in Politics (Boston: Beacon Press, 1971); Art and Alienation: The Role of the Artist in Society (New York: Horizon Press, 1967); Art and Society (New York: Schocken Books, 1966); Education Through Art (New York: Pantheon Books, 1958); To Hell With Culture (New York: Schocken Books, 1966); and The Redemption of the Robot (New York: Simon and Schuster, 1966). One should look at Murray Bookchin's essay, "Desire and Need," which is included in Post-Scarcity Anarchism (Berkeley, California: Ramparts Press, 1971), pp. 271-286. See footnote 67 for works by Julian Beck and Judith Malina. Also of interest are Arthur Moysé's "The Mirror of Illusion," Anarchy 8 (September 1968): 258-268; and Michael Scrivener's "The Anarchist Aesthetic," Black Rose, new series, 1 (January 1979): 7-21.

¹⁰⁷Paul Goodman and Percival Goodman, Communitas, revised edition, p. 70.

In the 1947 edition of Communitas, p. 37.

to the hierarchical domination of the human freedom that is essential for creation. In place of the free flowing spontaneous and diverse creativity needed for art to naturally blossom, Socialist Realism limits the aesthetic to a rigid pre-set officially defined and approved sensibility, which is determined by an all knowing correct and correcting clique that dominates the creative potential of all others. A society based on Socialist Realism remains anti-aesthetic at root, because it is a social order grounded on the alienated social activity of the many. The Socialist Realist aesthetic ultimately shuts people off from their self-active and self-regulating creative nature as humans are forced to produce what their dominators demand.

In true libertarian fashion Goodman believed that there could be no censorship of art or limitation of creativity in the name of any "realism." If a free society is to exist in fact rather than as merely a pale sublimation of the reality of freedom, then human creativity must exist fully and flower completely. Accordingly, he exclaimed,

A writer doesn't allow censorship and he doesn't censor. Right? He can mold sentences for certain literary reasons but not for any other reasons--either for commercial reasons or legal reasons or reasons of shame. If he does, the Holy Spirit [Goodman's term for the creative geist]¹⁰⁸ will desert him. A writer must follow one simple principle of literary

¹⁰⁸ "Holy Spirit" or the more often used "Creator Spirit" are terms that pepper Goodman's work, especially his poetry. These terms should not be taken as conventional

criticism: if you can think it, you can say it, and if you can say it, you can publish it.¹⁰⁹

To censor, limit, impede, check, refrain or impede the spontaneous essence of art is to destroy the very wellspring of creativity. Consequently, the measure of freedom in a society for Goodman is directly related to the degree to which the spirit of art, the spirit of human creative nature, is at liberty from extrinsic and intrinsic restraint.

From Goodman's consideration of the nature of human nature as being creative in essence and his desire for the Occasional form, he viewed art as it exists in estrangement as narrowly defined and a mere fragment of its real potential. In a free society, an aesthetic society, he believed art would be one of the many ways of being creative, one of the ways humans act and realize themselves. He realized that if the good society of community was to be actualized, a social realm where art is revered and essential to life itself, each person had

religious concepts denoting some sort of reified otherworldly reality that generates creation. Rather they are best seen as describing creation as immanent in nature, and therefore for Goodman the spirit of creation is sacred. "Holy Spirit" and "Creator Spirit" denote the basic creative root, the non-alienated spontaneous nature of humans, most basically, the creator spirit, the spirit of creation, the natural human ability to act and realize oneself, the nature of human nature itself and were thus sacred to him. For Goodman's espousal of the sacredness of the human creative essence see especially his Little Prayers & Finite Experience (New York: Harper & Row, 1972).

¹⁰⁹Paul Goodman, "Paul Goodman: A Conversation," an interview by Robert W. Glasgow, Psychology Today 5 (November 1971): 92.

to be assured their own sensibility--their own creative nature. Therefore, he concluded that the existing limitations on art and life in alienated society had to be transcended so that everyone could be artistic. Art for Goodman then had to be more than beauty, it had to be functional as well if it is to exist in the everyday world. It had to be functional for life, part of daily life, if all of life is to be truly aesthetic. If there is to be an actual aesthetic, an aesthetic generalized throughout daily life, art had to be intrinsic to life and anchored in life so it could grow with and permeate all facets of social existence. Accordingly, art could not be limited to minor aspects or limited areas of the human experience, it must spread throughout life and be part of life itself. As he stated in his Utopian Essays and Practical Proposals,

An aim, one might say the chief aim, of art is to heighten the everyday, to bathe the world in such a light of imagination and criticism that the persons who are living in it without meaning and feeling find it is meaningful and feelingful to live.¹¹⁰

An "integrated social aesthetic" does not mean or include an art of mass culture; but rather it is an essential art, being an essential element of life itself. The "social

¹¹⁰Paul Goodman, "Advance-guard Writing in America: 1900-1950," Utopian Essays and Practical Proposals (New York: Random House, 1962), p. 212.

Originally published in the Kenyon Review 13 (Summer 1951): 357-380. Republished as it appeared in Utopian Essays and Practical Proposals in Creator Spirit Come! The Literary Essays of Paul Goodman, pp. 144-154.

aesthetic" sees the realization of art in the ability to "act and realize" oneself as a self-active and self-regulating creative being in a community of creators. The "social aesthetic" generalized in society makes it directly "meaningful and feelingful" to live one's own life. With such an aesthetic, art can become a natural part of daily life of a creative species and does not have to be a specialized function within society.

To Goodman life must be beautiful; however, he knew that beauty per se can not be the sole criterion in the evaluation of a viable aesthetic. Art for him must also be useful to everyday existence in a creative sense to be truly real not only to the artist but real in society at large. Otherwise, art will have an alienated existence as an appendage of society, as merely a leisure time pursuit or as an isolated private consumer experience. He believed beauty and utility were not antagonistic opposites but must be united to create a "social aesthetic." For art, he felt that,

The difference is not between beauty and "mere" utility; but that that utility which is related to such essential and far-reaching meanings or important activities, can be importantly beautiful.¹¹¹

If these elements of beauty and utility are lacking in common human existence, if the aesthetic sensibility is not anchored in daily life generally, beauty would not

¹¹¹Paul Goodman, "Setting Arrangements: An Elementary Lecture in Functional Planning," Utopian Essays and Practical Proposals, p. 180.

be enough to insure the realization of beauty. Under such conditions beauty is actually non-aesthetic, for it ignores the greater ugliness of estrangement, the loss of creativity in the daily aspects and structures of life. Art settles for a lesser "beauty" that makes art an exotic value imposed on life or alien to it rather than a general need for life itself.

As Goodman saw it, the essential social outcome of stressing beauty isolated from general life as the "solution" to the social problem of human estrangement would be essentially vacuous. As he noted in his New Reformation,

It is discouraging to see the concern about beautifying a highway and banning billboards, and about the cosmetic appearances of cars, when there is no regard for the ugliness of bumper-to-bumper traffic and the suffering of the drivers. Or the concern for preserving a historical landmark while the neighborhood is torn up and the city has no shape. Without moral philosophy, people have nothing but sentiments.¹¹²

Sentiments or romantic feelings are not enough to support either a vibrant art or a society worthy of humans because the social conditions of art are ignored. Art in Goodman's aesthetic view had not only to be beautiful, but also functional, the routines of society and individual life must incorporate both qualities, both art and utility needed to be combined, if the good life of face-to-face living and the creative fellowship of community is to exist. Only here would there be a social setting where art could be

¹¹²Paul Goodman, New Reformation, p. 12.

here would there be a social setting where art could be truly supported, where art could be Occasional, basic for daily life itself. Creation would permeate society as the basis of being in the world and thus every facet of human life and relation in society would be,--using Goodman's own words,--"importantly beautiful," including even the most mundane aspects of life as they too would thereby require art. Art itself would be universal and synonymous with daily existence rather than being an alien concern, a non-functional appurtenance whose only use is seen often as a measure of status or as an investment. With such a "social aesthetic" underpinning life, art would be natural and it would be normal to be normally creative.

Goodman thus went back to the classical Greek ideal of functional art, an art of life and a life of art itself, to formulate what he called a "neo-functional" aesthetic, a truly emancipatory notion of art, a "moral philosophy," where a society that embodies beauty in its everyday functions and social relations could exist. He and his brother Percival described the "neo-functional" aesthetic in Communitas:

We therefore, going back to Greek antiquity, propose a different line of interpretation altogether: form follows function, but let us subject the function itself to a formal critique. Is it worthy of a man to do that? What are the consequences? Is it compatible with other, basic, human functions? Is it a forthright or at least ingenious part of life? Does it make sense? Is it a beautiful function of a beautiful power? We have grown unused to asking such ethical questions of our machines, our streets, our cars, our towns. But nothing less will give us

an esthetics for community planning, the proportioning of means and ends. For a community is not a construction, a bold Utopian model; its chief part is always people, busy or idle, en masse or a few at a time. And the problem of community planning is not like arranging people for a play or a ballet, for there are no outside spectators, there are only actors; nor are they of a scenario but agents of their own needs. . . .¹¹³

A "neo-functionalist" "social aesthetic" leads one to consider function and beauty to be one, and that people with their unique sensibilities and their own social relations should always be taken into account as creators of an art of life and a life of art that needs no spectators in order to be appreciated. When the aesthetic becomes generalized everything becomes aesthetic in nature, with the desires and the needs of life united in the daily life of all--the intrinsic and extrinsic are no longer estranged in human life. The personal and the social, the means and the ends of life are joined and are no longer in antagonistic contradiction with one another as in the social realm resting on estranged being. Each person, as a creative being is both a means and end to the other's fulfillment as a human, and the individual can begin to act and realize for themselves in a society that is created by themselves for the sake of their own beauty. A beauty that leads to the beauty of the whole comes to exist as

¹¹³Paul Goodman and Percival Goodman, Communitas, revised edition, pp. 19-20.

The earlier version of this quote can be found on p. 9 of the 1947 edition of Communitas.

all are united as part of the same union of creation.

To ignore the reality of art's potential in its fullest sense to aid in the development of a beautiful and free daily life for all, is to settle for a narrow vision of the aesthetic as not being an integral part of shared human existence, of being normally human itself. To do so is to attain a culture worthy of catalogues and for sale, a psuedo-culture that is cut up and divided into sections and segments to produce an "art" fit to consume like the other fragmented aspects of life under such conditions of being, where everything is done for something other than itself, rather than living life artfully itself.

Consequently, in the "neo-functionalist" perspective, beauty can not be conceived of as a sequestered quality superimposed upon an ugly social existence as a model city or down town beautification project or kept encased and hoarded in museums, galleries and private collections. Nor can truly beautiful things be manufactured to be consumed by alien spectators, because the way in which they are made and consumed is ugly in itself as it is estranging to human creativity. If peoples' daily lives are not creative then their lives are non-aesthetic, they are ugly in themselves, no matter how much or how often people can consume "art." In contrast, Goodman realized that beauty must be within the fabric of daily existence, part of the very fiber of human being. Art is not a mode

of consumption or even of production rather it is a way of life.'

In a view that is quite reminiscent with that put forth by Peter Kropotkin in his The Conquest of Bread,¹¹⁴ Goodman argued from his "neo-functionalism" perspective that an aesthetic community would no longer relegate art to museums, since art is too vital to life to be segregated from the web of daily life. In community, art would be dispersed through daily life making the social setting a masterpiece itself, the physical background for a free and creative people, who could "act and realize themselves" in field, factory and workshop or wherever they may be with both brainwork and handwork as they desired. Art would become both a place to be and a way of living one's life itself. Thus in Communitas Goodman conjectures that in community,

Suppose again, says our neo-functionalism friend, that a number of mighty masterpieces of painting and statuary were decentralized from the big museum and placed, one in this neighborhood church (as in Rome one encounters astounded, Moses), and one on this fountain in a local square, wherever there is a quiet place to pause. A few of the neighborhoods would come to have a friendly and perhaps somewhat proprietary acquaintance with their masterpiece. Are they not to be trusted so close to the treasure?

One cannot help but think of Florence that has come down to us not as a museum city (like Venice), but as a bustling modern town, yet still a continuous home for those strange marble and bronze monsters of the Renaissance, in the squares. It would be very

¹¹⁴See Peter Kropotkin, The Conquest of Bread, introduction by Alfredo M. Bonanno (London: Elephant Editions, 1985), p. 118.

interesting for a sociologist to study, with his questionnaires, the effect of those things on the Florentines. They have had an effect.

When there is such a work in a neighborhood, a stranger, who from afar has heard of its fame, will come to visit the local square where he would otherwise never have ventured. Then the children notice how carefully and reverently he is looking at the statue they climb on.¹¹⁵

Art in community, in freedom, would facilitate human interaction and verily unfold the meaning of being creative/productive in everyday life. It would make what has been called the "good life" possible for all.

For Goodman, art especially has no meaning beyond the community in which it exists. Naturally, Goodman would not condemn works of prior timeless beauty to the dust bin. Rather, as has been shown above, such works would themselves become a living part of the creative community. While a fragmented society with art set apart, estranged from daily life, does not necessarily guarantee bad art. It does not bring out the artful excellence of people, nor does it foster an artful world. As discussed earlier, Goodman believed that art in its full meaning is not a narrow craft or the result of estranged "supra-human" genius waiting to be discovered in rare objects by a "sensitive" few, rather it is an universal aspect of community life, part of a truly human life, normal for humans. One can

¹¹⁵Paul Goodman and Percival Goodman, Communitas, revised edition, p. 178.

Deletions, additions, and different wording of this material appears on pp. 100-101 of the 1947 edition.

see this phenomenon of universal creativity,--even with the estranged divisions of slavery, ageism, class cleavage, town pitted against country, and city-state chauvinism due to domination and exploitation of others to escape the realm of necessity,--partly realized in Athens of the fifth century B.C. or in the guild life of the Free Medieval Commune. In these estranged societies partially realized universal creativity spread, even to the commonplace objects and matters of life, because the aesthetic dimension of life was more generalized and anchored in daily life itself.

In an analysis congruent with Goodman's own "neo-functional" view of human being, Herbert Read concluded in his essay, "To Hell With Culture," that one must judge a culture and a society as worthy of humans in terms of the everyday, in terms of the normal.

A culture of pots and pans! some may cry contemptuously. I do not despise a culture of pots and pans, because . . . the best civilizations of the past can be judged by their pots and pans. But I am asserting, as a principle of social economy, is that until a society can produce beautiful pots and pans as naturally as it grows potatoes,¹¹⁶ it will be incapable of those higher forms of art which in the past have taken the form of temples and cathedrals, epics and dramas.¹¹⁷

Along with Herbert Read, Goodman saw art not as something

¹¹⁶A society estranged from nature can not even grow potatoes without plundering and destroying the character of the soil. See Murray Bookchin, Our Synthetic Environment, revised edition (New York: Harper Colophon Books, 1974); and Edward Hyams, Soil and Civilization (New York: Harper Colophon Books, 1976).

¹¹⁷Herbert Read, "To Hell With Culture," To Hell With Culture, p. 30.

removed from possible normal human existence and distant from daily life; rather it had to be grounded in the everyday, rooted in what is all too readily considered the mundane and thereby assumed antithetical to the ethereal loftiness of art or for the greatness of "culture." When creation comes to be the matrix of daily human being itself as in the of life of the Acropolis, in the cathedrals and guild halls gathered around the squares of the Medieval Commune, art commences to become a more integral aspect of life itself; and in union both art and life would become more meaningful to all humans. This unity of art and daily life would exist also in Goodman's non-estranged community of Occasional art,--the "neo-functional" society.

The contrast between the partially realized universal aesthetic of past epochs, always resting to a degree on the toil and degradation of the others, with a rigid and exclusionary division of labor, and our own time for Goodman was the fact that community is now realizable. The material pitfalls that had negated the realization of non-estranged social being in past epochs, even under the best conditions, were no longer blocking the realization of a truly aesthetic life for all. He showed quite vividly with his brother Percival in Communitas that different material and, hence, different social possibilities were possible right now for humanity. Goodman realized that the social question, the real social question, is not if but how community and

creative life could be attained as there now exists,
 ". . . a technology of free choice, that allows for the
 most widely various community-arrangements and ways of
 life."¹¹⁸

It does not follow for Goodman that with the realization of generalized creativity in the non-estranged sociation of community life that art as a craft would wither away as Karl Marx and Frederick Engels argue in the German Ideology. In 1846 Marx and Engels believed that, "In a communist society there are no painters but at most people who engage in painting among other activities."¹¹⁹ In contrast, Goodman believed that art in community would be given a place amongst the other creative crafts of a life of generalized creativity. From Goodman's perspective, art as a specific way of being in the world, a specific human sensibility, would no more disappear in the non-estranged reality of community than the doctor, farmer, physicist, metaphysicist or other facet of non-estranged creative excellence that demanded the dedication of one's life to truly mastering in all its creativity in an artful manner.¹²⁰

Goodman also believed that there would still be works

¹¹⁸Paul Goodman and Percival Goodman, Communitas, revised edition, p. 11.

¹¹⁹Karl Marx and Frederick Engels, The German Ideology, edited and introduced by C. J. Arthur (New York: International Publishers, 1970), p. 109.

