All Watched Over... •
"Hope" is the thing... •
Much Madness is divinest... •
The War Against the Trees

Making Connections
Poetry Collection 2

How does *communication* change us?

All Watched Over by Machines of Loving Grace
Richard Brautigan

"Hope" is the thing with feathers—
EMILY DICKINSON

Much **Madness** is **divinest** Sense—
EMILY DICKINSON

THE **WAR** AGAINST THE **TREES**
STANLEY KUNITZ

Writing About the Big Question

The poets in this collection share thoughts about how technology, war, and even ideas can change both us and the way we regard the world. Use this sentence starter to develop your ideas about the Big Question:

As a result of advances in computer technology, **relationships** between people have become _____ because _____.

While You Read Consider what each poem has to say about how people relate to each other and to the world around them.

Vocabulary

Read each word and its definition. Decide whether you know the word well, know it a little bit, or do not know it at all. After you read, see how your knowledge of each word has increased.

- **abash** (ə bash´) *v.* embarrass (p. 634) *The bully would continuously abash his peers to make himself feel more confident.* abashed *adj.* abashedly *adv.* bashful *adj.*

- **discerning** (di surn´ in) *adj.* having good judgment or understanding (p. 635) *The discerning viewer will realize what a bad movie this is.* discern *v.* discernment *n.*

- **prevail** (prē vāl´) *v.* gain the advantage or mastery; be victorious; triumph (p. 635) *Good prevails over evil in this holiday movie.* prevailing *adj.*

- **preliminaries** (prē lim´ ə ner´ ēz) *n.* steps or events before the main one (p. 637) *The preliminaries, especially the national anthem, were more exciting than the game.* preliminary *adj.*

- **subverting** (səb vurt´ in) *v.* overthrowing or destroying something established (p. 637) *By subverting the monarchy, the revolutionaries hoped to bring freedom.* subvert *v.* subversive *adj.* subversion *n.*

- **seizure** (sē´ zhər) *n.* a sudden and brief loss of consciousness and body control. (p. 637) *One of the customers in the store suffered a seizure and fell to the floor.* seize *v.*

Word Stud

The **Latin root -vert-** means "turn."

In the poem "The Wa Against the Trees," the speaker describes the subverting of trees. Bulldozers dig into the roots of the trees and turn the trees over fro underneath.

Richard Brautigan

(1935–1984)

Author of "All Watched Over by Machines of Loving Grace" (p. 632)

With his 1967 novel *Trout Fishing in America*, Richard Brautigan became a spokesperson for the hippie generation. Ironically, he was at least fifteen years older than the hippies and a product of the Beat generation that preceded them. Nevertheless, his writing demonstrates his free spirit. His books present sketches of a counterculture that resists dependence on machines, industry, and business.

Emily Dickinson

(1830–1886)

Author of "'Hope' is the thing with feathers—" •
"Much Madness is divinest Sense—" (pp. 634, 635)

Despite her quiet, outward behavior, Emily Dickinson's inner life overflowed with energy. She produced at least 1,775 poems. Dickinson looked deeply into simple subjects—a fly buzzing, a bird on a walk, the changing seasons. She also made profound explorations of love, death, and the relationship between the human and the divine. She remains unquestionably one of America's finest poets.

Stanley Kunitz

(1905–2006)

Author of "The War Against the Trees" (p. 636)

Stanley Kunitz was born in Worcester, Massachusetts, and published his first book of poems in 1930. Kunitz worked as an editor on many small magazines and taught countless young poets. He was named the United States Poet Laureate in 2000.

All Watched Over by Machines of Loving Grace

Richard Brautigan

I like to think (and
the sooner the better!)
of a cybernetic meadow
where mammals and computers
5 live together in mutually
programming harmony
like pure water
touching clear sky.

I like to think
    (right now, please!)
10 of a cybernetic forest
filled with pines and electronics
where deer stroll peacefully
past computers
as if they were flowers
15 with spinning blossoms.

I like to think
    (it has to be!)
of a cybernetic ecology
where we are free of our labors
and joined back to nature,
20 returned to our mammal
brothers and sisters,
and all watched over
by machines of loving grace.

