
WOODY GUTHRIE

“PASTURES OF PLENTY”

Notes by Father (ret.) Rick Ganz

BACKGROUND

Performance: From the **Apple Music Notes** on *Woody Guthrie: This Land is Your Land – the Asch Recordings, Volume 1* (1997) – “What’s remarkable about listening to Woody Guthrie all these decades later isn’t just his ingenuity but his range. Recorded in the mid-’40s by Folkways Records founder Moses Asch, the music here represents the purest distillation of Guthrie’s work, filled with talking blues (“New York Town”) and serenades (“Hobo’s Lullaby”), kids’ stuff (“Car Song”) and anything but (“This Land Is Your Land”). **An effortless storyteller, Guthrie understood his characters—rich, poor, hero or outlaw—not just as isolated lives but tiles in the mosaic of America; every one of us, from the struggling Okie to the spit-shined lawyer, connected.**”

Performance: Allison Krauss & Union Station, *Lonely Runs Both Ways* (2004) – “Pastures of Plenty”. They reworked some of the lyrics and left other stanzas out.

From **Apple Music Notes** on this album – “After more than 15 years of writing and recording, Alison Krauss has tied together the diverse corners of her career with *Lonely Runs Both Ways*. Propelled by Krauss’ fiddle playing — still razor sharp after all these years — “Rain Please Go Away,” “Unionhouse Branch,” and “This Sad Song” harken back to Union Station’s early days as hardcore bluegrass rabble rousers. In addition, “Goodbye Is All We Have,” “Crazy As Me,” and “Doesn’t Have to Be This Way” offer that singular mix of wounded emotion and purity that Krauss perfected throughout her 20s. Then there are the hummable pop songs that continue along the path of 2001’s wildly successful New Favorite: “Restless” and “Wouldn’t Be So Bad.” Different fans gravitate towards different sides of Krauss’ art, but each holds equal space in her heart. As both a primer for newcomers and a compendium for longtime followers, *Lonely Runs Both Ways* is the most well-rounded entry in the catalog of an artist who refuses to stop evolving.”

Wikipedia – “**Pastures of Plenty**’ is a 1941 composition by Woody Guthrie. Describing the travails and dignity of migrant workers in North America, it is evocative of the world described

in John Steinbeck's *The Grapes of Wrath*. The tune is based on the ballad "Pretty Polly", a traditional English-language folk song from the British Isles that was also well known in the Appalachian region of North America."

About the melody "**Pretty Polly**" consider how the rock band (!) The Byrds (yet another group significantly influenced by Bob Dylan) included this song on their album, *Sweetheart of the Rodeo* (released 1968) – a startling shift of the group into Country & Western genre music. About this album **Apple Music Notes**:

With the addition of Gram Parsons, the Byrds took a definitive step into country music. The group had previously aired this side — Porter Wagoner's "A Satisfied Mind" on their second album *Turn! Turn! Turn!*, "Mr. Spaceman" from *Fifth Dimension* — but they'd never completely submerged themselves into a single genre. Parsons wrote the two original compositions, his sublime signature tune regarding his southern upbringing "Hickory Wind," and the upbeat pedal-steel driven "One Hundred Years from Now." For the rest, the group recruited from all over. Dylan's "You Ain't Goin' Nowhere" and "Nothing Was Delivered" (which later appeared on his *Basement Tapes*), the Louvin Brothers' "The Christian Life," Merle Haggard's "Life in Prison" and Woody Guthrie's "Pretty Boy Floyd" were smart, informed choices but much out of sync with the rock mainstream of 1968 where psychedelia was winding down as sonic innovations from Jimi Hendrix and political unrest in the world at large were surfacing in the harder edge of the music. At the time, the album's C&W direction doomed the band commercially. **Years later, it is considered one of the most influential albums of all-time, attracting new generations to explore the connections between rock and country music.** Excellent outtakes featuring Parsons have been added to the subsequent reissues.

Performance: Joni Mitchell Live at the Half Beat, Yorkville, Toronto, Canada (21 October 1964) collected on *Joni Mitchell Archives – Volume 1: The Early Years* (1963-1967).