¹²⁰As can be seen in "Scheme II" of the three

of genius even among a creative people living in a community of universal creativity as we are a diverse species. Goodman would have agreed with Herbert Read that in a non-estranged creative society, people,

. . . are not too conscious of their "culture:" they create works of art automatically, instinctively [as everything is artistic]. At the same time there were certain "glittering pinnacles" which pierce through the routine of daily activity, to achieve a timeless universality.¹²¹

Ultimately for Goodman, it was not a sporadic random work of timeless genius, of "culture," of "high culture," that appears in spite of everything that insures art or was it a criterion on which to base art or to create a decent human social existence. Rather, only the existence of community, the natural society of the generalized aesthetic, would insure that the creation would occur naturally,-- that is, Occasionally.

As an artist and as a human Goodman realized that it was one of his duties to his craft to foster not only

paradigms in Communitas, Goodman's own ideal, the division of work becomes a diversity of creation and it is not a rigid exclusionary process that would exclude one from other forms of creativity. In community there would still be architects, farmers, etc. as people found their creative outlet and life meaning in these diverse ways of being in the world; but this would not exclude one from a switch or dabbling in other forms of creativity. A good literary picturing of life with such a division as creative diversity, rather than as the fragmentation of life and labor into rigid exclusionary categories can be seen in William Morris' News From Nowhere.

¹²¹Herbert Read, "The Collective Patron," To Hell With Culture, p. 93.

the excellence of his art, but also to cultivate the conditions that made his art and his creative life truly possible. Therefore, Goodman could accept Murray Bookchin's description of the truly poetic artist as now standing,

. . . on the ramparts--not only as a dreamer, but also as a fighter. Stalking through the dream, permeating the surreal experience, stirring the imagination to entirely new evocative heights are the liberatory possibilities of the objective world.¹²²

Goodman believed that the full likelihood of art flowering rests only in the social and political possibility of community. As shall be seen, Goodman's theme as an artist was always the present possibility of sociation and creation in daily life and the realization of community. He felt that art is one of the best means for humans and his means of annulling the reality of estrangement. For Goodman only a dis-alienating and dis-alienated art insures the creative reality that made creation truly possible and human life useful and meaningful in its fullest sense.

The Duty of an Artist

While Goodman considered himself to be primarily a poet, he also called himself a "man of letters." As Taylor Stoehr notes in his "Introduction" to Creator Spirit Come!, his edited collection of Goodman's literary writings,

Goodman used to call himself a "man of letters," by which he meant that he was a public thinker, whose subject was Man and whose medium was language. He was primarily an artist, but he was that kind of

¹²²Murray Bookchin, "Desire and Need," Post-Scarcity Anarchism, p. 286.

artist, he insisted, who could not create unless he was doing "his citizenly duty," whatever that seemed to be at any given moment.¹²³

Goodman's social criticism sprang from his artistic self-conception of being a "man of letters," and it can best be considered as actually aesthetic criticism. He refused to accept the anti-creative "organized system." Goodman never ignored the human aesthetic character or used his talent to fit or condemn people to existence in the estranging social setting.

As a "man of letters," he applied his artistic sensibility, the "neo-functional" world view, as the touchstone of his critique of what is and to envision what should and could be worthy of humans as the creative beings they are by nature. He did this to destroy the estrangement he saw laying waste to humanness. As he himself stated in his "Preface" to Utopian Essays and Practical Proposals,

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. . . . We are often forced, for analytic purposes, to study a problem under various departments--since everybody can't discuss everything at once, but woe if one of

¹²³Taylor Stoehr, "Introduction," to Creator Spirit Come!: The Literary Essays of Paul Goodman, p. xi.

For especially apt descriptions by Goodman of himself as a "man of letters" see his New Reformation, p. 202; and his Little Prayers & Finite Experience, p. 43.

them plans for people in the various departments!
 One will never create community and will destroy
 such community as exists.¹²⁴

Rather than accept the parcelling out of human creative nature, Goodman's artistic sensibility was for humans as non-estranged creative beings. He was not interested in isolating people from their intrinsically motivated creativity to fit any abstracting schema of social explanation or organization for any reason.

Goodman, the artist, desired to see a cessation of the division of life into estranging activities, he thus considered it his artistic as well as his human duty to deal with people as whole creative beings with lives based on self-regulating and self-active nature. Hence, both his literary and social criticism have one unified theme, the non-estranged creative reality of humans living life in community; so that the human sensibility can flourish in daily life and people can actually live naturally according to their creative nature. Because of his acceptance of his duty as an artist to end alienated life, he viewed it as essential to his calling as a "man of letters" to be actively engaged in fostering the growth and understanding of the conditions necessary for creativity and community. He believed it was his duty as an artist to nurture the aesthetic in contemporary life. Goodman

¹²⁴Paul Goodman, "Preface," Utopian Essays and Practical Proposals, p. xiii.

never shrugged from his duty as an artist to struggle for a world where art is no longer estranged from daily life. As we have already seen, Goodman's unflinching loyalty to the ideals of his literary calling literally cost him his career.¹²⁵ All his actions as an artist were grounded on fostering the dis-alienation needed for a life of nature to actually exist. In his own words, his artistic work and social criticism aimed at keeping us ". . . in touch with basic animal hunger [our basic creative nature], so we are not overly impressed by progress and the Gross National Product, nor credentials and status"¹²⁶ and other such alien non-creative "necessities" upon which the present unnatural existence depends on to continue.

Goodman opposed the attitude of those who choose detachment from their duty to creatively act to end their estrangement as being in actuality anti-aesthetic. Goodman believed it is not enough to carp, criticize, ask pointed questions about the conditions of human life or to bemoan the sorry fate of art, rather one must act to be fully creative, one has to be an authentic practitioner of one's artistic calling, or else one must in reality stifle and limit one's art. He wrote of such individuals,

They do not seem to suffer from the despair that nothing can be done, since they speak up and urge

¹²⁵ See, CHAPTER I, "THOSE . . . SACRIFICE THEMSELVES TO FREE WORKS".

¹²⁶ Paul Goodman, New Reformation, p. 194.

us to do this or that. But they themselves seem to have lost initiative, the ability of moving themselves, which Aristotle singled out as a chief property of living animals.¹²⁷

Instead of being neutral, estranged from life and losing his nature, Goodman devoted himself to practicing his art and to living his own humanness. This was his duty, his vocation as an artist and he could not shrink from it, even if he often bemoaned the consequences of this dedication.¹²⁸ He admitted this fact to himself, when he said, "I am political because of an idiotic concept of myself as a man of letters."¹²⁹ It was not always easy for him, but he actively tried to create community meaningful to his artistic needs and the creative potential of all people. To this task his life and all his drama, literature, poetry and social criticism were devoted. He would live his life and write to show the validity and reality of creativity and non-estranged being of a life based on human nature.¹³⁰ Goodman's writings are basically concerned with depicting the non-alienated root of life in everyday existence. As one looks through Goodman's

¹²⁷Paul Goodman, "The Ineffectuality of Some Intelligent People," Drawing the Line (New York: Random House, 1962), p. 98.

¹²⁸See especially, Goodman's New Reformation (New York: Random House, 1970).

¹²⁹Paul Goodman, New Reformation, p. 202.

¹³⁰For a look at Goodman's poetry in this light see Alicia Ostriker, "Paul Goodman," Partisan Review 43 (1976): 286-295.

works, it is easy to see that they are in actuality an ode to the reality of non-estranged life,--an ode to the nature of humans.

This showing of the reality of non-estrangement would be the main thrust of Goodman's art and the impetus for his social criticism until the time came when he could perform his calling differently. With the end of estrangement, Goodman believed he would be freed from the restraint that estrangement placed on his art. He would be free of a reality that forced him to deal with the consequences and results of estranged life as the subject of his art. With rise of free creation, Goodman would be free to turn to the celebration of creative life in community in Occasional poetry, the form of art verily imbedded in daily life as a part of the very meaning of life. He knew that this art form, which he considered to be the highest, but he all too rarely used in his own career as an artist, would become more and more normal as the reality of estrangement became less and less real.

Accordingly, Goodman's aesthetic philosophy of creation led him to do his writing and to live his life with the hope of urging people to base their lives upon their own natural creative inclinations and desires. He did this to inspire people to strive daily to be creative. To Goodman, his duty as an artist would be ultimately accomplished by the fruition of community ripening into

a communitas communitatum, a community of communities, --an ever expanding arena of creative fellowship--where people could naturally act themselves and live creative/productive lives, rather than continue to endure the social, psychic and physical consequences of unnatural alienated life.

The Nature of Critical Art and the Function
of an Artist in the Creation
of Community

Goodman saw the duty of the artist to end estrangement, to create the conditions for one's art and to insure that creative nature itself flourishes, but how in fact did Goodman perceive the function of the artist in the creation of community? The nature of critical art for Goodman, as he conceived it, is to liberate the repressed or undeveloped creative potential, the common aesthetic nature, that exists in all humans as humans; and thereby help to heal the social, psychic and physical wounds created by estranged life. He believed that critical art should engender the new conditions and sensibility necessary for the aesthetic to flower in everyone's life. This is the function of art dedicated to nature, to the creative root of life, and he found this the spirit of human emancipation, sorely lacking in most of the art of his time. In his article, "Notes on the Underworld," originally published

in The Nation in March 1961, he stated,

Now the bother with much underground writing at the present is that it is a fetishism of the underground --it does not eradicate the boundary [of estrangement]. Base or noble properties are assigned to addicts and addiction, or to breathless violence, or to queer society. This no different from socialist realism or the religion of Catholic writers. But no behavior or ideology is in fact such a big deal; for only human beings exists. The literary problem is not to present the scene but to show the man destroyed, fulfilled, or chastened in the scene. Also, unless this is done, we do not even get the scene only its props, for there is no exploration of the causes and ideals.¹³¹

By not developing a socially critical aesthetic and having a vision of community life, one not only sacrificed the creative and social feelings of all humans in art, but limited art itself to the limits of estranged life. He realized to portray only the estranged depravity of the present as cool or as so-called Socialist Realism does by labelling the alienated "scene" as either capitalist imperialist hell or socialist paradise respectively is to insure and justify by the omission of human creativity and the consociation of community, the estranged reality that presently confronts human being and denudes art, as much as the social system based on estrangement insures it. Art is chained to the vision and possibilities of present creatively stunted social existence as the horror

¹³¹Paul Goodman, "Underground Writing: 1960," Utopian Essays and Practical Proposals, p. 232.

Also contained in Creator Spirit Come! with the same title and as it was published in Utopian Essays and Practical Proposals, pp. 169-179.

of estrangement is depicted as valid and real, because the "scene" is taken as fact, rather than aiding in the eradication of such "fact".

In Goodman's view, avant-garde art must be concerned, as he said, with the resurrection of the human "destroyed." It must be dedicated to the creation of community, it must "act and realize" itself. As art speaks of creation, it must view itself as a sensibility and culture that draws everyone toward the shared meaning of human life by making people aware of the possibility of creative life in themselves and in the human reality of community; or art will not be concerned with creation in its real sense as art does not create the conditions necessary for its own full existence. Goodman's The Empire City, a novel of the liberation of human nature and the creation of community in face of an estranging reality, his novel, Making Do, a tale of attempted community in the society of alienation, his novel, Parents Day, which deals with the community that developed around a progressive school and his short story, "A Ceremonial," written in 1937 and published in 1940, a tale of life in a dis-alienated future; are all especially good examples of how he attempted to depict the non-estranged beauty of community in his own work for all to see. In these works, he eradicated the boundary that cleaved humans from their creative nature and made it possible for all to see not only humans destroyed through

estrangement, but to see similar creatures with their nature liberated. Community art, "neo-functional" art, would then enrapture and entice people with its vision of a real and possible good life of creativity, a life freed of inhuman alienation, where life could in fact become both beautiful and useful in itself,--natural as Goodman thought it necessary to be.

Therefore, he believed, that the function of a critical artist in estranged society is not only to create beauty as best they could in their own works; but to nurture the growth of community, to make their art truly possible in its fullest. To him, this is accomplished by helping to create the favorable intellectual and sensual images and bonds of community life that insured art, that justified free creation as an integral and normal fact of life itself. This art includes the physical structures, occasions and consciousness that would show that non-estranged community life is not only possible, but should be conceived of as a human necessity for human survival as humans.¹³² With the aid of such art people could discover the non-estranged social reality of life and realize that they themselves are creative beings and learn that they too could create and live their own beautiful and useful lives. The Gordian knot of estrangement that binds human creativity in the

¹³²It is easy to see that Goodman wrote social criticism as the logical extension of his art.

world of alienation would unravel before the reality of community.

In his article, "Advance-guard Writing in America: 1900-1950," which appeared originally in the Summer 1951 issue of the Kenyon Review, and was written while he taught "Shakespeare and Creative Writing" at Black Mountain College during the Summer of 1950, drawing on his experience as an artist in an intentional community,¹³³ Goodman believed that for critical artists,

. . . the essential aim of our advance-guard¹³⁴ must be physical re-establishment of community. This is to solve the crisis of alienation in the simple

¹³³See Taylor Stoehr's note on this piece in Paul Goodman, Creator Spirit Come!: The Literary Essays of Paul Goodman, p. 164. For Goodman at Black Mountain College see Martin Duberman, Black Mountain: An Exploration in Community (New York: E. P. Dutton, Inc., 1972), pp. 329-333.

¹³⁴Goodman's use of "advance-guard" here has no hierarchical and elitist connotations. As Murray Bookchin shows, the anarchist use of the terms vanguard, avant-garde and advance-guard is quite different than is conceived in Leninist, authoritarian state socialist, thought and practice. The term vanguard,

". . . was widely used in the traditional anarchist movement. Some anarchist publications even adopted it as a name. [There was an American English language communist anarchist paper with the title Vanguard that was published from 1932-1939.] There can be no doubt that an anarchist obero consciente [conscious worker] regarded himself as an 'advanced' person and part of a small avant-garde in society. In its most innocuous sense, the use of the term meant such a person merely enjoyed a more advanced consciousness than a majority of less developed workers and peasants, a distinction that had to be overcome by education." (Murray Bookchin, "Reflections on Anarchism," Our Generation 10 (Winter-Spring 1974), p. 35). Advance-guard, avant-garde and vanguard have mostly fallen out of the anarchist lexicon because of the widespread

way. If the persons are estranged from one another, from themselves, and from their artist, he takes the initiative precisely by putting his arms around them and drawing them together. In literary terms this means: to write for them about them personally, and so break the roles and format they are huddled in. It makes no difference what the genre is, whether the style is subtle or obscure, for anyone will pay concentrated attention to a work in which he in his own name is a character. Yet such personal writing can occur only in a small community of acquaintances, where everyone knows everybody and understands what is at stake; in our estranged society it is just this intimate community that is lacking. Of course it is lacking! Then give up the ambitious notion of public artists. The advance-guard action is to create such community, starting where one happens to be. The community comes to exist by having its culture; the artist makes this culture.¹³⁵

Unlike the alienated and alienating "public artists" of the estranging pseudo-culture, Goodman wanted dis-alienating artists to shun involvement in producing the arty stuff of alienation. According to Goodman, the dis-alienating artist could and must move as an artist to nurture the geist of an ever more universal creativity amongst the members of the nascent community to ensure a culture of art, so that, one's creation can become living public art

acceptance of the Leninist meaning for these words. These expressions now readily conjure up a vision of an elite armed with a positivistically conceived body of "scientific law" called "scientific socialism." The holders of this "scientific truth" believe that they, the enlightened ones, are needed to lead the "working class" because if left un-guided workers can only develop "trade union," that is, "petit-bourgeois" consciousness on their own. (See V. I. Lenin's "Left-Wing" Communism: An Infantile Disorder).

¹³⁵Paul Goodman, "Advance-guard Writing in America: 1900-1950," Utopian Essays and Practical Proposals, p. 211.

in the everyday life of the community and not be merely a collectible/disposable consumer gewgaw show-thing. Drawing from his own experience, Goodman believed that the artist needs the support of the community in order to create, and the community needs the artist for its needs art to continue to be free and beautiful.

Goodman realized that there had been many attempts at inaugurating community through political and social means within the order of alienation, but these attempts failed and even the apparent successes faltered as with the authoritarian state socialist Union of Soviet Socialist Republics during his own life time. These undertakings had not conceived of art, the basic human creative essence, as the integral facticity of a free life. As an artist, he felt that in face of the overwhelming reality of estrangement that art precisely proves invaluable in smashing the actuality of alienating existence; it does so by evoking a world of creative possibility for everyone, where people could "act and realize themselves" in their own artful ways. As he stated in the same piece,

We know that for various moral and political reasons such movements toward community had occurred widely, sporadically, since the war [World War II]. But no such community can flourish on moral, economic, or political grounds alone, for--whatever its personal satisfactions--its humane integration cannot compete with the great society, however empty it is. As a friend to all such places, I would urge them to attach to themselves their artists and give them free rein, even at the risk of the disruptive influence of these artists.

As soon as the intimate community does exist--whether geographically or not is not

essential--and the artist writes about it, the advance-guard at once becomes the genre of the highest integrated art, namely Occasional poetry, the poetry celebrating weddings, commencements and local heroes. "Occasional poetry," said Goethe, "is the highest kind"--for it gives real and detailed subject matter, it is closest in effect on the audience, and poses the enormous problem of being plausible to the actuality and yet creatively imagining something unlooked-for.¹³⁶

By striving for the concretization of the Occasional form, the concretization of nature in daily life, art even in the face of estranged social conditions and social relations could begin to transcend the alienated limits of estranged life. As art made "plausible" in the "actuality" what has only been imagined in utopian dreams or as a "post-historic" possibility, that is, a life of useful and meaningful creativity and community for all.