Literary Analysis
Figurative Language
What simile does the
speaker use in lines 3–8
to describe the cyber-
netic meadow?

"Hope" is the thing with feathers—

EMILY DICKINSON

"Hope" is the thing with feathers—
That perches in the soul—
And sings the tune without the words—
And never stops—at all—

5 And sweetest—in the Gale[1]—is heard—
And sore must be the storm—
That could abash the little Bird
That kept so many warm—

I've heard it in the chillest land—
10 And on the strangest Sea—
Yet, never, in Extremity,
It asked a crumb—of Me.

---

1. **Gale** (gāl) *n.* strong wind.

Much Madness is divinest Sense—

EMILY DICKINSON

Much Madness is divinest Sense—
To a discerning Eye—
Much Sense—the starkest Madness—
'Tis the Majority
In this, as All, prevail—
Assent[1]—and you are sane—
Demur[2]—you're straightway dangerous—
And handled with a Chain—

5

---

1. **assent** (ə sent´) v. agree.
2. **demur** (dē mur´) v. hesitate because of doubts or objections.

Vocabulary
discerning (di surn´ iŋ)
adj. having good judgment or understanding

prevail (prē vāl´) v.
gain the advantage or mastery; be victorious; triumph

THE WAR AGAINST THE TREES

STANLEY KUNITZ

The man who sold his lawn to standard oil
Joked with his neighbors come to watch the show
While the bulldozers, drunk with gasoline,
Tested the virtue of the soil
5 Under the branchy sky
By overthrowing first the privet-row.

Forsythia-forays and hydrangea-raids
Were but preliminaries to a war
Against the great-grandfathers of the town,
10 So freshly lopped and maimed.
They struck and struck again,
And with each elm a century went down.

All day the hireling engines charged the trees,
Subverting them by hacking underground
15 In grub-dominions, where dark summer's mole
Rampages through his halls,
Till a northern seizure shook
Those crowns, forcing the giants to their knees.

Vocabulary
preliminaries (prē lim′ ə ner′ ēz) *n.* steps or events before the main one

subverting (səb vurt′ iŋ) *v.* overthrowing or destroying something established

seizure (sē′ zhər) *n.* a sudden and brief loss of consciousness and body control

Literary Analysis
Figurative Language
What are the "giants" that are personified in line 18?

◄ **Critical Viewing** What does a tree like the one shown represent to the speaker of the poem? **[Connect]**

The War Against the Trees 637

I saw the ghosts of children at their games
20 Racing beyond their childhood in the shade,
And while the green world turned its death-foxed page
And a red wagon wheeled,
I watched them disappear
Into the suburbs of their grievous age.

25 Ripped from the craters much too big for hearts
The club-roots bared their amputated coils,
Raw gorgons matted blind, whose pocks and scars
Cried Moon! on a corner lot
One witness-moment, caught
30 In the rear-view mirrors of the passing cars.

Critical Thinking

1. **Respond:** Which of these poems affected you the most? Explain your answer.

2. **(a)** To what does the speaker compare computers in the imaginary world of "All Watched Over by Machines of Loving Grace"?
(b) Interpret: What does this comparison suggest about the speaker's feelings about computers in the real world?

3. **(a)** In "'Hope' is the thing with feathers—," when does hope sing the sweetest? **(b) Interpret:** Why does hope sing so well at these times? Explain your response.

4. **(a) Interpret:** In "The War Against the Trees," who or what is at war with the trees? **(b) Draw Conclusions:** What does the image of war suggest about the speaker's feelings toward the trees and what is happening to them? Explain how the poem reveals this.

5. **(a) Interpret:** In "Much Madness is divinest Sense—," what kind of behavior is considered insane? **(b) Evaluate:** Do you agree with the speaker's ideas? Explain your answer.

How does communication change us?
(a) Describe the relationship that the speaker of "All Watched Over by Machines of Loving Grace" envisions between people and computers. **(b)** How might people change as a result of this new kind of relationship with computers? Explain.