JOHN STEINBECK – THE GRAPES OF WRATH (1939)

John Steinbeck, *The Grapes of Wrath* (1939) – "When *The Grapes of Wrath* was published in 1939, America, still recovering from the Great Depression, came face to face with itself in a startling, lyrical way. **John Steinbeck gathered the country's recent shames and devastations - the Hoovervilles, the desperate, dirty children, the dissolution of kin, the oppressive labor conditions - in the Joad family. Then he set them down on a westward-running road, local dialect and all, for the world to acknowledge.** For this marvel of observation and perception, he won the Pulitzer in 1940." (From Amazon notes)

“*The Grapes of Wrath* is one of the most famous novels in America— perhaps even in the world. When John Steinbeck wrote this book, he had no inkling that it would attain such widespread recognition, though he did have high hopes for its effectiveness. On June 18, 1938, a little more than three weeks after starting his unnamed new manuscript, Steinbeck confided in his daily journal (posthumously published in 1989 as *Working Days*): ‘If I could do this book properly it would be one of the really fine books and a truly American book. But I am assailed with my own ignorance and inability. I’ll just have to work from a background of these. Honesty. If I can keep an honesty, it is all I can expect of my poor brain.... If I can do that it will be all my lack of genius can produce. For no one else knows my lack of ability the way I do. I am pushing against it all the time.’ [From the Introduction by Robert Demott - Steinbeck, John. *The Grapes of Wrath* (1939). Penguin Publishing Group. Kindle Edition.]

THE GREAT DEPRESSION

Wikipedia – “The Great Depression began with the Wall Street Crash in October 1929. The stock market crash marked the beginning of a decade of **high unemployment, poverty, low profits, deflation, plunging farm incomes, and lost opportunities for economic growth as well as for personal advancement. *Altogether, there was a general loss of confidence in the economic future.*** The usual explanations include numerous factors, especially high consumer debt, ill-regulated markets that permitted overoptimistic loans by banks and investors, and the lack of high-growth new industries. These all interacted to create a downward economic spiral of reduced spending, falling confidence and lowered production. Industries that suffered the most included construction, shipping, mining, logging and agriculture (compounded by dust-bowl conditions in the heartland).... **The Depression also resulted in an increase of emigration for the first time in American history.** Some immigrants went back to their native countries, and some native U.S. citizens went to Canada, Australia and South Africa. There were mass migrations of people from badly hit areas in the Great Plains (the Okies) and the South to places such as California and the cities of the North (the Great Migration). Racial tensions also increased during this time. **By the 1940s immigration had returned to normal, and emigration declined....** In the late 20th century, Nobel laureate economist Milton Friedman and his fellow monetarist Anna Schwartz argued that the Federal Reserve could have stemmed the severity of the Depression but failed to exercise its role of managing the monetary system and ameliorating banking panics, resulting in a **Great Contraction of the economy from 1929 until the New Deal began in 1933.**”

In reference to Dylan’s “Song to Woody” (1962 in Dylan’s first album, *Bob Dylan*) - Whereas Guthrie is interested in events, Dylan is interested in the recounting of events. “Hey, hey, Woody Guthrie, I wrote you a song,” he goes on. “About a funny old world that’s a-comin’ along.” However, writing about “the world” is precisely what Dylan is not doing. He’s writing

about a singer who writes about “the world.” (We recall Guthrie’s exclamation, cited earlier, that “the sky ain’t never as crazy as the world.”) **And it turns out that the “men” who precede Dylan on “the road” are not miners but other singers. The song imagines a new community. But it is a community of musicians, with Dylan among them. The shift is clearest when he quotes Guthrie’s paean to migrant workers, “Pastures of Plenty.”** “Every state in this Union us migrants have been,” sings Guthrie; “We come with the dust and are gone with the wind.” Dylan cites these lines to evoke not the life of the migrant worker, but the wandering (and well-known) folksingers who were Guthrie’s friends: Cisco Houston, Sonny Terry, and **Huddie Ledbetter**¹: “Here’s to the hearts and the hands of the men / Who come with the dust and are gone with the wind.” **In other words, at the very moment that Dylan cites Guthrie’s account of migratory labor experience, he turns that citation against itself. Those who wander nowadays are folksingers, not laboring men.** [Hampton, Timothy. *Bob Dylan: How the Songs Work* (pp. 55-56). Zone Books. Kindle Edition.]