In such an enclave of community the artist would have a responsibility to "act and realize" themselves in their art to engender a vital art meaningful to all as creative humans. Failure to do so would mean the collapse of one's "meaningful and feelingful" world of creation and consociation, for as community died one had to return to the fragmented social existence of life and creation in the non-community. He went on to relate in "Advance-guard Writing in America: 1900-1950," that,

Obviously, if the artist, responsible to his art, commits himself to his bold insight and genuine feeling, and brings it home inevitably to the audience

¹³⁶Ibid., pp. 211-212.

by writing ad hominem, the Occasional poetry that he creates is not likely to flatter or comfort. Rather it will always have the following ambiguous effect: on the one hand it is clearly an act of love, embarrassing in its directness, for to give one's creative attention to anyone is a gesture of love; on the other hand given the estrangement of the aliens from one another, it will always seem, and be, an act of hostility, an invasion of privacy, a forcing of unwanted attention. To the extent, then, that this advance-guard does not succeed in welding a community secure enough to bear criticism and anxiety--and how can a single-handed poet accomplish much?--the sanction against it is absolute and terrible: exclusion from the circle of frightened acquaintances.¹³⁷

With the success of the Occasional form not only is the artist not at a loss, the community is strengthened as it receives a will and purpose deriving from an immediate vision of creative possibility as the essence of the life of everyone. In face of overwhelming and apparently

¹³⁷Ibid., p. 212.

He discussed his own function and hope as an artist in community in an unpublished essay, written on the occasion of his fortieth birthday, a year after his expulsion from the Black Mountain intentional community and college in North Carolina in 1950 for his homosexual activities.

"During brief periods I have lived in small face-to-face communities with like-minded people, not merely intimates for we were also the constituted authorities. There was no opposition between what the others authorized and what I would authorize --for even if we disagreed, we disagreed as intimates, then it seemed to me that I could write something that we wanted; it would be something that, in a small community, would make an immediate difference to our feeling and practice (and my own feeling and practice). This roused in me great hope of doing a major work. But in fact I have soon been exiled from those communities." (Paul Goodman, "On Being a Writer: An Essay for My Fortieth Birthday," Nature Heals: The Psychological Essays of Paul Goodman, edited and introduced Taylor Stoehr (New York: Free Life Editions, 1977), p. 215).

insurmountable estrangement, Goodman saw that the goal of dis-alienating art is to always continue engendering a world based on creative human social relationship.

Goodman's dis-alienating artist therefore helps to hold the community together by giving it an image of itself that is worthy of its human dignity. When the concrete creative reality of everyday life and every member of the community is celebrated as the subject of art, the community attains its own geist,--its creative way of being in the world. This natural bonding of creativity is in stark contrast with the pseudo-sociation of the society of consumerism and spectating with its aggregation of alienated humans into an unnatural order.

As Goodman saw it, the community can hope to meet the outside estranged order on its material terms, but this to him is not the chief problematic that humans would face in community, or did he believe that a surfeit of goods could insure the community's existence as a community. To him, to have community, a new mode of social relation rather than a new mode of production is called forth as a natural necessity for the realization free life. A life of art, of creation, proves to be a necessity in this mode of social relation rather than just as a consumer commodity or something to onlook during consumer "leisure" time. Life with its new found creativity is enhanced and actualized through art without the demand for "things" to prove that one's life and what one does is worthwhile

after all. Community art and the life of creation makes people aware of their own unique creativity as humans, since their own lives are seen as worthy to be the subject matter of art, and should thus be all the more artful and creative in themselves.

In a letter dated October 1958, which he wrote to the American libertarian pacifist publication, Liberation, Goodman remarked that,

. . . . a community is impinged on by the outside, economically, more importantly, culturally: the cultural attractions of the world make the community seem limited, especially to its growing young who have not tasted the dregs. This impingement is not by choice or plan, it is just a fact, and it is a fortunate fact. For once a community has established itself, it is this "outside" that provides the real problems that the group must cope with. It must raise its standard of life to compete (though not necessarily its standard of living); it must find deeper meaning in itself, and in service to the "outside," to make it worthwhile to continue. Just think of it: if a free community, uncoerced by force or superstitious fear and repression, can in fact maintain itself as worthwhile against the general culture, do you think it will not have unearthed treasures, that it not have invented a style?¹³⁸

Community art through its espousal of creation and sociation in the everyday would pierce the estranging pall that envelopes life, and under its continual and growing impact the unnatural would more and more commence to naturally

¹³⁸Paul Goodman, [Letter to the editors of Liberation], entitled "Community," in The Society I Live In Is Mine (New York: Horizon Press, 1962), p. 127.

The "Letter" was dated October 22, 1958 and was first published in Liberation (November 1958). It was written by Goodman as a reply to A. J. Muste's view of intentional community that appeared in an earlier issue of Liberation.

wither away. With a vision and awareness of its own style of being as art, the dis-alienating community would have creative life visible to it, not only as a possibility, but as the practical actuality for daily life that mere commodities and the spectacles of estrangement could not undermine.

As Goodman strove to do in his own work, community art, critical art, would make people aware of the actual good of the essential reality and need for sociation and creative life for all persons. To Goodman, the more art is conscious of its social roots and its necessity for an environment that fosters the creative excellence and freedom of each person, the more real and concrete creation becomes in daily life. The further aware each person and society in general becomes of the necessity of embodying creativity, the beautiful, as a truly human reality in the essential essence of everyday life, the more art becomes normally sensibly natural to life.

Anarchism and Art

Goodman's "community . . . has to have its own poetry,"¹³⁹ that is, its own geist, its different way of being in the world, if creativity is not only to be sustained, but actually to grow in contrast to the life denuding reality of estrangement. Goodman realized that for community to be truly real it has to indeed be concrete,

¹³⁹Paul Goodman, New Reformation, p. 103.

a culture and not just a sentiment, a way of life for all. Therefore, Goodman knew that community must also have its own unique structure and form of sociation for life because art by itself is simply not enough to ensure community or even art. To him, community entails more than mere ordering, the meeting of necessity, it has to have an aesthetic dimension. If community is to be a concrete human reality, a truly natural society, regardless of the nobility of the intentions behind it, it has to realize human creative nature or it would develop into an unnatural society. When the human aesthetic nature is ignored, even in a society dedicated to dis-alienation, Goodman realized that there could be talk about a future world peopled with not yet possible non-estranged humans, but it could never lead to an existing present world of free creation. Such a psuedo-community may not lack a virtuous vision of post history after the dictatorship of necessity; but in its very essence it preempts the possibility of non-estrangement, precisely because its concrete meaning for human creativity is not anchored in the actual structure of daily life or in the nature of human being. Present emancipation would thus be lost to daily life for a bright and happy never present future of non-estrangement. All the old crap of estranging life would continue un-resolved as the heart of human estrangement, the social relationships between people and the place in which they live daily

remains untouched.

In contrast Goodman held that ". . . every use of men is also a moral plan; if seems not to be, that itself is morally problematic."¹⁴⁰ Art, as the social order, has to encompass a moral, his neo-functional concern, in daily existence, if humans are to be truly free and creative beings. Thus, a moral philosophy of daily life is demanded in order to have a community with a creative world view that is conducive to and congruent with the concretization of an artful life and an artful social environment. A moral philosophy consistent with Goodman's "neo-functional" perspective and his desired community of Occasional art, where people can "act and realize themselves" here and now, would necessarily have to embody a critique of the estranged reality that accepts itself as physical fact rather than as socially created fact. It would also have to include a reconstructive element which would make possible the immediate grounding of an "integrated social aesthetic" and the creation of a social structure, a material basis for life, that is truly congruent with creative human emancipatory social existence. This moral philosophy, this critique of estrangement and reconstructive element most appropriate to the creation of community and supportive of art as the backdrop for the development of a dis-alienated life and social structure in Goodman's

¹⁴⁰Paul Goodman and Percival Goodman, Communitas, revised edition, p. 57.

assessment is anarchism.¹⁴¹

Goodman, the artist, turned to anarchist thought as a means of developing a moral critique of estrangement and to engender the political means of insuring the centrality of the necessity of art in a tangible fashion in the act of immediate social reconstruction. He used anarchist social thought as a double-edged sword to develop a critique of what exists and to picture what should exist. For him, the anarchist ideal of a self-activating community of creators with their own sensibilities and a social setting where creativity is fostered in all its diverse forms, where the fragmented non-creative life of alienation is justly at an end,--is always essential for the flowering of art. Thus, ultimately for Goodman, anarchism is art and art is anarchism.

Goodman's aesthetic concern for the beauty of

¹⁴¹Some of Goodman's writings that deal primarily with anarchism are: "The May Pamphlet," in Art and Social Nature, see footnote 29; Communitas, both the 1947 and 1960 revised edition; "Reflections on the Anarchist Principle," Anarchy 6 (April 1966): 115-116 and in Drawing the Line: The Political Essays of Paul Goodman, pp. 176-177; "The Black Flag of Anarchism," The New York Times Magazine (14 July 1968): 10-11+; "Anarchism and Revolution," in The Great Ideas Today: 1970, edited by Robert M. Hutchins & Mortimer J. Adler (Chicago: Encyclopedia Britannica, 1970), pp. 44-65 and in Drawing the Line: The Political Essays of Paul Goodman, pp. 215-232; and his Little Prayers & Finite Experience (New York: Harper & Row, 1972).

An interesting consideration of Goodman's anarchism can be found in Taylor Stoehr's "Introduction" to Drawing the Line: The Political Essays of Paul Goodman, pp. ix-xxxii.

dis-alienated life based on human creative nature, the capability to "act and realize" oneself, demands not only an anarchist aesthetic; but also the beautiful anarchist community, a non-estranged life consisting of a social order of institutions scaled to human need and the possibility of face-to-face life in shared creative consociation. He believed that such an anarchist society should be and could be created at once by people themselves. Community has to be built here and now, simply because to Goodman, human creativity is always too precious to be wasted in waiting for an apocalyptic transcendence of estrangement. The beauty of non-estranged life, life as art, has to always be nurtured in daily life itself. To Goodman the real emancipatory essence of art lies in its ability to help cultivate the possibility of beauty, of human creativity, as an actuality in the everyday present. The beauty of anarchism to him is that it concretizes the beauty of human creativity in the process of change and in social organization itself. He believed that the potential of community always exists in the creative essence of humanity and in human social relations,--in human nature itself.

Accordingly, non-estranged life is not a post historic stage waiting to be released by some new mode of production or advanced technique, but must be actualized in the daily life of each person in the act of dis-alienating one's

life itself.¹⁴² The actualization of human nature,--free creation and sociation,--consists in the refusal to accept the anti-human indignity of alienated life for any length of time or reason. Community, the anarchist society, for Goodman is not a matter of production by machines where humans wait for the material conditions that underpin their estrangement to wither away, rather it is a way of social relations. To him, humans answer the reality of estrangement when creative social relations come to be and even permeate the material basis of life with a demand for creativity in daily life itself. Therefore, the immediate act of emancipating one's own life abrogates estrangement now. Anarchist direct action also makes community a constant necessity for one's own life, for one's own freedom itself; because it nurtures a way of being that enables humans to more and more "act and realize themselves" continuously,--so you can go fishing, start a machine shop, create and perform Occasional poetry, et cetera.

The anarchist way of being, a free and creative life, as Goodman knew it, is never contingent on greater capitalist development, or due to rational socialist material development that is supposedly needed to accomplish what a faltering and non-rationalized capitalism could not do, that is, create the things of life. Instead, the

¹⁴²See Paul Goodman, "The May Pamphlet."

libertarian sensibility is based on the act of creating and concretizing a free life. As he declared in "The May Pamphlet,"

Then, as opposed to the radical program that already presuppose the great state and corporate structure, and the present social institutions in the perfected form . . . , we must--in small groups--draw the line and at once begin action directly satisfactory to our deep nature. (a) It is essential that our program can, with courage and mutual encouragement and mutual aid, be put into effect by our own effort, to a degree at once and progressively more and more, without recourse to distant party or union decisions. (b) The groups must be small, because mutual aid is our common human nature mainly with respect to those with whom we deal face to face. (c) Our action must be aimed not, as utopians, at a future establishment; but (as millenarians, so to speak) at fraternal arrangements today, progressively incorporating more and more of the social functions into our free society.¹⁴³

Goodman's anarchism is topan, a reconstruction of human social relation in the here and now; a creation of anarchist community through direct action and "mutual aid" in the concrete present, in order to transcend the condition of immense material development without human emancipation. He believed that one must strive daily step by step to put anarchism into practice in daily life, and thereby create little by little the self-active and self-regulating

¹⁴³Paul Goodman, "Revolution, Sociolatriy and War," in "The May Pamphlet," Art and Social Nature, p. 33.

Also in Drawing the Line: The Political Essays of Paul Goodman, p. 31; and in "The May Pamphlet" [revised], Drawing the Line (New York: Random House, 1962), p. 35.

Goodman later used the term utopian in the sense that he applied millenarian here. See Paul Goodman, Utopian Essays and Practical Proposals (New York: Random House, 1962).

anarchist community, so people can "act and realize themselves."

Consequently, through anarchist direct action,--an artist acting as an artist, a machinist acting as a machinist,--one bases one's actions on dis-alienation in the here and now to create a truly emancipatory life. Hence, both the problems of art and the problems of the lack of community are resolved in the creation of non-estranged reality. As Goodman showed in his essay, "The Chance for Popular Culture," which was published in the June 1949 issue of Poetry, that the solution for alienation is always easier than we are willing to believe.

The natural problems, of themes and language and taste, solve themselves by natural means. If the audience and the artist are brought in contact, concern must follow, and following concern a deepening of communication. To the extent that editors, impresarios, etc., are human beings, they are part of nature; but most often one has to do with them as dummies of public policy and profits.

So we come, finally, to the hackneyed political issue. And frankly, as an unreconstructed anarchist, I still must consider the solution of this issue easy, easy in theory, easy in practice; if we do not apply it for moral reasons, sluggishness, timidity, getting involved in what is not one's business, etc. The way to get rid of dummy intermediaries is by direct action. Concretely, in the present contest of popular art (I am always fertile in little experiments): let actors get themselves a cellar and act and forget about critical notices; let writers scrape together a few dollars and print off a big broadside of newsprint and give it away to all likely comers on 8th Street; forget about Hollywood movies--they don't exist--and how surprising it is to find one can make a movie for a couple of dollars and show it off in a loft. I don't want to lay stress on such expedients; but it is ridiculous to gripe about vast socio-psychological labyrinths when what is lacking

is elementary enterprise and belief.

You see, I myself am waiting for my friends to open up a little night-club where talents that we know galore can enliven us, instead of our frequenting idiotic places that bore us; and where I myself, setting myself exactly to this task, with concern and love (and a little hot hate), can move an audience to the belly and be greeted by such a roar of laughter, hushed attention, a storm of anger, gleaming tears.

"What is this? he speaks of popular culture, mass media, the state of society, and he ends up pleading for a little night-club where he and his friends and their hangers-on can display themselves!" Listen, here is my concern: I want to be happy; I am an artist, I'm bound to it, and I am fighting for happiness in the ways an artist can. If you, audience or artist, take care of yourself, the intermediary somethings will get less take at their box-offices, and we'll have a popular culture.¹⁴⁴

Therefore, for Goodman, the ending of estranged social relations in daily life is paramount for the existence of community. In short, the abrogation of estranged human relation marks the cessation of the alienated unnatural anti-aesthetic world that Goodman spent his life fighting. Instead of fastening his hopes upon a cataclysmic social revolution and assuming that estrangement could be abolished coup de main, branch and root, at some chimerical future date, as an anarchist he tried "to live in a community in a society that has given up on community."¹⁴⁵ All of

¹⁴⁴Paul Goodman, "The Chance for Popular Culture," Poetry 74 (June 1949): 164-165.

Also in Paul Goodman, Creator Spirit Come!, pp. 86-88.

¹⁴⁵Paul Goodman, "Engaged Editing," Appendix VII, People or Personnel, p. 238.

This article deals with Goodman's experience of community while he was part of the Liberation group, which published a libertarian oriented pacifist journal of the same name starting in 1956. This article first appeared

his art is in essence his anarchist means of relating to others in his own dis-alienated fashion. All of his social and political work shows his continual anarchist concern for construction, the nurturing of a beautiful community of communities; a place where all people are "necessary and valued," where the social relations and social structures of daily life are based on the creative root of humanness, and people could "act and realize themselves" in accordance with their own "sensibility."

He was undaunted by the myriad forms of tyranny, coercion, lack of participation and all the other woes that humans face in a unnatural world, where human creativity is polluted and wasted just as the earth itself is polluted and wasted. Community and creativity are possible to Goodman, if people simply attempt to be what they are, creative beings, rather than continue to be the estranged unnatural beings they are not. Thus Goodman, wanted to create community, an artful realm, where the Occasional form of art, the shared spirit of human creativity, could flourish in contrast to the artless order that confronted him and continues to estrange people from one another as humans and from their own creative natural needs. For Paul Goodman, anarchism and art are united as a necessity for the act of human self-realization that

as the "Preface" to a collection of articles from Liberation, edited by Goodman and entitled Seeds of Liberation (New York: George Braziller, 1964).

a natural life of creative social being continuously requires'. In a humanly realizable world, a world congruent with the self-active and self-realizing creative nature of humans, the anarchist world, Goodman's world, there could exist the place he called,--"community,"--where human life truly becomes "the art of life itself."¹⁴⁶

¹⁴⁶Paul Goodman and Percival Goodman, Communitas, revised edition, p. 17.