After You Read
Poetry Collection 2

All Watched Over... •
"Hope" is the thing... •
Much Madness is divinest... •
The War Against the Trees

Literary Analysis: Figurative Language

1. (a) Identify a **simile** and a **metaphor** in Poetry Collection 2.
(b) Explain what each **figure of speech** contributes to the overall meaning or effect of the poem in which it appears.

2. (a) Identify one example of **personification** in Collection 2.
(b) Explain how this use of **figurative language** contributes to the overall meaning or effect of the poem in which it appears.

3. (a) Identify the **paradox** in "Much Madness is divinest Sense—."
(b) Explain why it is a paradox.

Reading Skill: Read Fluently

4. (a) Using a graphic organizer like the one shown, rewrite one stanza in Poetry Collection 2 as a prose paragraph.

Stanza	Paragraph
I've heard it in the chillest land— And on the strangest Sea— Yet, never, in Extremity, It asked a crumb—of Me.	I've heard it in the chillest land and on the strangest Sea, yet never, in Extremity, it asked a crumb of me.

(b) Read the stanza and the paragraph aloud. How does following punctuation help you **read fluently?**

Vocabulary

Practice Vocabulary **analogies** show the relationships between pairs of words. Use a word from the Poetry Collection 2 list on page 630 that creates a word pair matching the relationship between the first two given words.

1. destroying : creating :: _____ : supporting

2. forgiving : fan :: _____ : expert

3. rehearsal : performance :: _____ : championship

4. lose : defeat :: _____ : victory

5. praise : confidence :: _____ : shame

6. house : home :: _____ : attack

Word Study Use the context of the sentences and what you know about the **Latin root -vert-** to explain your answer to each question.

1. Is someone who is *introverted* outgoing or shy?

2. What happens to your attention when it gets *diverted*?

Word Study

The **Latin root -vert-** means "turn."

Challenge Explain how the root -vert- contributes to the meanings of these words. Consult a dictionary if necessary.

inversion
revert
vertical

Literary Analysis: Rhyme and Meter

Rhyme and meter are two literary devices often used in poetry. **Rhyme** is the repetition of sounds at the ends of words. There are several types of rhyme:

- **Exact rhyme:** the repetition of words that end with the same vowel and consonant sounds, as in   and
- **Slant rhyme:** the repetition of words that end with similar sounds but do not rhyme perfectly, as in *prove* and *glove*
- **End rhyme:** the rhyming of words at the ends of lines
- **Internal rhyme:** the rhyming of words within a line

A **rhyme scheme** is a regular pattern of end rhymes in a poem or stanza, in which a letter is assigned to each set of rhyming sounds. For example, in "Ring Out, Wild Bells," Alfred, Lord Tennyson uses the rhyme scheme

Ring out, wild bells, to the wild sky,	a
The flying cloud, the frosty light:	b
The year is dying in the night;	b
Ring out, wild bells, and let him die.	a

Lewis Carroll opens "Jabberwocky" with the rhyme scheme

'Twas brillig, and the slithy toves	a
Did gyre and gimble in the wabe;	b
All mimsy were the borogroves,	a
And the mome raths outgrabe.	b

Meter is the rhythmical pattern in a line of poetry that results from the arrangement of stressed (´) and unstressed (˘) syllables. The stress goes on the syllable that is accented in natural speech. Reading the line aloud reveals the steady rhythmic pulse of the stressed syllables:

The flying cloud, the frosty light

Half a league, half a league, / Half a league onward

Each meter is named based on its length and rhythmical pattern. A common pattern uses   , beats in which the stress is on the second syllable, such as helló or alóud. In   each line contains five iambs.

Shall Í / cŏmpáre / thĕe tó / ă súm / mĕr's dáy?

Thŏu árt / mŏre lóve / Ĭy ánd / mŏre témp / ĕr áte.

Literary Analysis: Rhyme and Meter (continued)

An *iambic dimeter* would consist of two iambs, a *trimeter* would consist of three iambs, a *tetrameter* would consist of four iambs, and so on. See the chart below for examples of these metric groupings.

Iambic Meter	Example
Dimeter (2 beats per line)	And for / redress Of all / my pain,
Trimeter (3 beats per line)	We romped / until / the pans Slid from / the kitch / en shelf;
Tetrameter (4 beats per line)	I think / that I / shall ne / ver see a po / em love / ly as / a tree.