This is modernist canon construction at its best. Dylan is both a latecomer in history and the reinventor of form. **“Song to Woody” converts the structure and melody of “1913 Massacre” into a parable of personal liberation and professional belonging. Enclosure and suffocation give way to movement. The world of the miner becomes a community of singers, among whom Dylan now claims membership while pretending humbly to exclude himself (“there’s not many men who’ve done the things that you’ve done”).** These two aspects of the song—self-deprecation and self-promotion—come together in the final lines. “The very last thing that I’d like to do,” he sings, “Is to say I’ve been hittin’ some hard travelin’ too.” Here again, Guthrie is both cited and overcome; his song “Hard Travelin’” offers a catalogue of the backbreaking jobs taken on by the laboring classes (“hard rock minin’,” “leanin’ on a pressure drill,” “dumping that red-hot slag,” and so forth), interspersed with evocations of the instability

¹ Paul Oliver on “Leadbelly” in Grove Music Online (Oxford) - (*b* Mooringsport, LA, Jan 21, 1885; *d* New York, Dec 6, 1949). American songster, blues singer and guitarist. By the age of 15 he was well known in the Caddo Lake region of Louisiana as a musician. He learnt to play the 12-string guitar early in the 1900s and accompanied Blind Lemon Jefferson in the streets and bars of Dallas. In 1918 he was sentenced for murder in Texas; reprieved in 1925, he was again sentenced for intent to murder in 1930 to the Louisiana State Penitentiary, in Angola. **There he was discovered in 1933 by the folklorist John A. Lomax, who recorded him for the Library of Congress and secured his parole. Leadbelly went to New York with Lomax the following year, and from 1935 to 1940 was extensively recorded for the Library of Congress.** These recordings, which are remarkable for their variety, included a beautiful version of Jefferson’s *Match Box Blues*, played with a knife on the guitar strings, and the haunting *If it wasn’t for Dicky* (both 1935, Elek.). Among his earliest commercial recordings, made for the American Recording Company, were the powerful *Honey I’m all out and down* (1935, Mlt.) and the ballad *Becky Deem, she was a gamblin’ gal* (1935, ARC); although dramatically performed, they were anachronistic to black audiences and did not sell well.... Leadbelly was the most prolific of all songsters and claimed a repertory of 500 songs. He was a notable custodian of the Texan black song tradition, and his work is distinguished for its wide range and variety, his full-throated singing with rough vibrato, and his accomplished, highly rhythmic playing of the 12-string guitar. These features are abundantly evident on an early version of his best-known song, *Goodnight Irene* (1943, Asch).”

of the laboring life (“ninety days for vagrancy”).¹⁰ **In Dylan’s case, the wandering has been to make songs. Like the road, the “last thing” is both literal and metaphorical. It is the last thing he will say in the song, which ends by suggesting that Dylan is a character in a Guthrie song because of his “hard travelin’.**” Yet it also carries a moral valence. The last thing I would ever say is that I’ve been hitting some hard traveling, because I haven’t. The double register of the last line both claims Dylan’s uniqueness and acknowledges that, like Joyce rewriting Homer, **he is a modern reworking of an earlier original.**¹¹ [Hampton, Timothy. *Bob Dylan: How the Songs Work* (p. 56). Zone Books. Kindle Edition.]

TEXT

It's a mighty hard row that my poor² hands have hoed
My poor feet have traveled a hot dusty road

² “**poor**” – His displaces this adjective to describe his damaged and worn-out hands and feet – the hard labor – when the adjective normally refers to one’s economic location in society. The *Oxford English Dictionary* at “**poor**” – “Of a person or people: having few, or no, material possessions; lacking the means to procure the comforts or necessities of life, or to live at a standard considered comfortable or normal in society; needy, necessitous, indigent, destitute. Sometimes: *spec.* so destitute as to be dependent upon gifts or allowances for subsistence. Opposed to *rich.*”

Out of your³ Dust Bowl⁴ and Westward we rolled⁵
And your deserts were hot and your mountains were cold

I⁶ worked in your orchards of peaches and prunes

³ “**your**” – It is clearly important that Guthrie uses this possessive adjective. To whom is he speaking when he uses it? At first, I thought he was speaking to “America” as a personal entity. But then when I think of his song and lyric “This Land”, and how in that song, in the typically silenced two verses that ask “Is this land made for me?”, I now guess that “your” refers to “the man”, refers to those who “own”, and then wreck, the lives of the farm workers and their families. But this “your” could also refer to all of the “rest of us” Americans, who absolutely depend on the farm workers for our food, for our ability to feed ourselves, yet who fail to “see” the farm workers and to affirm their significance, their sacrifices, and their human dignity. As to one of the “dangerous” stanzas written by Guthrie (dangerous in the Age of McCarthyism), it is this: “In the squares of the city, In the shadow of a steeple; / By the relief office, I’d seen my people. / As they stood there hungry, I stood there asking, / Is this land made for you and me?”