CHAPTER III

UTOPIAN THINKING AND THE VISION OF THE AESTHETIC COMMUNITY: THE SOCIAL ECOLOGY AND PHYSICAL LAYOUT OF PAUL GOODMAN'S ANARCHIST COMMUNITAS

While Goodman was a topian anarchist concerned with living as an anarchist in the here and now, and with creating little germ cells of freedom that could inspire others to step by step action, so they could create their own freedom, he did have a broader vision of the anarchist community. It is now appropriate to sketch out Goodman's suggestive imagining of the anarchist community of communities, that he thought is possible under present material circumstances.

To Goodman anarchist community is a concrete social setting with its own mode of production as well as its own form of non-estranged relationship. As he noted in the 1960 revised edition of Communitas, it is,

. . . where the producing and the product are a piece and every part of life has value in itself as both means and end; where there is a community tradition of the style that allows for great and refined work, and each man has a chance to enhance the community style and transform it.¹⁴⁷

¹⁴⁷Paul Goodman and Percival Goodman, Communitas, revised editions, p. 220.

This way of life,

. . . depends on the awareness of local distinctiveness, and this is also the condition of political freedom as a group of industries and farm cooperatives rather than as a multitude of abstract votes and consumers with cash.¹⁴⁸

Whereas Goodman was an artist, he was not afraid to be visionary, to speak of the non-estranging future of a community based on an actualized politics, vocation, functional units and a symbiotic social and natural ecology.

If abstract prefabricated planning for the future is reactionary, Goodman realized that to have no idea of the human form of the future one is struggling to make real in the concrete and finite present is to be chained to the most banal and mindless kind of contemporaneity, and to be locked in step with the estranged reality of the "organized system." When one has no reconstructive ideal to hearken to, to cast against the present reality of estranging life, one is left with blankness or with the vacuous luxury of opposing the present without having a real future. Ironically, since one has conceived of nothing but the present that one objects to in such a critique of estrangement, one is left with only the present in one's objection. Contrary to the critique without a present future, Goodman could see possibilities to the

¹⁴⁸Ibid., pp. 170-171.

This same quote appears in a somewhat different form on p. 92 of the 1947 edition.

impossibilities of the unnatural system. Hence, Goodman was not opposed to describing his own thought as utopian, for he saw it as utopian, both critical and reconstructive, both practical and visionary, an anarchist praxis in the here and now and a vision of the anarchist community of communities ready to come and that one continually strives daily to create.

As been shown, as a topian anarchist, Goodman was convinced that it was possible to begin to create a communitas communitatum, a community of communities, in the present and at the same time have an overview of what the moral and physical content of a truly non-estranged human community would entail. He believed that the anarchist community of communities is a place where humans are no longer estranged from the country, divided into hands and brains, or home alien to creative/productive activity. For him, if community is now a material possibility, it is a present possibility, it is a likelihood that must be concretized in human social relations by human themselves, but for this to occur people have to have a vision of the possible as possible.

Without imagination, without an envisioning of freedom, human emancipation remains problematic, as he noted in his essay "On a Writer's Block," which originally appeared in Complex in the Winter issue of 1952.

When the imagination is free, even a constricted world affords scope and opportunity. But conversely,

where the imagination is bound to the actuality, the world is a prison even without bars.¹⁴⁹

He would write twenty years later in his Little Prayers & Finite Experience, the last book he finished before his death that,

Artist visions have their virtues. (Let me speak no evil of the creator spirit.) They are better than carping criticism. They give people a ray of light instead of the gloom of metaphysical necessity.¹⁵⁰

To Goodman, the construction of the future, the renewal of human creative sociation in community depends on people having some idea of what the human future would be like in the present, a beautiful future that people could and would desire to create as worthy of their lives today.

This vision is certainly not a rigid abstract blueprint for Goodman, that a non-estranged life would have to adhere to with messianic rigor, rather it is a possibility for life. He concluded that humans need not wait passively for the machines or theories grounded on "metaphysical necessity" to make ready the way of human creativity and fellowship; or is it reconstructive to listen to carping criticism about the present rotten social order, because this says nothing about humans as they really are in their current social relations. The ways and means of living

¹⁴⁹Paul Goodman, "On a Writer's Block," Utopian Essays and Practical Proposals, pp. 125-126.

¹⁵⁰Paul Goodman, Little Prayers and Finite Experience, p. 42.

freely are muted as people are not given a "ray of light," the hope of community,--a possibility of creative life even for them,--to strive toward daily in their life, little alone a conception of action that directly concretizes freedom in their immediate life. For Goodman what is needed for freedom are humans with an emancipatory subjectivity and acts of freedom.

Consequently, his writings are laced with what he called "practical proposals," little expedients, that he continuously and ingeniously formulated. He believed that they would help light the way toward a community of communities, being in fact a practical poetry of freedom that would dispel the doom of estrangement. He saw this way of thinking as contrary to the blankness of the critique of "metaphysical necessity" which left people with nothing as they could see nothing of freedom. They were left without glimpses of the possible earthly paradise they could create and inhabit. Goodman realized without a vision humans could do nothing constructive as they saw nothing to do.

He concluded that if one could see little bits and pieces, slight glimpses of the anarchist community of communities, that were possible, if one has imagining, one could learn of free life as a concrete, finite and practical reality for your daily life. With such vision, community could be put into practice piecemeal to some

extent by yourself, in your own daily life as a necessity for your very existence. Goodman could not see freedom as the result of some heaven sent post-historic project, where human emancipation awaits its birth, putting human fate in the hands of estranging extrinsic forces results only in humans remaining objects rather than subjects creating their own freedom. With a vision of freedom, a sensibility of freedom, humans could begin to act and live freely now.

Community is possible for Goodman, if one sat down and thought and felt it through and acted as if one lives and desires to live in community. This is why Goodman's work is filled with his practical proposals. He formulated "dumb-bunny" alternatives to estrangement as he sometimes called them, that could be put into direct practice and actualized even under the estranging social conditions that confront humans presently, so that people could begin to live freely. They were dumb-bunny to him precisely because the solutions to estrangement are mundane, the stuff of daily life, rather than the stuff of some extra-human process. As he indicated in his New Reformation,

I think it is first of all to escape being trapped that I improvise dumb-bunny alternatives to the way we do things. I can then show that the reasons men are not free are only political and psychological, not metaphysical. Unlike most other "social critics," I am rather scrupulous about not attacking unless I can think up an alternative or two, to avoid arousing

metaphysical anxiety. Usually, indeed, I do not have critical feelings unless I just imagine something different and begin to improvise with it.¹⁵¹

Again, he commented in Little Prayers & Finite Experience,

I don't (timidly) bestir myself to oppose anything or try to change it unless I have imagined a simpler and more artistic way to do it, neater, making use of the available materials, less senseless, less wasteful.¹⁵²

He saw the solution to estrangement as simpler than we want to believe. To be free as a worker one set up a machine-shop. To be free as an artist one solved one's estrangement as an artist by practicing one's art--by printing up broadsides, by acting in lofts, and forgetting the critical notice or unnotice of the estranged world.

As an artist of community, Goodman was not afraid to think and speak, not just of little faltering steps toward community and of life in the natural group germ cells of the nascent community of communities, as we have already seen; but he could also speak of and envision the forms of paradise full blown, the communitas communitatum, as ". . . there is always emerging novelty that calls for

¹⁵¹Paul Goodman, New Reformation, p. 193.

For some of Goodman's dis-alienating expedients see Paul and Percival Goodman, "Banning Cars from Manhattan," Utopian Essays and Practical Proposals (New York: Random House, 1962), pp. 145-155; Paul Goodman, "Mini-Schools: A Prescription for Reading Problems," The New York Review of Books 9 (4 January 1968): 16-18; and Paul Goodman, "The Chance for Popular Culture," Poetry 74 (June 1949): 157-165.

¹⁵²Paul Goodman, Little Prayers & Finite Experience, p. 72.

imagination and poetry".¹⁵³ Hence, Goodman defended the literary way of being, because it could picture the "emerging novelty" of life with its imagining of things possible. For Goodman there is definitely room for art in the emancipatory struggle to end estrangement beyond mere sloganeering; and he used his art to communicate and concretize the very real present reality of an earthly paradise where people can be normally naturally creative beings.

Let us now look at how Goodman used his literary and poetic sensibility to sketch a community, as he especially drew it in his toplan-utopian Communitas. He drew for all to see the intense possible reality of community. He believed that community is possible with the new material conditions that arose in the epoch of a "technology of free choice,"¹⁵⁴ and therefore, a variety of ways and means of livelihood are definitely now possible.

Goodman realized that in community the negation of human estrangement is the ultimate goal. Therefore, in his New Reformation, he said that,

The right style in planning is to eliminate the intermediary, that which is neither use, nor making use. We ought to cut down commutation, transport, administration, overhead, communication, hanging around waiting. On the other hand, there are very similar

¹⁵³Paul Goodman, Speaking and Language, p. 231.

¹⁵⁴Paul Goodman and Percival Goodman, Communitas, revised edition, p. 11.

functions that we ought to encourage, like travel and trade, brokering, amenity, conversation, and loitering, the things that make up a busy and idle city. . . . The difference seems to be that in logistics, systems, and communications, the soul is on ice till the intermediary activity is over with; in traffic, brokering, and conversation, people are with others and something might turn up. It is the difference between urbanism that imperially imposes its pattern on the city and country and the city planning for city squares and shops and contrasting rural life.¹⁵⁵

The way of life in community would naturally differ immensely from that in the "organized system."

In contrast to the unnatural society, living space in Goodman's community is related to and supportive of the actualization of a free and creative natural life. As Goodman envisions in Communitas, the very physical structure of community would have to differ from that of unnatural society. He noted in Communitas, that,

Of the man-made things, the works of engineering and architecture and town plan are the heaviest and biggest part of what we experience. They lie underneath, they loom around, as the prepared place of our activity. Economically, they have the greatest amount of past labor frozen into them, as streets and highways, houses and bridges, and physical plant. Against this background we do our work and strive toward our ideals, or just live out our habits; yet because it is background, it tends to become taken for granted and to be unnoticed. A child accepts the man-made background itself as the inevitable nature of things; he does not realize that somebody once drew some lines on a piece of paper who might have drawn otherwise. But now, as engineer and architect once drew, people have to walk and live.

The background of the physical plant and the

¹⁵⁵Paul Goodman, New Reformation, p. 199.

foreground of human activity are profoundly and intimately dependent on one other.¹⁵⁶

Where unnatural society is grounded on an ever more sprawling megapolis existing for the domination of nature, with ever increasing social control radiating from life mediating hierarchies; the "physical plant" and "human activity" of Goodman's community is based on human needs and is human scaled.

The physical plant of community is the backdrop for human sociation and creation. He conceived that,

. . . . the new community has closed squares. . . . Such squares are the definition of a city.

Squares are not avenues of motor or pedestrian traffic, but are places where people remain. Place of work and home are close at hand, but in the city square is still what is more interesting--other people.¹⁵⁷

For a graphic representation of a square as would exist in the "New Commune," as community is called in the 1947 edition of Communitas, see "Diagram I" which was drawn by Percival Goodman.¹⁵⁸ The division and social distance

¹⁵⁶ Paul Goodman and Percival Goodman, Communitas, revised edition, p. 3.

¹⁵⁷ Ibid., pp. 162-163.

This material appears in a very different form on page 92 of the 1947 edition of Communitas.

¹⁵⁸ The term "New Commune" was used throughout the 1947 University of Chicago Press edition of Communitas to describe the anarchist community. It was replaced in the 1960 revised edition, Chapter 6 is titled, "A New Community: The Elimination of the Difference between Production and Consumption." The term "COMMUNE" does appear on page 161 in a graphic describing work schedules in the "New Community". Strangely, it does not appear in the

A square in the town: integration of work, love, and knowledge

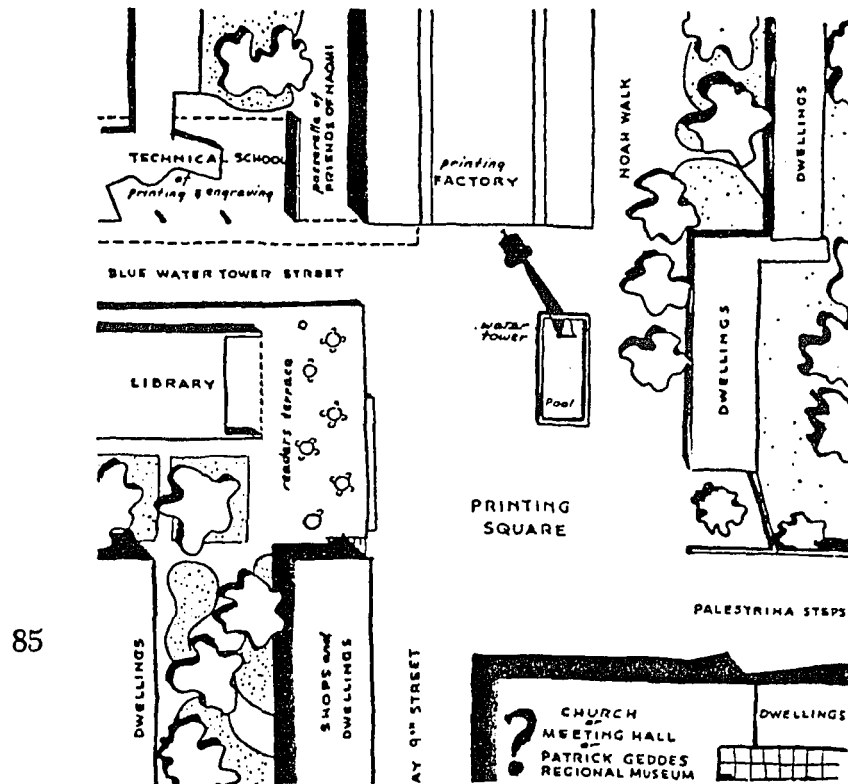


Diagram I. Paul Goodman and Percival Goodman, *Communitas: Means of Livelihood and Ways of Life* (Chicago: University of Chicago Press, 1947), p. 85. In the 1960 revised edition p. 163. The 1990 Columbia University Press edition has the same pagination as the 1960 revised edition.

The graphic representations of community, along with the captions, intermesh so perfectly with the text of the Goodman brothers' *Communitas* that they are part of the very fabric of the work and are thus impossible to separate out or ignore when dealing with Goodman's vision of community. For example, see Diagram II and III. The use of art in *Communitas* immensely aids in helping to sense just what Goodman meant by community. The drawings in *Communitas* were done by Goodman's older brother Percival, who also did the art work for some of Goodman's other works. Percival designed the entire 1947 edition. For this, see the annotation to the 1947 *Communitas* entry in the BIBLIOGRAPHY.

The graphics reproduced here are from the original 1947 University of Chicago Press edition of *Communitas* (22 x 28 cm). The size of the graphics in the 1947 edition were reduced and some eliminated for the 1960 revised edition to suit its "standard paperback dimensions" (18.3 x 10.6 cm). The 1990 Columbia University Press reprint of the 1960 revised edition has graphics somewhat larger due to its format (20.1 x 12.3 cm).

between work and home, work and social activity are

earlier version of the graphic on page 89 of the 1947 edition. The replacement of the term "Commune" with "Community" is similar to what occurred when "The May Pamphlet" was revised and reissued as part of Drawing the Line and published by Random House in 1962. In the revised edition of "The May Pamphlet" the term "libertarian" was replaced with "free spirit". See the annotation to Drawing the Line in the BIBLIOGRAPHY for this phenomenon. Both the revised Communitas and "The May Pamphlet" were reissued for a mass market by Random House following the huge success of Growing Up Absurd in 1960.

While the "Commune" of the "New Commune" of 1947 was obviously a reference to the Paris Commune of 1871, the 1960 audience at which Communitas was aimed may have read the word as having something to do with the "Communism" of the Cold War. Apparently, the words "community" and the arcane Latin Communitas were considered acceptable at the time for a mass audience. Oddly, if Communitas had been published in the late 1960s the term "Commune" would have probably been retained. By the late 1960s, the word "Commune" would have been more readily identified with the intentional community movement of the time by a general audience. Naturally, at the time there was no general conscious connection of the term in American political culture with the Paris Commune of 1871. Ironically, Communitas is still commonly viewed as part of the "commune" literature of 1960s.

The Commune of Paris had been the left's heroic example of socialism in practice until the authoritarian state socialist Marxist-Leninist revolution in Czarist Russia in 1917. Obviously, Goodman and other anarchists continued to hold dear the Paris Commune as forerunner of the anarchist free society crushed at birth; but they did not see it as a precursor of the "Dictatorship of Proletariat" of 1917 as the Marxist-Leninists claim. Goodman was well aware of the brutal Leninist destruction of freedom in the Russian Revolution. He translated in 1948 for the pacifist anarchist journal Resistance an excerpt from Voline's La Revolution Inconnue, an anarchist history of the Russian Revolution by a participant, which was published in 1947 in Paris. See, "A Typical Incident--1917," Resistance 7 (July-August 1948): 9-11. See Voline [V. M. Eikhenbaum] The Unknown Revolution: 1917-1922, translated by Fredy Perlman (Montreal: Black Rose Books, 1975). Communitas was written according to Goodman between 1942 and 1945 during the Second World War. See footnote 59. Goodman knew that the Paris Commune was the result of the Parisian sans-culottes utter disgust over the

eliminated here in the community of squares which is an area of creative sociation. See "Sketch I."