Not all poems include rhyme, a rhyme scheme, or a regular meter. Nonmetrical poetry, or poems that do not contain a regular pattern of meter, are known as **free verse.**

"Uncoiling" by Pat Mora is written as free verse:

With thorns she scratches
    on my window, tosses her hair dark with rain,
        snares lightning, cholla, hawks, butterfly
           swarms in the tangles.

Poems that do not rhyme but consist of iambic pentameter are known as **blank verse.** William Shakespeare wrote many of his plays in blank verse as in this line from *Romeo and Juliet*:

But soft! / What light / through yon / der win / dow breaks?
It is / the east, / and Ju / liet is / the sun!

Poets often use one or more rhyming techniques to create musical effects and achieve a sense of unity in their poems.

As you read the poetry in this collection, notice their specific rhyme and meter and the effect of these poetic elements.

- Look for examples of different types of rhyme.
- Determine if the lines follow a rhyme scheme.
- Notice whether or not the lines follow a regular meter.

ding Skill: Paraphrase

hrasing is restating in your own words what someone else has
en or said. A paraphrase should retain the essential meaning and
of the original but should be simpler to read and to understand.
way to simplify the text that you are paraphrasing is to **break
n long sentences.** Follow these steps:

Divide long sentences into parts and paraphrase those parts.

If a sentence contains multiple subjects or verbs, see if it can be
separated into smaller sentences that each contain one subject and
one verb.

• If a sentence contains colons, semicolons, or dashes, create separate
sentences by treating those punctuation marks as periods.

• If a sentence contains long phrases or long passages in parentheses,
turn each phrase or parenthetical passage into a separate sentence.

Poets often write sentences that span several lines to give their poems
uidity. By breaking down long sentences and paraphrasing them, you
an enjoy a poem's fluid quality without missing its meaning.

Paraphrasing can particularly help you synthesize content that comes
from several works by the same author addressing a single issue.
Analyzing the author's views from these various sources becomes less
daunting once the information is brought together in your own words. It
can give you a more comprehensive picture of the author.

Using the Strategy: Paraphrase Chart

As you read poetry and break down long sentences, use a **paraphrase
chart** like the one shown to record your work.

Original Lines	Lines in Smaller Sentences	Paraphrase
I celebrate myself and sing myself, / And what I assume you shall assume, / For every atom belonging to me as good belongs to you. —Walt Whitman	I celebrate myself. I sing myself. What I assume you shall assume. Every atom belonging to me as good belongs to you.	I celebrate myself and share my joy with you. What is mine is also yours.

How does *communication* change us?

Writing About the Big Question

In the last poem in Collection 7, the speaker claims that "We never know how high we are / Till we are asked to rise." Use this sentence starter to develop your ideas about the Big Question.
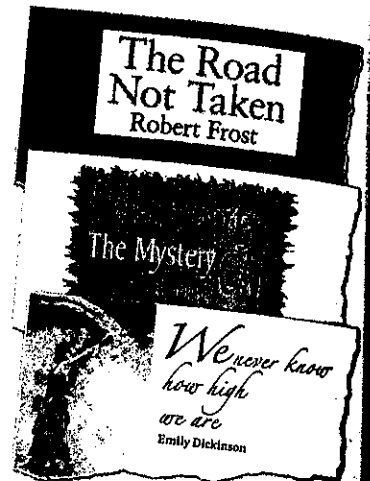
A person can make someone else **aware** of his or her potential by _____.

While You Read Consider whether it is true that people achieve more when more is asked of them.

Vocabulary

Read each word and its definition. Decide whether you know the word well, know it a little bit, or do not know it at all. After you read, see how your knowledge of each word has increased.