⁴ *Britannica* – “**Dust Bowl**, section of the Great Plains of the United States that extended over **southeastern Colorado, southwestern Kansas, the panhandles of Texas and Oklahoma, and northeastern New Mexico**. The term Dust Bowl was suggested by conditions that struck the region in the early 1930s [**lasted from 1930 to 1940**]. The area’s grasslands had supported mostly stock raising until World War I, when millions of acres were put under the plow in order to grow wheat. Following years of overcultivation and generally poor land management in the 1920s, the region—which receives an average rainfall of less than 20 inches (500 mm) in a typical year—suffered a severe drought in the early 1930s that lasted several years. The region’s exposed topsoil, robbed of the anchoring water-retaining roots of its native grasses, was carried off by heavy spring winds. “Black blizzards” of windblown soil blocked out the sun and piled the dirt in drifts. Occasionally the dust storms swept completely across the country to the East Coast.”

⁵ “**rolled**” – An unexpected verb. Having just referred to his hands and feet, we expected him to say we “walked” (not “strolled”, even though that would make the rhyme). But his choice reminds me of the famous black and white movie of *The Grapes of Wrath* (1940, directed by John Ford) and the Joads traveling in a heavily loaded car/truck. *Wikipedia*: “*The Grapes of Wrath* is a 1940 American drama film directed by John Ford. It was based on John Steinbeck’s 1939 Pulitzer Prize-winning novel of the same name. The screenplay was written by Nunnally Johnson, and the executive producer was Darryl F. Zanuck. **The film tells the story of the Joads, an Oklahoma family, who, after losing their farm during the Great Depression in the 1930s, become migrant workers and end up in California. The motion picture details their arduous journey across the United States as they travel to California in search of work and opportunities for the family members, and features cinematography by Gregg Toland. The film is widely considered to be one of the greatest films of all time.** In 1989, it was one of the first 25 films selected by the Library of Congress for preservation in the United States National Film Registry for being “culturally, historically, or aesthetically significant.”

⁶ “**I**” – See the following note. Guthrie came from a middle-class family, but one that was economically destroyed by the Great Depression. So, Guthrie began to “ramble.” He sings about what he knows, and his eye is attuned in the way that John Steinbeck’s eye was attuned – to perceive the lives of the “unimportant” people of America.

I slept on the ground⁷ in the light of the moon⁸
On the edge of the city, you'll see us⁹ and then
We come with the dust¹⁰ and we go with the wind¹¹

⁷ **“I slept on the ground”** – Notice here the sudden shift to the first-person pronoun “I”. The effect is to indicate that Guthrie is not just commenting on a “class” of people in America, but he is also indicating that he walked with them, was one of them, so that he might know what their lives were like. Also, this sleeping on the ground is surprising as an image, when to this point, we get a sense that “the land” is that which puts the migrant workers in such difficulties.

⁸ **“in the light of the Moon”** – An introjection of a “romantic”, a peaceful and serene image of the natural world. There remains poetry in those whom America “makes invisible” by its lack of interest in them. But there is something about this line that suggests to me that the natural world for the farm workers is the reality closest to them, that reality which they know so intimately – its seasons and patterns. I suddenly had a sense of a contrast between, on the one hand, *the human world* – “your Dust Bowl ... your deserts ... your mountains ... your orchards – that by its thoughtlessness and sometimes deliberate rapaciousness badly damages the lives of the farm workers, and, on the other hand, *the natural world* that offers its surface as a bed to the farm workers to sleep upon it, and the light of the Moon to shine upon them. The natural world is consistent in the giving of its gifts, except when human beings badly compromise its rhythm and wreck its beautiful Pattern, exploiting and plundering it.

⁹ **“On the edge of the city, you’ll see us”** – Curiously, Guthrie does not use the “you” here when indicating the “city”. It leaves the impression that there is something about cities that “anonymize” everyone who lives in them. Guthrie was a challenge “from the edge” of American society, speaking for the gathering crowd of Americans who had been relegated by their jobs beyond the “edge” of society, and so beyond the care of “the rest” of us. Bob Dylan was keenly perceptive about this same thing. Also, the “edginess” of Guthrie’s lyrics compelled him to be careful what stanzas of his songs he sang. He wrote them in **the Age of McCarthyism**, about which *Wikipedia* – **“McCarthyism** is the practice of making accusations of subversion and treason, especially when related to communism and socialism. **The term originally referred to the controversial practices and policies of U.S. Senator Joseph McCarthy (R-Wisconsin) and has its origins in the period in the United States known as the Second Red Scare, lasting from the late 1940s through the 1950s.** It was characterized by heightened political repression and persecution of left-wing individuals [Woody Guthrie was considered one], and a campaign spreading fear of alleged communist and socialist influence on American institutions and of espionage by Soviet agents.” Finally, **“you’ll see us”** – It is interesting that the point of this “class” of Americans is that they are *invisible*. Yet, in this line Guthrie says that “you’ll see us.” I am reminded of the lepers in the time of Jesus, who were forced by rule, because infectious and therefore dangerous, to live out beyond the edge of the towns. Jesus “went out” to meet them, even to touch them (!), so that by healing them, Jesus might give them the means to “come back into” the towns.