Community for Goodman is a matter of social interaction, relations among people rather than primarily a question of the production of things. Therefore,

Community might be defined as finding resources in other people, just by their co-presence. It is bringing together the old folk and the orphan children, rather than shutting them up in separate asylums for they find life in one another.¹⁵⁹

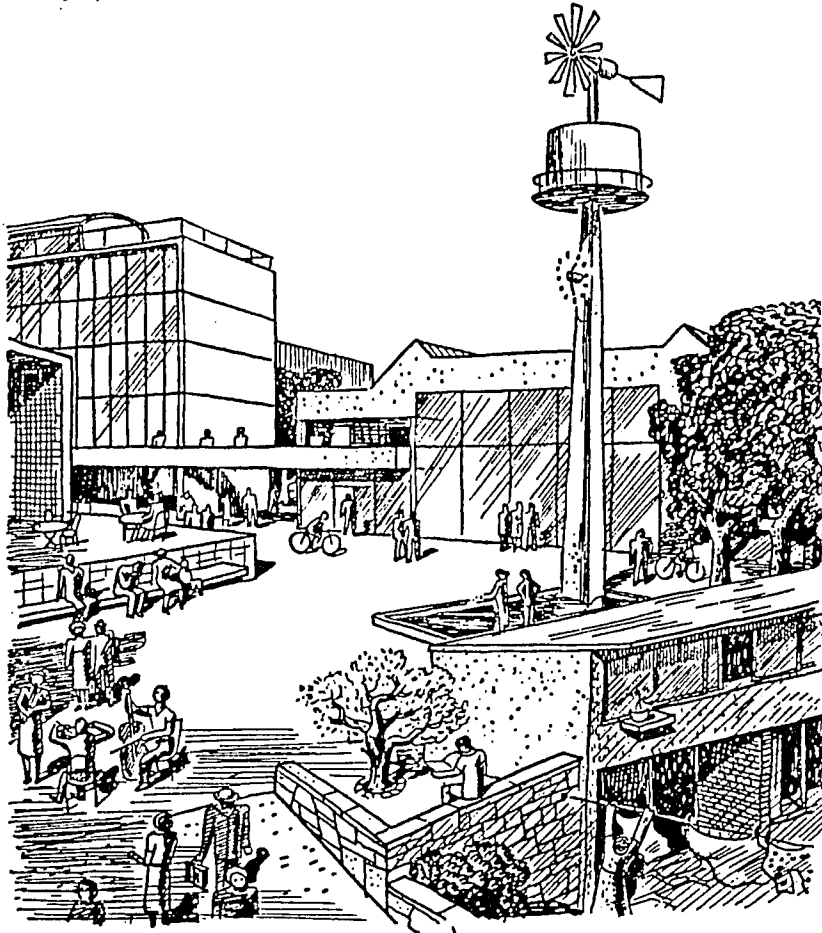
Community for Goodman is most basically "other people" and to him, "The hope of community is in people deciding important matters for themselves."¹⁶⁰ In the squares of the "New Commune" one finds other people. Social relations prove to be the mainstay and social cement, the ways and means of life in community; but they are not the only element needed for what has been classically called

Franco-Prussian War. As has been shown in CHAPTER I, as a pacifist anarchist, Goodman was disgusted with the War. He hoped that he and others through the use of "cunning, fraud or flight" would help inflame a general nausea against the duration of the nature estranging War. Goodman hoped for a natural reaction against the unnatural system of war, and this led him to think of and envision a "New Commune" in Communitas. If one looks at Goodman's novel, The State of Nature, published by the Vanguard Press in 1946, and later included as Book II of The Empire City, you get the distinct impression that Goodman's use of the term "New Commune" was derived from his desire for another Commune like the Paris Commune to arise after the collapse of the unnatural order. This literary hope for a "New Commune" can be seen especially in Chapter 16, "The End of War". See pp. 266-278 of The Empire City. The term "New Commune" actually appears on page 271.

¹⁵⁹ Paul Goodman, Five Years, p. 245.

¹⁶⁰ Paul Goodman, People or Personnel, p. 15.

A busy square



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Sketch I. Paul Goodman and Percival Goodman,
Communitas, p. 92. In the revised edition p. 164.

the good life. It is also important for a free life that people live in a place that gives shape to life and makes it "meaningful an feelingful to live." He believed that a social setting that nutures rather than hinders and denudes the creative capacities of humans and their consociation with other similar beings is a requirement for a free life as the "background of the physical plant and the foreground of human activity" are dependent on one another.

Consequently, he noted in Communitas, that,

A city is made by the social congregation of people for business and pleasure and ceremony, different from shop or office or private affairs at home. A person is a citizen in the street. A city street is not as Le Corbusier thinks, a machine for traffic to pass through but a square for people to remain within. Without such squares--market, cathedral places, political forums--planned more or less as enclosures there is no city. This is what Camillo Sitte is saying. The city aesthetic is the beauty proper to being in or entering such a square, and in the relation of the squares to one another. This was the Greek, medieval, or Renaissance fact of city life. A Greek, if free and male, was a city man, not a family man or an Organization man; he spent his time on the street, in the law court, at the market.¹⁶¹

Instead of a society based on efficient consumption and production of goods and services, consumed by unknown people living in distant places; the primary goal of productive activity in Goodman's community is to create the social

¹⁶¹Paul Goodman and Percival Goodman, Communitas, revised edition, pp. 49-50.

This material in a somewhat different form can be found on p. 30 of the 1947 edition of Communitas.

relations and a social setting where human interaction can truly be human.

Goodman's community fosters individual freedom and creativity in daily life, and literally makes possible a human scaled life. Human's in Goodman's community are not swamped and manipulated by extrinsic productive exigencies, rather the idea of life becomes the self-active and self-regulating producing of life itself. In community,

The object is to provide a well-rounded employment. Work can be divided as team work, or physical work and intellectual work. And industries can be combined in a neighborhood to give the right variety. For instance, cut glass, blown glass, and optical instruments; or more generally industry and agriculture, and factory and domestic work.¹⁶²

Hence, Goodman envisioned a society where the means and the ends of human creation coalesce in a political society, best described as a form of communist anarchism, although, he used the term syndicalist anarchism to describe the "New Commune" in Communitas. The "New Commune" is a plural social order constructed around decentralized human scaled functional units,--literally a political entity woven out of a social ecology. Community is much more than,

. . . merely economic democracy or socialist ownership. These are necessary checks but are not the political meaning of industrialism as such. What is needed is the organization of economic democracy on the basis of productive units, where each unit, relying on its own expertness and bargaining power of what it has to offer, cooperates with the whole society. This

¹⁶² Ibid., pp. 157.

Worded differently on p. 58 of the 1947 edition of Communitas.

is syndicalism, simply an industrial town meeting. To guarantee the independent power of each productive unit, it must have a relative regional self-sufficiency; this is the union of farm and factory.¹⁶³

Work as creativity and function as the economic unit of natural society dovetails with the decentralized social units and political reality of the community itself.

The "New Commune" is based on squares that reflect

¹⁶³ Ibid., p. 157.

This material appears in a somewhat similar form on p. 87 of the 1947 edition of Communitas and the phrase "simply an industrial town meeting" is absent.

It is noteworthy that Goodman conceived of syndicalism not merely as an economic mode of reconstruction based on the factory, but rather as a socio-political one. To him the "New Commune" is based on the "industrial town meeting," the people assembled in the town square combined to form a commune, a community of communities, and not as a mere federation of worker controlled factories. Goodman's vision is thus a communist anarchist one and not a syndicalist one as he labels it in Communitas.

One gets the distinct impression that Goodman's "New Commune" is a revitalized form of the New England Township, the American revolutionary form, he so admired, combined with economic functioning to insure political, social and economic freedom. See especially, his People or Personnel and Like a Conquered Province. For a similar anarchist view of the New England Township see Murray Bookchin's The Rise of Urbanization and the Decline of Citizenship (San Francisco: Sierra Club Books, 1987).

Goodman did not refer to himself as a communist anarchist, but from his writings it is obvious that this is his school of anarchism. See CHAPTER I, for the influence of the writings of Peter Kropotkin, a communist anarchist, in turning Goodman toward anarchism. In his writings Goodman referred to himself as a "community anarchist" [The Society I Live in Is Mine (New York: Horizon Press, 1962), pp. ix-x.], "anarchist pacifist" ["Getting Into Power," Appendix I, People or Personnel: decentralizing and mixed system (New York: Vintage Books, 1968), pp. 176-177.], "Jeffersonian Anarchist" [New Reformation: Notes of a Neolithic Conservative (New York: Random House, 1970), p. 108.] and "neolithic conservative anarchist" [New Reformation, p. 202.].

Goodman's use of these these terms, to describe his

the pluralism of the social ecology of the community, as different functions create their own squares which in turn

anarchism, seems to have been his way of escaping the double bind of being an anarchist and a communist,--a communist anarchist! Anarchism has been portrayed so ghastly in American political culture that it is usually seen as merely mindless or senseless chaos and violence. Also, the word communist is so identified with Marxist-Leninist authoritarian state socialism that it can hardly conjure up any freeing vision for an average American. Apparently, Goodman decided to use a little bit of literary imagining as the best way to get his kind of anarchism across to an audience that was composed of more than political sophisticates and the already "saved." Especially after the success of Growing Up Absurd, he knew that he was writing for a general audience, and that the word anarchist has a certain amount of general negative baggage in American political culture that he had to face to be listened to seriously. Even after the success of Growing Up Absurd, the term "New Commune" was dropped from the 1960 revised edition of Communitas and "libertarian" as a synonym for anarchism was eliminated in parts of the revised edition of "The May Pamphlet" included in Drawing the Line in 1962. The term anarchism began to sneak back into Goodman's general audience publications as the political climate changed in the 1960s and as Goodman became a sure sell for Random House. Interestingly, his most explicitly anarchist works are his "The May Pamphlet" of 1946 published by Vinco Publishing Company in New York, a small press, and his Little Prayers & Finite Experience, his last completed book before his death, published in 1972 by Random House, an established major publisher.

By linking the term "community" to anarchism Goodman could put across his concern for people being able to live lives in a human scaled environment where they could act and realize themselves, rather than being viewed as a member of the party of chaos and disorder. Hence, he also used the term "anarchist-pacifist" to make clear that he had nothing to do with the "bullet, bomb and dagger" stereotype of anarchism. His use of the term "Jeffersonian anarchist" was his way of making it clear that anarchism is part of the American libertarian heritage imbedded in American political culture as part of the mythos of being an American. His use of the term "neolithic conservative anarchist" permitted him to show, that, "anarchists are generally affirming the most ancient of values, of space, sun and trees, and beauty, human dignity, and forthright means as if they lived in neolithic times or the Middle Ages, . . . [Communitas: Means of Livelihood and Ways

join or overlap with other functions, with other squares,--to create the community. The differing squares intermesh to form a social ecology, a community of communities, a congeries of squares, a polynucleated city that flows from Goodman's anarchism. The "New Commune" is symbiotically interrelated with its surrounding natural ecological region and actually brings fields, orchards and wild spaces into the community. See "Diagram II" and "Diagram III."

What does the Goodmanian city, the "New Commune" of

of Life, revised edition (New York: Vintage Books, 1960), p. 10.]. His anarchism is "conservative" because for Goodman, it is the anarchists who want to keep, "the potentials of intelligence, freedom and grace in men" [People or Personnel, p. 19.] and "those who conserve to breathe and initiate are, at present, usually anarchists" [People or Personnel, p. 28.]. Therefore, he viewed himself as a true "conservative, a conservationist" [New Reformation, p. 206.] of human nature and nature itself.

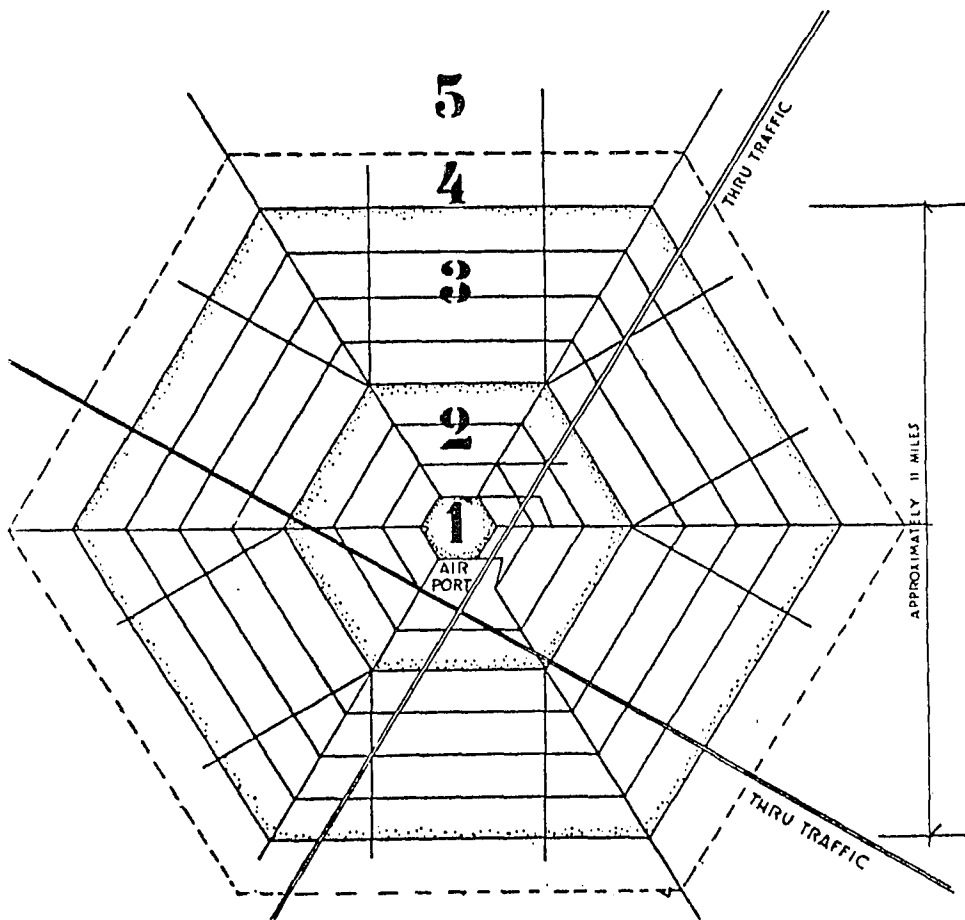
This labeling flux is reflected in anarchism in general beyond Goodman. For instance, Murray Bookchin, an influential anarchist thinker, described his anarchism in the early 1970s as "post-scarcity anarchism" and as "anarcho-communism" [Post-Scarcity Anarchism (Berkeley, California: Ramparts Press, 1971), pp. 10-11; 18-19.], in an article dated 1972, he embraced the term "eco-anarchism" [Toward and Ecological Society (Montreal: Black Rose Books, 1980), p. 92.] and he started using the label "social ecology" by the 1980s [The Ecology of Freedom: The Emergence and Dissolution of Hierarchy (Palo Alto, California: CHESHIRE PRESS, 1982), pp. 16-42.].

"Social Ecology" seems to be the rising self-defining label for anarchists, an appellation that Goodman would have undoubtedly embraced as he was definitely a social ecologist. The sensibility of social ecology permeates Goodman's work, even if the term is absent. For example, he notes in his New Reformation, that, ". . . people are subject to universal social engineering and the biosphere itself is in danger, we need a more neolithic conservatism." (p. 191). The term social ecology could readily replace "more neolithic conservatism" in the quote.

ZONING

The Region consists of five or six satellites. A typical satellite is zoned as follows:

- City Squares
- Inner Small Farms
- Outer Small Farms
- Industrial Agriculture



The inner distances are w
The circle of plazas is a mile
home of the city children a
another mile.

The hexagon of city squar
regional highways and airw
is located. Within the hexag
homes, apartment houses, s
light manufactures are free

Expansion is accomplish
lites, so as not to upset the b

The airport and termina
gional market.

The four-acre farms are c
by about eight hundred fee
can form one field for co-op

Poor or hilly land is left c

Schools are distributed c

Machine stations are di
agriculture.

The entire satellite exten
Such a unit provides for ar
thousand and for a rural pe
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dition (three and one-half
Borsodi (one to one).

*The town and its environs: 1, city square
2 and 3, diversified farms accomm
dating all the children and their schoo
(the parents who work in the squar
will generally live in the inner belt
4, industrialized agriculture and dair
ing; 5, open country, grazing, etc.*

Region of a power or raw-material :

Diagram II. Paul Goodman and Percival Goodman, *Communitas*, p. 90. In the 1960 revised edition only the larger graphic in the lower left corner was reproduced p. 158.

ZONING

five or six satellites. A typical satellite

- Squares
- Small Farms
- Small Farms
- Industrial Agriculture

The inner distances are walking or short bicycle distances. The circle of plazas is a mile and a half across. The inner farms, home of the city children and many city families, extend only another mile.

The hexagon of city squares is at the intersection of the inter-regional highways and airways, and here the heaviest industry is located. Within the hexagon, opening on the squares, urban homes, apartment houses, small workshops, music-rooms, and light manufactures are freely arranged.

Expansion is accomplished preferably by adding new satellites, so as not to upset the balance of factories and farms.

The airport and terminal mark the location of the inter-regional market.

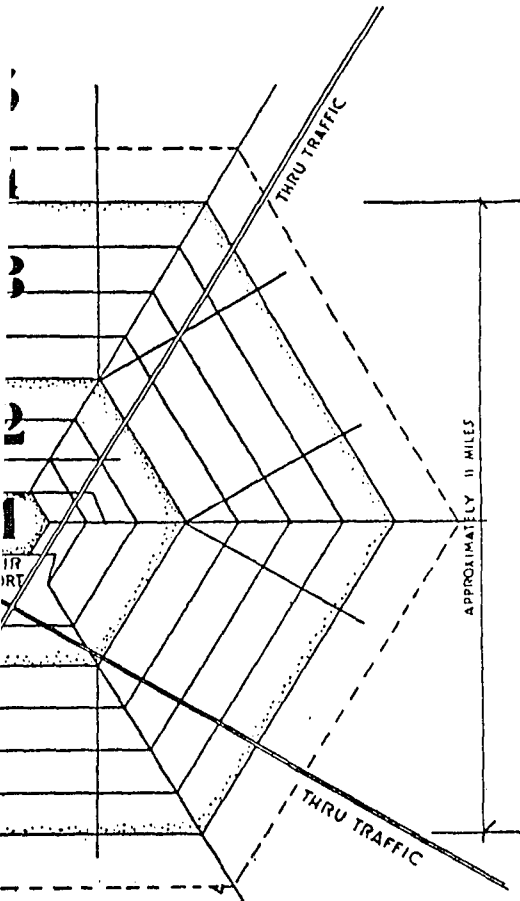
The four-acre farms are designed in depth, two hundred feet by about eight hundred feet, and laid out so that the rear halves can form one field for co-operative machine farming.

Poor or hilly land is left common for grazing.

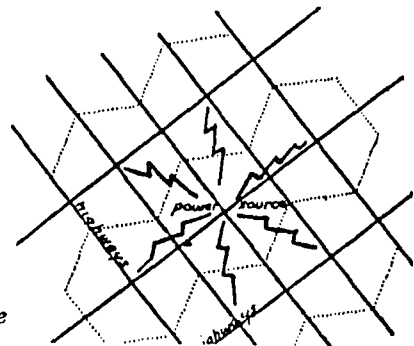
Schools are distributed among the small farms.

Machine stations are distributed in the ring of industrial agriculture.

The entire satellite extends only to thirteen miles in diameter. Such a unit provides for an urban population of two hundred thousand and for a rural population of one hundred thousand; this proportion is midway between the present American condition (three and one-half to one) and the ideal of Wright and Borsodi (one to one).



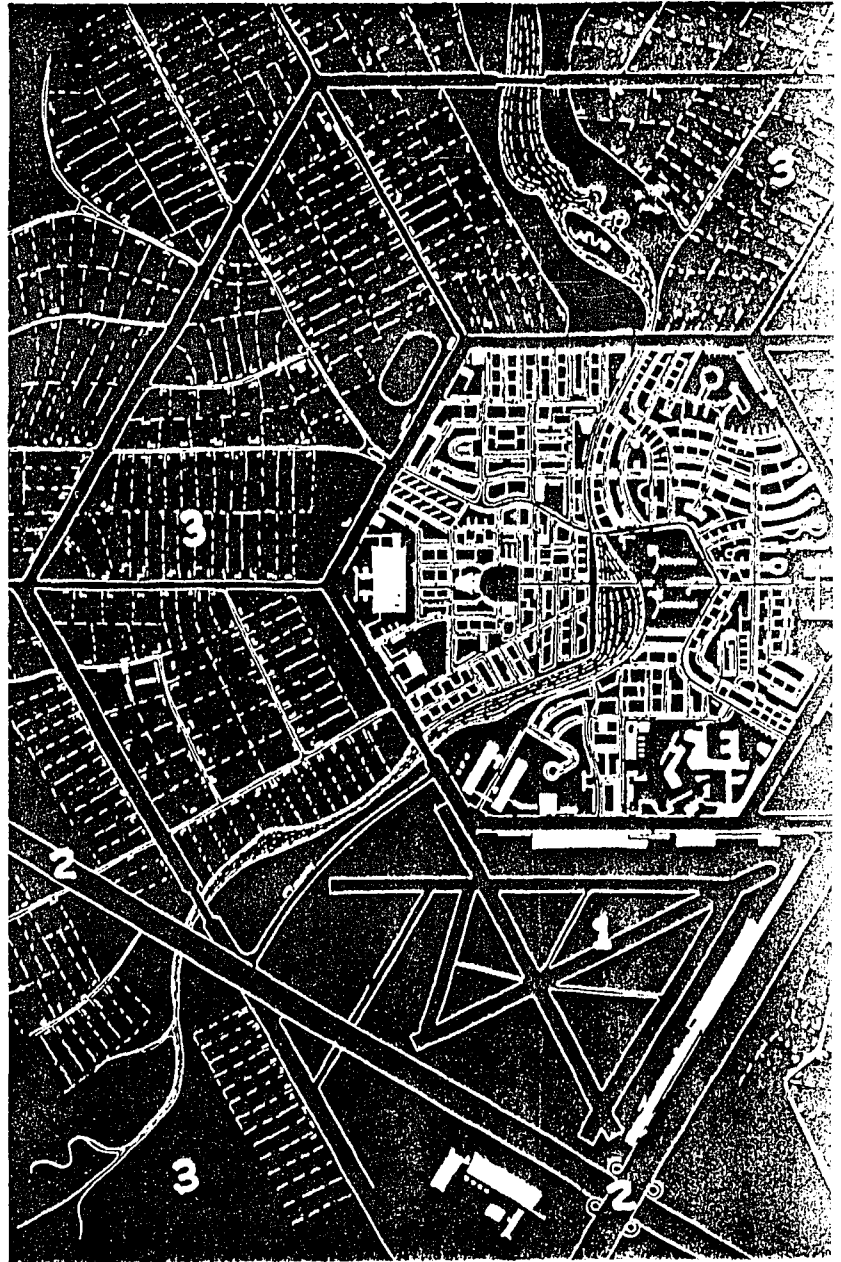
The town and its environs: 1, city squares; 2 and 3, diversified farms accommodating all the children and their schools (the parents who work in the squares will generally live in the inner belt); 4, industrialized agriculture and dairying; 5, open country, grazing, etc.



Region of a power or raw-material source

an and Percival Goodman,
1960 revised edition only the
left corner was reproduced

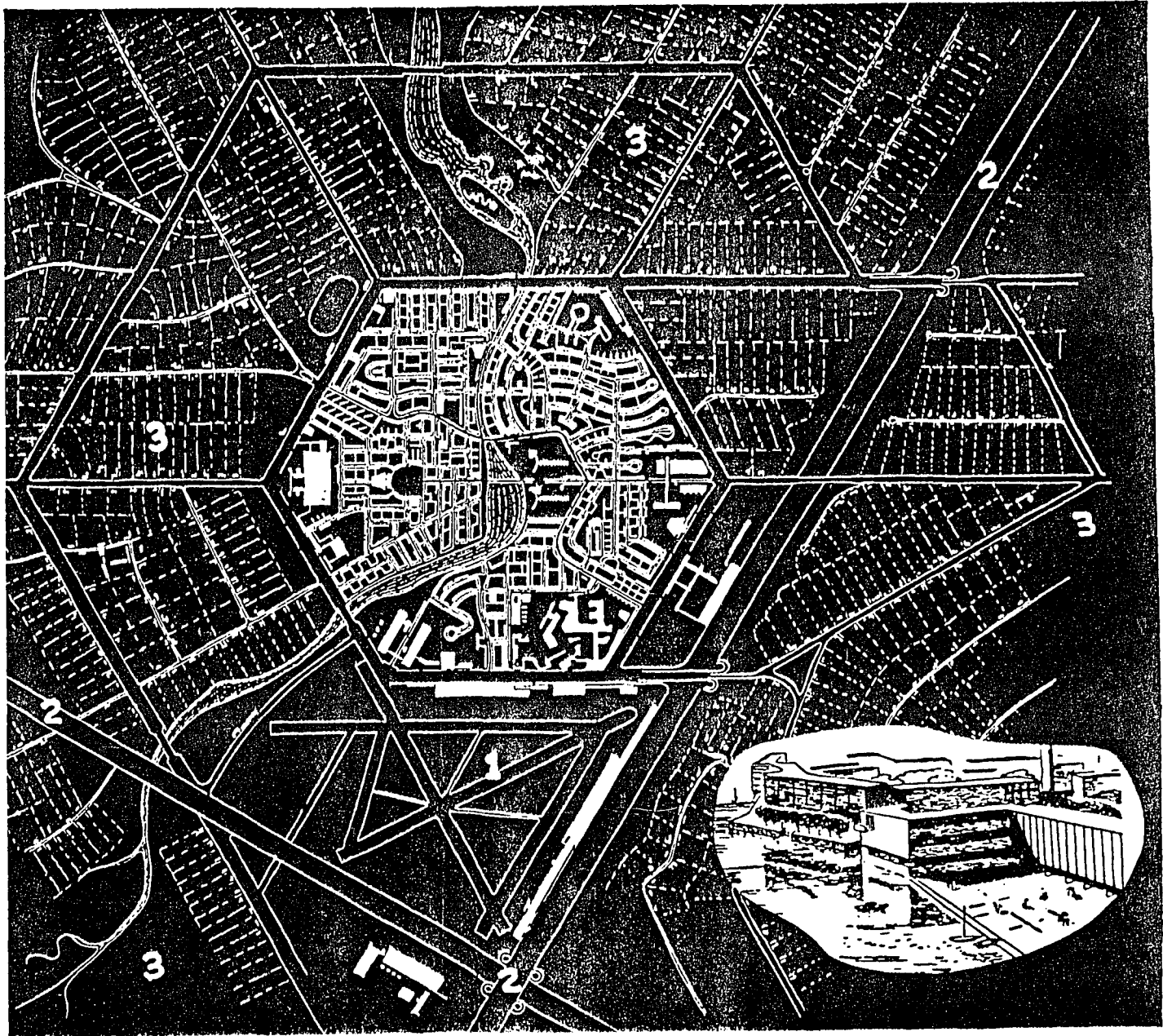
The city squares and farms within bicycle distance: the principle of the plan is that, except for the nuisance-factories on the outskirts, none of the community or domestic functions is zoned in isolation. Thus the squares will be formed by libraries, factories, dwellings, stores, schools, restaurants, etc., as function, appearance, and community sentiment dictate (cf. Printing Square, p. 85).
 1, airport and interregional market;
 2, express highways, green belt, and nuisance-factories;
 3, four-acre farms, urban parents' dwellings, and elementary schools. The peripheral roads, bordering the hexagon of city squares and serving the local automobile and truck traffic, pass under or over the express roads or connect with them by ramps.



91

Diagram III. Paul Goodman and Percival Goodman, *Communitas*, p. 91. Reproduced on p. 159 in the revised edition.

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Goodman and Percival Goodman,
reduced on p. 159 in the revised

approximately 200,000 persons,¹⁶⁴ an unique place of face-to-face sociation in functional and neighborhood units look like? See "Diagram III". In Communitas, Goodman described in some detail the life around one square of his envisioned city.

On one side of the piazza opens the factory; another entrance is a small library, provided with ashtrays. As in all other squares, there is a clock with bells; it is a reminder, not a tyrant. [See "Sketch I" for this square. For an overhead view of this square and others and the surrounding countryside that forms the regional setting of the anarchist community see "Diagram II" and "III".]

The leisure of piazzas is made of repetitive small pleasures like feeding pigeons and watching a fountain. These are ways of being with other people and striking up conversations. It is essential to have outdoor and indoor tables with drinks and small food.

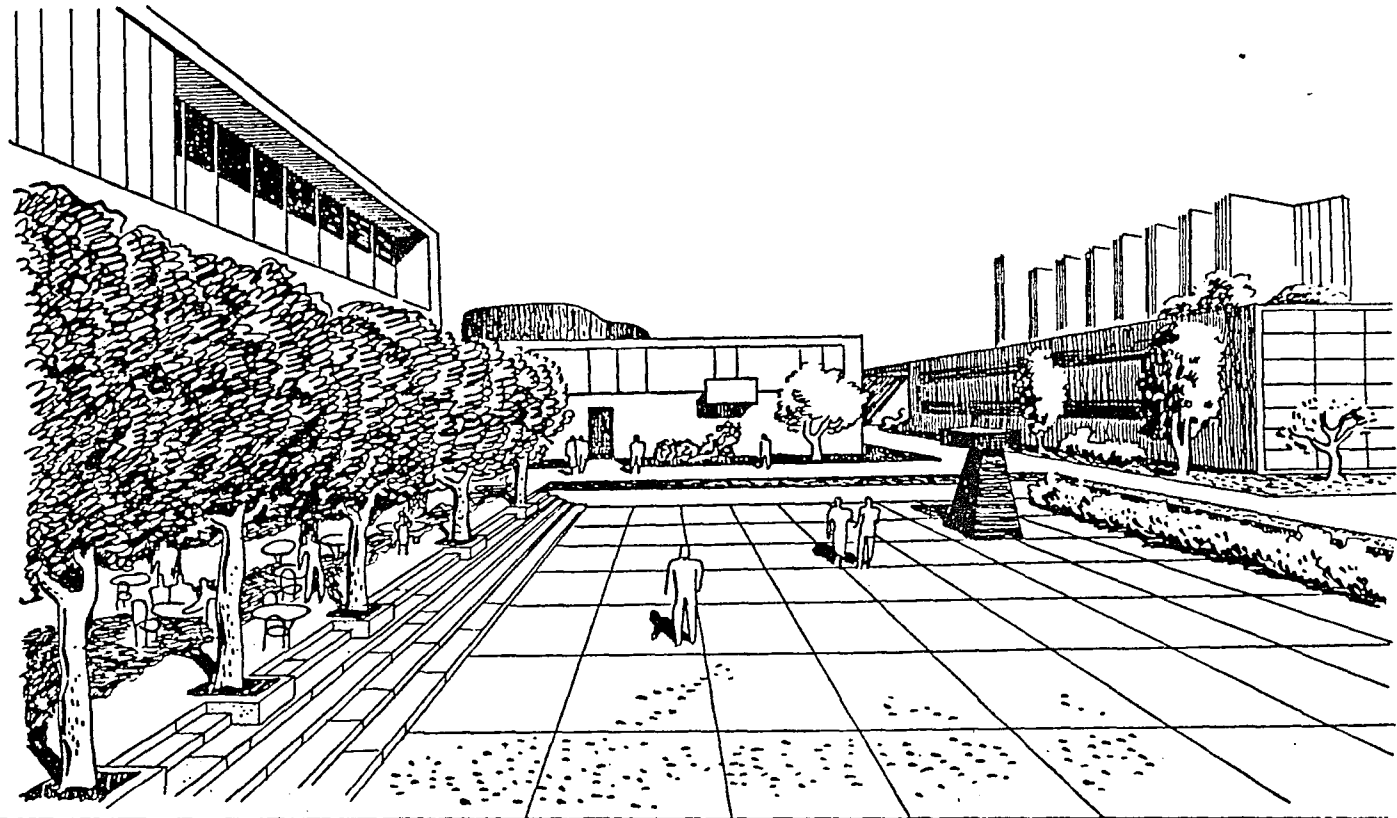
There is the noise of hammering, and the explosions of tuning a motor, from small shops a little way off. But if its a quieter square there may be musicians. [See Sketch II.] Colored linen and silk are blowing on a line--not flags but washing! For everything is mixed up here. At the same time, there is something of the formality of a college campus.

Another face of the piazza is an apartment house, where an urban family is making a meal. They go about this as follows. The ground floor of the building is not only a restaurant but a foodstore; the farmers deliver their produce here. [See "Sketch III" and "Diagram III."] The family cooks upstairs, phones down for their uncooked meat, vegetables, salads, and fixings, and these are delivered by dumbwaiter, cleaned and peeled--the potatoes peeled and spinach washed by a machine. They dress and season the roast and send it back with message: "Medium rare about 1845." The husband observes, unfortunately for the twentieth time that when he was a student in Paris a baker on the corner used to roast their chickens in his oven. Simpler folk, who live in smaller row

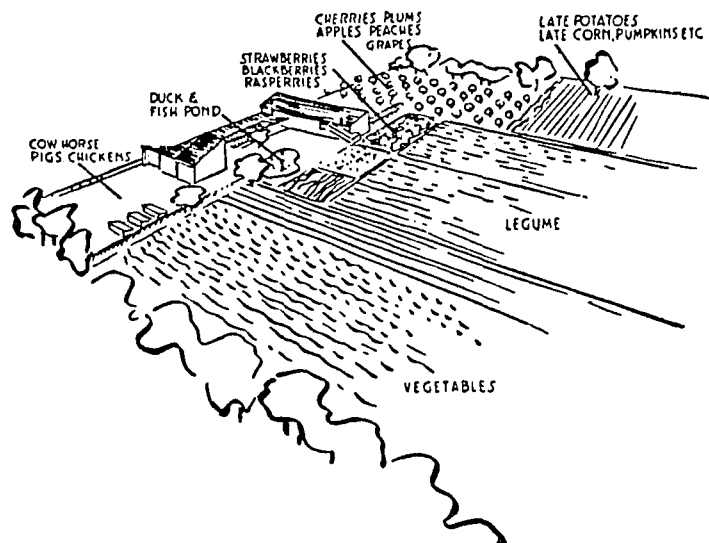
¹⁶⁴ Ibid., p. 158.

This appears on p. 88 in the 1947 edition of Communitas.

A quiet square



Sketch II. Paul Goodman and Percival Goodman, Communitas, p. 93.
In the revised edition of 1960 p. 165.



Disposition of farm production. The principle of the diversified farm is symbiosis, with a minimum of artificial fertilizer; city sewage, enriched by the products of the farm, is piped back to fertilize the land.