¹⁰ **“dust”** – Think of the famous words of Ash Wednesday – “You are dust / and to dust you shall return”, which of course comes from Genesis 3:19 –

¹⁹By the sweat of your face
will you earn your food,
until you return to the ground,
as you were taken from it.
For dust you are
and to dust you shall return.’ (NJB, Genesis 3:19)

California, Arizona,¹² I make¹³ all your crops
And, its North up to Oregon to gather your hops¹⁴
Dig the beets from your ground, cut the grapes from your vine
To set on your table your light sparkling wine¹⁵

Green pastures of plenty¹⁶ from dry desert ground¹⁷
From the Grand Coulee Dam where the waters run down

¹¹ **“We come with the dust, and we go with the wind”** - This is a haunting and exceptionally beautiful line; probably the most famous line in all of Guthrie’s prodigious output. From the opening paragraph of John Steinbeck’s, *The Grapes of Wrath* (1939) – “The wind grew stronger, whisked under stones, carried up straws and old leaves, and even little clods, marking its course as it sailed across the fields. The air and the sky darkened and through them the sun shone redly, and there was a raw sting in the air. During a night the wind raced faster over the land, dug cunningly among the rootlets of the corn, and the corn fought the wind with its weakened leaves until the roots were freed by the prying wind and then each stalk settled wearily sideways toward the earth and pointed the direction of the wind.” [Steinbeck, John. *The Grapes of Wrath*. Penguin Publishing Group. Kindle location 1026.]

¹² The Dust Bowl’s farthest extent to the West was Northeastern New Mexico. Which means that Arizona and then California sit just beyond the “edge” of the dust.

¹³ **“I make”** – In other versions, Guthrie uses the verb “I harvest”. “Make” is found in the Asch Recordings. The use of the verb “to make” indicates a much greater domain of responsibility. “To harvest” suggests farm workers only showing up at the harvest; “to make” suggests that they have tended from the start the crops and the earth in which they grow.

¹⁴ *Wikipedia* – “Hops are the flowers (also called seed cones or strobiles) of the hop plant *Humulus lupulus*, a member of the Cannabaceae family of flowering plants. They are used primarily as a bittering, flavouring, and stability agent in beer, to which, in addition to bitterness, they impart floral, fruity, or citrus flavours and aromas.”

¹⁵ **“your table ... your light sparkling wine”** – There is real “bite” in this line. Notice the powerful use, again, of “your” ... which always includes the idea of “not mine”. “Light sparkling wine” is razor-sharp critique.

¹⁶ **“green pastures of plenty”** – This is the first appearance of what is the title of the whole song. It suggests the biblical place – the Promised Land “flowing with milk and honey”. But, when one has finally walked “the hot and dusty” road through the Dust Bowl, the sudden appearance of “green pastures of plenty” must have hit their eyes with special force, evoking wonder and amazement and relief. We recall that Guthrie in this year 1941 has been the honored guest of the Columbia Basin Reclamation Project, which allowed him to see the stunning transformation of the desert into verdant land with the introduction of water from the Columbia River through irrigation.

¹⁷ **“from dry desert ground”** – The year 1941 is referred to as Guthrie’s “Columbia River Year”, when the US Government invited Guthrie to come see and then to write songs about the Columbia River Reclamation Project, which was all about making the desert bloom. I think what Guthrie means in this stanza is that it was also migrant workers who built **Grand Coulee Dam** (construction began on 16 July 1933; the dam opened on 1 June 1942), owned by the United States Bureau of Reclamation (part of the New Deal of President FDR).