96

Sketch III. Paul Goodman and Percival Goodman, Communitas, p. 96. This sketch and caption can be found p. 167 of the 1960 revised edition of Communitas.

houses up the block, consider this procedure a lot of foolishness; they shop for their food, prepare it themselves, cook it and eat it. But they don't have factory jobs; they run a lathe in the basement.

The main exit from the square is almost cut off by a monument with an inscription. But we cannot decipher the future inscription. The square seems enclosed.

In the famous piazzas described and measured in all their asymmetry by Camillo Sitte, the principle building, the building that gives its name to the place, as the Piazza dei Signori, is a church, town hall or guild hall. What are such principle buildings in the square we are describing? We don't know. [See "Diagram I."]

The windmill and water tower are here, that work the fountain and make the pool, were put up gratuitously simply because such an ingenious machine is beautiful.¹⁶⁵

As Goodman envisions, a whole new pace and tone of life evolves in the "New Commune;" a way of both town and

¹⁶⁵ Ibid., pp. 164-166.

This description appears in a less fleshed out form on pp. 92-93 of the 1947 edition of Communitas.

For a literary glimpse of Goodman's vision of the alacrity and tenor of life in non-estranged society see his short story, "A Ceremonial," Adam and His Works (New York: Vintage Books, 1968), pp. 32-35. "A Ceremonial" was written in 1937 and deals with the festivities around the removal of billboards blocking the view of a linden sapling standing in a meadow dotted with daisies, buttercups and devil-paintbrushes.

Murray Bookchin in his "Toward a Liberatory Technology" contained in his Post-Scarcity Anarchism (Berkeley, California: Ramparts Press, 1971), paints a picture of the anarchist community of the future (pp. 117-119) that is quite similar to Goodman's Chapter 6, "A New Community: The Elimination of the Difference between Production and Consumption" in Communitas. Another vision of the anarchist community that is comparable with Goodman's can be found in Karl Hess' and David Morris' "A Neighborhood of the Future," Neighborhood Power: The New Localism (Boston: Beacon Press, 1977), pp. 159-172. Also of interest, is Peter Kropotkin's Fields, Factories and Workshops (New Brunswick, New Jersey: Transaction Publishers, 1993). Goodman admitted that this book by Kropotkin was especially inspirational for his own Communitas. See Paul Goodman,

country, regional use of power and materials, a collection of workshops and farms, with the mixing of home, social

"Fifty Years Have Passed," Resistance 6 (March/April 1948): 8.

Goodman's use of eco-technology in Communitas is naturally under developed. When he wrote Communitas in the 1940s and revised it for republication in 1960, matters such as the creation of waste heat in electrical generation were not readily admitted or seen as being polluting. When he wrote there was little interest in a technology appropriate for human freedom; and even less, for technics predicated on the integrity of the ecosystem. Goodman was in the avant-garde of ecology being concerned with such matters long before they were of fashionable interest. For anarchist views of a technology, that is both human scaled and ecologically sound, see the following works. Murray Bookchin gives a more specifically sketched out anarchist view of an eco-technology than Paul and Percival Goodman in Communitas in his Post-Scarcity Anarchism (Berkeley, California: Ramparts Press, 1971). Especially of interest in Post-Scarcity Anarchism are the following essays: "Ecology and Revolutionary Thought," pp. 55-82; "Toward a Liberatory Technology," pp. 83-139; and "A Discussion on 'Listen, Marxist!,'" pp. 223-246. One should also consult Bookchin's Toward an Ecological Society (Montreal: Black Rose Books, 1980); and his essay "Radical Agriculture" in Radical Agriculture, edited by Richard Merrill (New York: New York University Press, 1976), pp. 5-13. Peter Kropotkin's Fields, Factories and Workshops is of use while its technical data are naturally somewhat dated and is flawed by a mechanistic conception of soil ecology. This work of Kropotkin is still a classic statement for the communist anarchist decentralized society of social ecology. Colin Ward ably edited and added valuable material to "update" Kropotkin's book. This edition is published under the title Fields, Factories and Workshops Tomorrow, revised edition (Seattle, Washington: Left Bank Books, 1985). One should also consult David Morris' and Karl Hess', "Neighborhood Production: The Limits of Self-sufficiency," Neighborhood Power: The New Localism (Boston: Beacon Press, 1975), pp. 115-143; and Karl Hess, Community Technology (New York: Harper and Row, 1979). Godfrey Boyle's and Peter Harper's Radical Technology (New York: Pantheon Books, 1976) should be considered. The writings of Lewis Mumford will also prove fruitful.

Lastly, Percival Goodman's The Double E (Garden City, New York: Anchor Press/Doubleday, 1977), which he wanted to be a collaboration with his brother Paul and titled

and political life in "quiet" and "noisy" squares that combine together to form a polity. A polity that is linked federally to other polities as their needs require.

As with art, life's total creation can not be hurried in the piazzas of the "New Commune" for extrinsic reasons, free life naturally finds its own tempo.

The easygoing leisure of piazzas is a long interim, just as easygoing people are often happiest

Communitas Revisited. For this, see "Afterword: Communitas revisited" by Percival Goodman in the 1990 Columbia University Press edition of Communitas, p. 225. In an interview with Dennis L. Dollens, Percival Goodman explained why Paul refused to agree to collaborate on the book before leaving for Groveton, New Hampshire, where he suffered a fatal heart attack in August 1972. Percival noted, that, ". . . we were having rather strong arguments, because at the time I wanted to work with Paul on writing The Double E because obviously it would have been a hundred percent better book if we could have done it together. He'd say, 'I don't want to hear any more about this. This planning is a bunch of nonsense. Every time anyone plans anything, it turns out much worse than expected. If you can make a one percent improvement, I'll work hard. Otherwise I don't want to have any big ideas. Big ideas make big problems. The idea of master planning anything except the smallest thing, will always lead to disaster.' This was the line he was taking. I never felt that way, I still don't feel that way. I think that you've got to take chances. If a big game plan is required you've got to take a chance that there may be side effects. Paul had come to the point where he didn't want to discuss it, and that may have been one of the reasons: 'Get out of this guy's way, because he'll keep on this and drive me out of my wits.' Besides, he said, 'You know I got things to do. I'm getting poems [The Collected Poems] in shape. Got a lot of stuff to write. I'm following my agenda.'" (Percival Goodman, "Interview with Percival Goodman," interview by Dennis Dollens, in Artist of the Actual: Essays on Paul Goodman, edited by Peter Parisi (Metuchen, New Jersey: The Scarecrow Press, 1986), pp. 150-151.)

on train trips or driving to work, the time in-between. Conscience is clear because a useful task will begin at a set time (not soon). The workers of the new community give themselves long lunchtimes indeed. For, supposing ten men are needed on a machine or a line for four hours' work: they arrange to start sometime in midafternoon and where should they find each other, to begin, but in the piazza.¹⁶⁶

In the "New Commune," life time is no longer wasted on queues, in chronic "traffic" jams, in ever lengthening "rush hour" commutations, for the sake of the estranging time of the time clock, or of the time and life of time and motion studies. All these and the other unnatural times of the estranging society that suck creative life out of humans are alien to time in the "New Commune." In Goodman's community, life time could be created in its totality as the time of life by humans themselves; rather than being consumed as fragmented parcels of extrinsically demanded do this or do that in the unnatural disorder of estrangement.

Function is so visible, so clearly appropriable in human terms in nearby working squares and neighborhoods of the "New Commune" devoted to vocation, that life itself in community is enriching, pedagogic and beautiful for all. In the "New Commune" people can be truly what they are, as they can act and see and know how their life and city actually functions. Grain is grown. Bread is baked

¹⁶⁶ Paul Goodman and Percival Goodman, Communitas, revised edition, p. 163.

Worded differently on p. 92 of the 1947 edition of Communitas.

and broken. Vegetables are cultivated within the city and around it in the nearby farm belt. The things of life are visibly created, unlike the phantasmal environment of the "organized system,"--where children often believe that milk is made at distant factories or that brown cows give chocolate milk.

The self-active and self-regulating life of politics, where people can live in accord with their natures is a reality in community, as people mix and meet in their squares and daily decide and create their own lives. Since community is a political society, where humans can "act and realize themselves," the highest creative activity of the "New Commune" is the nurturing of citizens. Therefore, to be fruitful, this human scaled environment must ultimately be suitable for the growth of children--Goodman's prime ecological concern. In the "New Commune" then,

The ideal of city planning is for children to be able to use the city, for no city is governable if it does not grow citizens who feel it is theirs.¹⁶⁷

All people can grow and live without losing their nature, their social and ecological nature, Goodman's ideal,¹⁶⁸

¹⁶⁷ Paul Goodman, New Reformation, p. 90.

Of interest here is Colin Ward's "Paul Goodman and the Educative City," Town and Country Planning 40 (November 1972): 538-541.

¹⁶⁸ Paul Goodman states on the book jacket of The Empire City, that, "I might seem to have a number of divergent interests . . . but they are all one concern: how to make

so they can interact in the piazzas, shops, schools, fields and wood lots of the "New Commune." All are "necessary and valued" as members of the community; be they children, adults, practitioners of different crafts, bands of scholars or doers of the other numerous ways of being humanly creative. They all have their place, their niche in the "New Commune;" as ". . . it is local life and occupation that make up a community."¹⁶⁹

To Goodman, the good society, with a good life for all, blossoms as people come to feel at home with not only themselves; but with their family, friends, neighborhood, work, colleagues and the city-region itself. In the community of the "New Commune," a person knows that this is my world, my place, not theirs, it is part of me; I am not a passerby, a faceless cog, one role-filler among many undifferentiated others in an unending life estranging phantasmagoria of being continually "regimented by others' decisions."¹⁷⁰ A citizen of the "New Commune" knows that, this is my community, not only do I create here, I have friends here, I live and have family here, because I belong here. Participation occasions not only identity, but also pride and concern in one's workplace, home, neighborhood,

it possible to grow up as a human being into culture without losing nature." The Empire City (Indianapolis, Indiana; Bobbs-Merrill Company, 1959).

¹⁶⁹ Paul Goodman, New Reformation, pp. 177-180.

¹⁷⁰ Paul Goodman and Percival Goodman, Communitas, revised edition, p. 11.

city-region and the world. In the "New Commune" people do not litter their own creation, throw junk into their rivers or make war on their fellow citizens through outright disgust or through neglect; because this is their home and way of life and they find pride in it in the classical Greek sense of hubris.

A unique social setting develops that reflects you, your diverse way of being human with other humans, of being natural in one's own singular locale, where one is just as rooted as is the particular flora and fauna and topography of the regional ecosystem. In the "New Commune," human creativity could leap toward its heights, with creation literally creating itself, engendering a social ecology and city-region that would transcend the partially realized universal creativity of Athens of Old or Medieval Florence. The riddle of human history, the enigma of estrangement, the whyfor of the domination of humans and nature by humans to escape the realm of necessity could be solved; because the impossible human community would be possible in the "New Commune." Such is the vision of the possible anarchist community as pictured by Paul Goodman,--the place where he believed we would want to be, but were not, at least not yet!

CHAPTER IV

DICTIS FACTA SUPPETANT, LET THE DEEDS CORRESPOND WITH WORDS

Paul Goodman was a leading theoretical exponent of anarchism from the 1940s until his death in August 1972. He was most certainly a post-industrial anarchist. Goodman understood, that earlier anarchists of industrializing and industrial times were rightly concerned with the problems of material development. They had to grapple with the preconditions of freedom; that is, the necessity of industrialization and the creation of the things of life to assure the material well being of all. The anarchists of industrializing and industrial times rightly saw the emancipatory project as being as Peter Kropotkin's book is entitled,--The Conquest of Bread. Goodman saw differently. Goodman living in America in the 1940s, knew that there already existed the material conditions of freedom, and in Communitas he depicted a variety of "means of livelihood and ways of life" that are presently possible. While his predecessors believed that with the development of the means of subsistence, that no one would need to exploit the labor of another, and there would no longer be any reasoned rational need for anyone to set up a privileged real to escape hunger and grueling toil. With

industrializing and industrial anarchists concluded that with material development, there would no longer be any reasoned rational need for anyone to set up a privileged realm of hierarchy; because the conditions on which exploitation and domination were historically predicated, a want of necessity, would be at an end. For them, a free life and libertarian society would naturally follow from the anarchist socialist liberation and development of the mode of production. Yet, Goodman realized by the 1940s that with more than adequate material growth, by the standards of industrializing and industrial anarchists, freedom from estrangement still waits. Goodman, living in America in different times, post-industrial times, was forced to grapple with a harder and more difficult unfreedom than freedom from want. He faced an unfreedom that is not predicated on the dire want of the many to maintain the unnatural realm of estrangement. As he noted in 1945 in "The May Pamphlet," that,

. . . the industrial authority does not exercise the same forms of oppression when there is a technology of surplus as it used when there was a technology of scarcity. In scarcity, the chief means of profit for the exploiters consisted in the depression of the workers' standard of living to reproductive subsistence; in surplus, the problem is sometimes rather to compel and control an artificial "high" standard of living that will clear the shelves. This is again pure authoritarian compulsion, but exercised especially by psychological means, advertising education, and rousing the spirit of emulation. The result is that men find themselves ever more enslaved in their time, choice, invention, spontaneity, and culture than in the black days of want, when at least

a man's misery was uncontaminated and might produce a natural reaction. Given a surplus of goods and mass media of misinformation it is possible for authority to cushion all crises¹⁷¹

Therefore, Goodman believed that it is no longer the problem of production in a highly productive system that blocks the flowering of a non-estranged life of community.

He knew that in the post-industrial epoch, that it is the subjective dimension of human emancipation that remains underdeveloped; and that this is what continues to make human freedom problematic, in spite of continual material development. Accordingly, he was concerned with why with all this productive means that could easily underwrite alternate ways of being; humans still continue to live, act and believe as if the estranging order of things as it is is metaphysically demanded and unchangeable. He sought to answer why the anarchist socialist revolution evoked as a present possibility by Pierre-Joseph Proudhon, Michael Bakunin and Peter Kropotkin, a revolution that was supposed to happen and to guarantee a self-active and self-regulating life for all; still continues to remain stillborn. Stillborn, in the face of an actual productive base that has created the material prerequisites making

¹⁷¹ Paul Goodman, "A Touchstone for the Libertarian Program," in "The May Pamphlet," Art and Social Nature, p. 18.

Also in Drawing the Line: The Political Essays of Paul Goodman, pp. 17-18; and Drawing the Line, pp. 19-20.

possible a free life for all.

Understanding the different nature of post-industrial material conditions, Goodman recognized in "The May Pamphlet" that theories and actions that demand estranged jobs, the struggle for better working conditions, and the fight for higher wages to be irrelevant in ending estrangement; and actually counter-productive by their taking attention away from the human dis-alienation that is doable here and now.¹⁷² Accordingly, he viewed such theories calling for an estrangement with a "human face" and actions that strive to materially improve estrangement; as remaining under the logic of exploitation and domination, still fighting the estrangements of industrializing and industrial ages in post-industrial times. Such thought and struggle, he concluded, continually aims at the prerequisites of freedom that are attainable under the post-industrial system of estrangement. In fact, it aids in the continuance of unfreedom by refining the system of estrangement, so that humans can endure their alienation more cordially; rather than engendering the freedom that is already possible. In his own time, he could see that such activity is not oppositional to estrangement and actually keeps alienation alive; because it settles for

¹⁷² See, "The May Pamphlet," in Art and Social Nature, pp. 1-49.

Also in Drawing the Line: The Political Essays of Paul Goodman, pp. 2-45; and in revised form in Drawing The Line, pp. 3-51.

the semblance of freedom, rather than freedom itself.

It does not nurture the dis-alienating subjective sensibility, that is necessary and essential, if non-estranged life is to become daily reality.

As early as 1945, in "The May Pamphlet," he warned in his essay, "A Touchstone for the Libertarian Program," that, "Libertarians must not fall into the trap of wasting force by still opposing what authority no longer proposes, while failing to see new kinds of exploitation."¹⁷³ He understood that fighting for estranged jobs, safe working conditions, higher wages and the right to consume consumable commodities plays into the hands of "authority." Goodman knew that post-industrial "authority" ultimately rests upon a system that supports and perpetuates continual consumption/destruction of nature and human creative nature. After all, the unnatural society needs someone to consume and to consume to continue, as he said in 1965 in People or Personnel, to keep "running for its own sake."

Goodman was concerned with the estranged individual in unnatural society, with the psycho-sociological, the subjective requirements needed and necessary for concrete freedom.¹⁷⁴ He realized that to have a free society, the

¹⁷³"A Touchstone for the Libertarian Program," Art and Social Nature, p. 18.

Also on page 17 in Drawing the Line; The Political Essays of Paul Goodman; and on page 19 of Drawing the Line.

¹⁷⁴See, "The May Pamphlet;" "The Political Meaning of Some Recent Revisions of Freud," Politics 2 (July 1945):

existence of humans who believe in freedom and demand to live and act freely is essential. There must be humans who are able to see themselves as self-emancipatory, able to dis-alienate themselves by creating their own free self and free society; where they can, as he said in 1970 in the New Reformation, "act and realize themselves." He knew that in post-industrial times, it is subjective underdevelopment, and not material underdevelopment that enables unfreedom to continue. Therefore, libertarian social thought and anarchist direct action has to address the reality of dis-alienation as it really exists. People have to be moved to believe that they can live as self-active and self-regulating creative beings; and that they themselves can go beyond the current order of estrangement based on consumption and the hierachical extrinsic ordering of life. Therefore for Goodman, what is needed for freedom, as he stated in "On the Chance for Popular Culture," is "elementary enterprise and belief,"--the thinking and doing of human dis-alienation.