Every state in the Union¹⁸ us migrants have been
We'll work in this fight, and we'll fight till we win¹⁹

Well, it's always we ramble,²⁰ that river and I²¹
All along your green valley, I will work till I die²²

¹⁸ **“in the Union”** – A poignant expression. On the one hand this is a shorthand name for the USA. However, in light of Guthrie’s lifelong project to point out the chasm effected between those who “have it made” in America and all of those invisible Americans who give them their prosperity by their labor through their “poor hands and poor feet”.

¹⁹ **“We’ll work in this fight”** – It is not clear to me to what “this fight” is referring. It could be that any farmer, anywhere, experiences farming as a “fight” in the midst of “the elements”; that is, working in the midst of enormous and ancient patters of Nature that dwarf man’s ability to control. But “this fight” could refer to Guthrie’s much larger agenda that was labeled “leftist” and “socialist”; the fight for the common people, for them and their achievements and significance to be recognized and respected. One is reminded here of what the Unions were for in America, which were founded to represent and to fight on behalf of the workers against those, and Institutions, who/that exploited them. That so often these Unions themselves became exploiters of workers is heartbreaking.

²⁰ **“always we ramble”** – The adverb “always” indicates an unchanging identity. The *Oxford English Dictionary* at the verb **“to ramble”** – *“intransitive. With reference to physical pursuits: to wander or travel in a free, unrestrained manner, without a definite aim or direction. Now also (chiefly British): to walk for pleasure through the countryside, frequently in company and on a specified route. Frequently with about.”* In this stanza, Guthrie now becomes a Philosopher, describing the “way of life” of the migrant worker as something unconquerable, something noble and in touch with high principle. The “trudging” of “poor feet” in the opening stanza would not have expected the verb “to ramble” in the last stanza. “To ramble” is what a free person does; it is not what a person compelled to work does. Thus, a Black slave could never be described as “rambling.”

²¹ **“that river and I”** – Knowing that it is 1941, we know that “that river” is the Columbia River.

²² **“I will work till I die”** – It is puzzling to know what Guthrie means, because by definition someone who “rambles” goes from place to place, and so the idea of the “I” of this stanza working along the banks of the Columbia River “till I die” makes one wonder whether Guthrie is speaking about the Columbia River basin as a place remaining so strong in his memory that, in a certain way, he will never leave it. It has become a symbol – **“the river and I”** – of a person who knows whence he came and whither he goes (as does a river): a life of confident flow from source to the sea.

My land I'll defend with my life if it be²³
Cause my pastures of plenty must always be free²⁴

²³ **“My land I’ll defend”** – Again, “land” here is multivalent in meaning. It could refer to America – “this land is my land” or “God made this land for me”. It could refer to a particular area of America where he works and raises his family, but then that would go against the itinerate life of a “rambler”. Or it could refer to the “rambling way of life” that is something precious in itself, as it clearly was to Guthrie. In quite another setting, Jeronimo Nadal, SJ, one of the first Jesuits recruited after the founding of the Jesuit Order in 1540, famously taught that the Jesuit’s is to be understood in this way: “a Jesuit’s first home is the road.” The point in this case is not that the Jesuit is a hobo! No, it means that a Jesuit, like Jesus, “has no place to lay his head”, because he lives a life of continuous *availability* to the work of the Holy Spirit: “Here! Send me!”

²⁴ **“must always be free”** – For the migrant farmer, it is one thing to work for profoundly insufficient wages, suffering the strain and loss associated with genuine, systemic poverty compelled on their lives by businesses and institutions who benefit enormously from the hard work of these “invisible” people. But it is quite another for those businesses and institutions to seek to enslave these workers, to “own” them, as Karl Marx would say, “as the *means of production*” (rather than as free and collaborative persons). The *Stanford Encyclopedia of Philosophy* at “Marx, Karl” writes: “**Karl Marx (1818–1883)** is often treated as a revolutionary, an activist rather than a philosopher, whose works inspired the foundation of many communist regimes in the twentieth century. It is certainly hard to find many thinkers who can be said to have had comparable influence in the creation of the modern world. However, Marx was trained as a philosopher, and although often portrayed as moving away from philosophy in his mid-twenties—perhaps towards history and the social sciences—there are many points of contact with modern philosophical debates throughout his writings.... Marx’s early writings are dominated by an understanding of *alienation*, a distinct type of social ill whose diagnosis looks to rest on a controversial account of human nature and its flourishing.” It is simply disingenuous to dismiss the significance of Marx’s critique of Capitalist culture, because it is “communist” or “socialist.” His significant reflection on the human experience of ALIENATION is really important, which alienation human beings cause on others, but also within themselves.