Goodman's libertarian perspective, formulated in "The

197-203, and in Nature Heals: The Psychological Essays of Paul Goodman, edited and introduced by Taylor Stoehr (New York: Free Life Editions, 1977), pp. 42-70; "Sex and Revolution," a review of Wilhelm Reich's The Sexual Revolution: Toward a Self-Governing Character Structure and Character-Analysis: Principles and Technique, View 5 (November 1945): 15, and in Nature Heals, pp. 71-74; "Unpublished 'Editors Note' for the First Issue of Complex," in Nature Heals, pp. 88-89; and his Gestalt Therapy.

May Pamphlet" and Communitas in the 1940s developed around the notion of estrangement, the loss of human nature, that is, the loss of the creative ability to "act and realize" oneself. To come to grips with post-industrial conditions of material plenty that continue to support unfreedom, Goodman cultivated in "The May Pamphlet" an anarchist theory that could grow with the new times. He believed, as he said in "Unanimity," written in June 1945 and part of "The May Pamphlet," that he had not "deviated from the essence of libertarian thought except to add to it some notions of psychoanalysis."¹⁷⁵ Goodman melded the subjective with the material to enable him to develop an anarchist critique that could grasp the ironic contradiction between continuing material development and the continuing reinforcing and recreating of human estrangement. He also did this to create an anarchist subjective-materialist critique of estrangement and topian-utopian vision of a community of communities; and to devise its practical counterpart, a libertarian direct action for post-industrial times. He believed that this is how to show people, that it is possible to think of being free and to enter the realm of freedom now; and thus break the hold that alienating

¹⁷⁵Paul Goodman, "Unanimity," in "The May Pamphlet," Art and Social Nature, p. 44.

Also on page 42 of Drawing the Line: The Political Essays of Paul Goodman. Goodman dropped this very important sentence when he revised "The May Pamphlet" for publication in Drawing the Line. See annotation for Drawing the Line in the BIBLIOGRAPHY.

reality has on everyday life.

Through the use of anarcho-Gestalt,¹⁷⁶ Goodman developed his notion of a praxis of human emancipation in the here and now, a politics of dis-alienation that is grounded on the human subjective capacity to live freely and construct community with the material already at hand. Goodman described anarcho-Gestalt in 1951 as,

. . . the science and technique of figure/background forming the organism/environment field. [It] . . . will be of value in clinical practice. Even more, . . . it will be helpful to many persons who can help themselves and one another on their own. But most of all, we hope that it might contain some useful insights for us all toward a creative change in our present crisis.

For our present situation, in whatever sphere of life one looks, must be regarded as a field of creative possibility, or it is frankly intolerable. By desensitizing themselves and inhibiting their beautiful human powers, most persons seem to persuade themselves, or allow themselves to be persuaded, that it is tolerable, or even well enough. They seem, to judge by the kind of their concern, to conceive of "reality" that is tolerable, to which they can adjust with a measure of happiness. But that standard of happiness is too low, it is contemptibly too low; one is ashamed of our humanity. But fortunately, what they conceive to be reality is not reality at all, but a comfortless illusion (and what the devil is the use of an illusion that does not at least give consolation!) [italics mine].¹⁷⁷

Accordingly, his here and now perspective on social change

¹⁷⁶The term "anarcho-Gestalt" is used here as a neologism to separate Goodman's Gestalt from the apolitical Gestalt of Fritz Perls and others.

¹⁷⁷Paul Goodman, Frederick [Fritz] Perls, Ralph Hefferline, Gestalt Therapy: Excitement and Growth in the Human Personality (New York: The Julian Press, 1951), pp. 250-251.

Goodman claims to have been the author of Gestalt Therapy. See Paul Goodman, "Paul Goodman, A Conversation," interview by Robert W. Glasgow, 5 (November 1971): 90.

in the everyday sphere of life can be seen as a development of themes already visible in Kropotkin's Mutual Aid: A Factor in Evolution, in the two chapters, entitled, "Mutual Aid Amongst Ourselves."¹⁷⁸ In these chapters, Kropotkin addressed the contemporary reality of daily face to face dis-alienated sociation even in an estranging social world; however, he left this, the stuff of life, underdeveloped in his notion of social change.

For Kropotkin, the anarchist revolution is not the extension of ever expanding sociation and creation based on mutual aid in everyday life. It would be the result, rather, of a cataclysmic spontaneous upsurge of the people,--the anarchist social revolution. In the revolution and following directly from the revolution, the natural human capacity for mutual aid would arise in place of estranging hierarchical ordering that deforms life by denying nature.

Goodman took Kropotkin's awareness of mutual aid, of the existence of anarchism even in estranged life, as the focal point of the human emancipation, and it is to this, that he addressed himself in "The May Pamphlet" of 1945. Although the human nature of mutual aid is where liberation begins, Goodman saw the politics of emancipation

¹⁷⁸Peter Kropotkin, "Mutual Aid Amongst Ourselves" and "Mutual Aid Amongst Ourselves (continued)," in Mutual Aid: A Factor in Evolution, reprint of the 1914 edition, Foreword by Ashley Montagu (Boston: Extending Horizon Press, 1955), pp. 223-292.

differently from Kropotkin. He had no desire to wait for the revolution, even the anarchist revolution; particularly as he was of the anarchist socialist cohort of the time that could see the resulting success of the state socialist Marxist-Leninist revolution of 1917 in Czarist Russia. Rather, he sought to begin to create the anarchist community of communities that could presently exist in the here and now. In all fairness to Kropotkin, unlike Goodman, he as other socialists of his era did not see the revolution as distant or problematic in itself. In order to overcome estrangement in material conditions that Goodman believed could support free life, he advocated that change has to be a conscious step by step act in daily living.¹⁷⁹

For him then, as he stated in his essay, "On Treason Against Natural Societies," written in May 1945 the practice of anarchism is the practice of free life itself. Not fighting for higher wages, for a job one hated, or fighting to get time off from a job that one did not want; while waiting for the conditions of freedom to arise to make the revolution possible; or pining for the free life presumed to be possible after the revolution or grand social

¹⁷⁹ Goodman's development of Kropotkin's mutual aid thesis as the basis of an anarchist theory of reconstruction in the everyday parallels that taken by Gustav Landauer, the German anarchist, earlier in the century. See Martin Buber, Paths in Utopia (Boston: Beacon Press, 1958); Eugene Lunn, Prophet of Community: The Romantic Socialism of Gustav Landauer (Berkeley, California: University of Press, 1973); and Gustav Landauer, For Socialism (St. Louis, Missouri: Telos Press, 1978).

cataclysm.¹⁸⁰ One draws the line now, and begins to live in a dis-alienated fashion today. Because, as he said in "On Treason Against Natural Societies,"

. . . everyone who still has life and energy is continually manifesting some natural force and is today facing an unnatural coercion. And now, in some apparently trivial issue that nevertheless is a key, he draws the line! The next step for him to take is not obscure or difficult, it presents itself at once; it is even forcibly presented by the Society! Will he not soon develop, in contrast to the habit of coercion, a habit of freedom? And positive natural acts bloom like flowers.¹⁸¹

Others could follow through the force of the example that a free life, a life of nature gives them. Goodman also believed, that if others do not act freely, if they do not join the movement to be free, at least you are actively freeing yourself and not waiting for freedom to come. This was truly dis-alienating action, for being free for Goodman is what human emancipation is all about.

The thrust of Goodman's anarchist concern is with the development of the social relations of freedom, the cultivation of the content of freedom in daily life itself. With the proper sensibility, people could begin to humanize

¹⁸⁰See, Paul Goodman, "On Treason Against Natural Societies," in "The May Pamphlet," Art and Social Nature, pp. 11-17.

Pages 11-16 in Drawing the Line: The Political Essays of Paul Goodman; and revised in Drawing the Line on pages 3-9.

¹⁸¹Paul Goodman, "On Treason Against Natural Societies," Art and Social Nature, p. 17.

Page 16 in Drawing the Line: The Political Essays of Paul Goodman; and revised on pages 8-9 in Drawing the Line. The last two sentences are missing in Drawing the Line.

the mode of production itself and start to live in freedom and create community.¹⁸²

Unlike, the socialists such as V. I. Lenin for whom the production of steel ingots and electrification is basic to liberation, Goodman's anarchist socialism is founded first and foremost on human social relations and human concerns. He understood that material development is not the indispensable prerequisite, the sine qua non, for freedom. Although he had no desire to return to the toil of the digging stick, he did not feel that production is the be all and end all of human emancipation.¹⁸³ To him, the level of material development is already enough to make a free life possible; if we are not free it is because

¹⁸²See, Paul Goodman, "On Decentralizing," Green Revolution 12 (February-March 1974): 49-51.

Also in Drawing the Line: The Political Essays of Paul Goodman as "The Last Public Speech," pp. 264-272.

¹⁸³See above note. Of interest here is Goodman's "Letter" in June 1971 in Win, a pacifist libertarian journal, where he comments on Murray Bookchin's article, "Anarchism," Win 7 (1 May 1971): 18-23,

"Murray Bookchin's piece on Anarchism is very good, except for one theme. For a reason that defeats me. MB persists in the historical determinist notion that modern affluent productivity first makes "real" anarchism feasible. But for most functions in most circumstances, self-reliance and mutual aid have always been more, efficient, intelligent, and humanly relevant than top-down direction by States, deans, police, corporation executives, welfare bureaucracies, etc. Neolithic and medieval conquerors and racketeers were just as useless as modern ones. Kropotkin spelled this out in detail." (Paul Goodman, "Letter," 7 Win (June 1971): 37.

we do not act freely or live freely.

Following from his conception that the reality of human emancipation is to be found in daily life rather than beyond it, Goodman counted among the essentials for a free life,

. . . things like clean air, green grass, children with bright eyes, not being pushed around, useful work that suits one's abilities, plain tasty food and occasional satisfying nookie.¹⁸⁴

As evidenced in his article, "The Black Flag of Anarchism," appearing in The New York Times Magazine in 1968, he doubted, that,

. . . . it is possible to be free, to have a say, and to live a coherent life, without doing worthwhile work, pursuing the arts and sciences, practicing the professions, bringing up children, engaging in politics.¹⁸⁵

These things, the stuff of life, which are denied daily in an estranging order, were for Goodman the crux of human emancipation, the essence of a free life. Here, is the basis of his anarchism, the elements from which a libertarian praxis is to fashion an acutalized free life.

His anarchism and his vision of the possible earthly paradise are best summed up in the words of his "Laughing

¹⁸⁴ Paul Goodman, "The Politics of Being Queer," Nature Heals: The Psychological Essays of Paul Goodman, edited and introduced by Taylor Stoehr (New York: Free Life Editions, 1977), p. 222.

¹⁸⁵ Paul Goodman, "The Black Flag of Anarchism," New York Times Magazine (14 July 1968): 22.
On page 214 in Drawing the Line: The Political Essays of Paul Goodman.

Laddy of Lough Neagh,"¹⁸⁶ a non-estranged character in The Empire City.

"Admitted that this world is mathematically difficult, that's all the more reason, isn't it? why you must not be impractical. To be practical is to come across. When you have a choice whether or not to reach out your hand, reach out your hand. When your friend does not bring himself even to make an appeal, then respond to the appeal that he does not make.

"People say they can't come across. They are lying. The case is that they won't.

"Also, if you undertake to do something, don't be non and grudging about it, but do it in a committed and workmanlike way. Man, omit your fantasy, since it is your wife who is lying beside you. Wife, take his cock also in your mouth, if this is the kind of thing that pleases. Come across. Be practical."

He shook his head from side to side and said, "We certainly do not live in paradise. Yet it is not impossible to live in a modest kind of paradise. Our earthly paradise is not a place where we do what we want, and get what we imagine we want--God forbid, it would be disastrous. Earthly paradise is the place where people are practical and do not hold back from doing what they can. It's not our mother nature that is stingy with us, but ourselves."¹⁸⁷

Accordingly, the essence of Goodman's utopian thought is not to be found in "paradise," a no place; but to be realized in the toplan, an "earthly paradise," a place here and now. Goodman realized that we can indeed live in a world that is "practical" for ourselves.

¹⁸⁶For the Laughing Laddy of Lough Neagh see "The Mission of St. Wayward," Chapter I of Book V of Goodman's novel The Empire City (Indianapolis, Indiana: Bobbs-Merrill Company, 1959), pp. 597-617; and Paul Goodman, "Laughing Laddy's Symbolic Act--A Further Chapter of Book V of The Empire City" in Adam and His Works (New York: Vintage Books, 1968), pp. 372-383.

¹⁸⁷Paul Goodman, "Laughing Laddy's Symbolic Act--A Further Chapter of Book V of The Empire City," Adam and His Works (New York: Vintage Books, 1968), p. 381.

APPENDIX: MUTUAL AID OR A GUIDE

TO LIMNING THE TEXT

Primarily, my text is a piece of intellectual detection on my part, the deconstructing of Paul Goodman's work as signified by myself to construct UTOPIAN THINKING AND THE AESTHETIC COMMUNITY: THE SOCIAL ECOLOGY OF PAUL GOODMAN. Goodman was not one to footnote his work. He was not a pendantic practioner of the logomachy of quodlibets. He did not suffer from the need to reinforce and justify the significance of his thought by ritually footnoting others to signify and support the constitutional integrity of his exegesis. Therefore, the footnotes, Diagrams, Sketches and BIBLIOGRAPHY, the margins of this text, are the places to start in reconstructing, that is, illuminating the thought of Paul Goodman.

What follows is a lexicon of fecund clusters of GOODMAN INDICATORS that are arranged according to topic and footnote. These clusters literally become text coordinates, a vade mecum, that can be utilized as a guide to limning the text. This mapping of indicators permits the reading of the text from different perspectives. A prismatic paradigm has been created that can be used to combine or separate meaning or meanings to create different texts from the text.

Naturally, my indication of GOODMAN INDICATORS indicates how I have as the signifier of the text signified the construction of my reading of Goodman.

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"PROVERBS OF A SMALL FARM"

If the raccoon gnaws ten percent of the corn,
don't set a trap, plant another row.

If spinach goes to seed too soon,
try twice, then plant chard.

.....

Do very little "on principle",
life is hard enough as it is.

Honor the weeds that love your land
and call them flowers, they seed themselves.

.....

Many things will grow in North Country
that they don't grow,
but then it's hard to give away your surplus
that they won't eat.

.....

One spring when the snow melts, my asparagus
will finally be big enough for someone else to eat.

-- Paul Goodman, Collected Poems

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- He revised the order of essays in "The May Pamphlet" for Drawing the Line. In Art and Social Nature, "The May Pamphlet" goes as follows: "Reflections on Drawing the Line;" "On Treason Against Natural Societies;" "A Touchstone for the Libertarian Program;" "Natural Violence;" "Revolution, Sociolatriy, and War;" and "Unanimity." In Drawing the Line, "On treason against natural societies" replaces "Reflections on drawing the line" as the first essay.

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In an interview with Percival Goodman, Dennis Dollens queried him about the genesis of Communitas.

Percival Goodman stated that,

". . . one day Paul and I were having dinner together. We used to go to a place on Third Avenue [Manhattan, New York City] where you got, Paul called it, 'Oysters Four.' That was the first course, then 'WFF' was with french fries, for the main course. And do you know we got all this for about a buck? A perfectly reasonable meal. And I was talking . . . and Paul said to me, 'Hey, you've got this scheme of a city which is devoted to consumption. And then you got the opposite scheme which is devoted to survival goods and whatever you please to do with the rest. What we need is the intermediate scheme.' So then and there he outlined the book. He said at the beginning of the book it'll deal with the general [idea] of the plan. Now how many different kinds of plans are there? So I said, well, in Russia, you know they have the big industrial plant. And one of the plans I like very much is this Deservius plan which is really a linear city, and so on; Broadacres by Wright, Le Corbusier's plan; then and there we had a book. The only problem he had was the intermediate scheme. After a day or two of thinking about it we both came to pretty much the same conclusion, from our basic anarchism of the time, from developing notions of syndicalism and trade union ownership of things: a city devoted to the producing of objects and the whole thing run by local unions. So we developed the middle scheme, which we called the [econium], or something like that. ["A New Community: The Elimination of the Difference between Production and Consumption" -- my addition.] That's how the book developed. Paul would rough out a chapter and I would make some sketches for illustrations and we would talk about those. And then ultimately Paul rewrote everything. All the writing in that book was done by Paul. A division of labor which is reasonable because we did what we could do [italics mine]. So of course we tried to get it published. Finally, Richard McKeon, a professor of philosophy at the University of Chicago, who thought Paul was the brightest guy he ever met, convinced the University of Chicago Press to publish the book. That's how it got published, otherwise it would not have been published. And that was 1947 It was only in 1960 that Random House, after the success Paul had with Growing Up Absurd, said they would like to republish Communitas, providing Paul's name was put first. In the first edition, the Discovery edition, my name was first because I was better known. So the paperback came out with 'Paul and Percival,' rather than 'Percival and Paul.' Ever see an original copy? It's a very nice book. I

designed every damned page of it." (Percival Goodman. interview by Dennis Dollens, in Artist of the Actual: Essays on Paul Goodman, edited by Peter Parisi (Metuchen, New Jersey: The Scarecrow Press, 1986), pp. 146-147.

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