- **diverged** (dī vʉrjd´) *v.* branched out in different directions (p. 725) *When the highway diverged, we were not sure which way to go.* diverge *v.* divergence *n.* diverging *adj.* diversity *n.*

- **bafflement** (baf´ əl mənt) *n.* puzzlement; bewilderment (p. 726) *To the bafflement of many, the jet pilot was afraid of heights.* baffle *v.* baffling *adj.*

- **depravity** (dē prav´ ə tē) *n.* crookedness; corruption (p. 727) *The criminal's depravity was well-known, and his arrest was cheered.* depraved *adj.* deprave *v.*

- **rifled** (rī´ fəld) *v.* ransacked and robbed; searched quickly through a cupboard or drawer (p. 727) *My little sister rifled through my drawer and took my favorite sweater.* rifle *v.*

- **disclosed** (dis klōzd´) *v.* revealed; made known (p. 727) *John disclosed the location of his hidden treasure.* disclose *v.* disclosure *n.*

- **warp** (wôrp) *v.* twist; distort (p. 728) *Skilled artists can warp wood into different shapes.* warped *adj.*

Word Study

The **Latin suffix -ment** means "act" or "resulting state of."

In "Macavity: The Mystery Cat," the speaker refers to Macavity as "the **bafflement** of Scotland Yard." Bafflement is the resulting state of being baffled, or puzzled, the speaker means that Macavity is the reason Scotland Yard is puzzled.

The Road Not Taken Robert Frost

The Mystery

We never know how high we are Emily Dickinson

Robert Frost

T. S. Eliot
(1888–1965)

Emily Dickinson
(1830–1886)
"We never know how high we are..."

The Road Not Taken

Robert Frost

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
5 To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that, the passing there
10 Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
15 I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
20 And that has made all the difference.

Vocabulary
diverged (dī vʉrjd´) v.
branched out in different directions

Reading Skill
Paraphrase In your own words, restate the decision the speaker makes in lines 6–8.

Literary Analysis
Rhyme and Meter
What is the rhyme scheme of stanza four?

◀ **Critical Viewing** Based on this image, explain why the idea of a fork in a road is an effective symbol for a life choice. **[Support]**

Macavity: The Mystery Cat

Macavity's a Mystery Cat: he's called the Hidden Paw—
For he's the master criminal who can defy the Law.
He's the bafflement of Scotland Yard,[1] the Flying Squad's[2]
    despair:
5 For when they reach the scene of crime—*Macavity's not*
    there!

Macavity, Macavity, there's no one like Macavity,
He's broken every human law, he breaks the law of gravity.
His powers of levitation would make a fakir[3] stare,
10 And when you reach the scene of crime—*Macavity's not ther*
You may seek him in the basement, you may look up in th
    air—
But I tell you once and once again, *Macavity's not there!*

Macavity's a ginger cat, he's very tall and thin;
15 You would know him if you saw him, for his eyes are sunk

---

1. **Scotland Yard** London police.
2. **Flying Squad** criminal-investigation department.
3. **fakir** (fə kir´) n. Muslim or Hindu beggar who claims to perform miracles.

brow is deeply lined with thought, his head is highly
        domed;
coat is dusty from neglect, his whiskers are uncombed.
sways his head from side to side, with movements like a
        snake;
d when you think he's half asleep, he's always wide awake.

cavity, Macavity, there's no one like Macavity,
r he's a fiend in feline shape, a monster of *depravity*.
u may meet him in a by-street, you may see him in the
        square—
t when a crime's discovered, then *Macavity's not there!*

e's outwardly respectable. (They say he cheats at cards.)
nd his footprints are not found in any file of Scotland Yard's.
nd when the larder's looted, or the jewel-case is *rifled*,
r when the milk is missing, or another Peke's[4] been stifled,
r the greenhouse glass is broken, and the trellis past repair—
y, there's the wonder of the thing! *Macavity's not there!*

And when the Foreign Office find a Treaty's gone astray,
Or the Admiralty lose some plans and drawings by the way,
There may be a scrap of paper in the hall or on the stair—
But it's useless to investigate—*Macavity's not there!*
And when the loss has been *disclosed*, the Secret Service say:
'It *must* have been Macavity!'—but he's a mile away.
You'll be sure to find him resting, or a-licking of his thumbs,
Or engaged in doing complicated long division sums.

Macavity, Macavity, there's no one like Macavity,
There never was a Cat of such deceitfulness and suavity.
He always has an alibi, and one or two to spare:
At whatever time the deed took place—MACAVITY WASN'T
        THERE!
And they say that all the Cats whose wicked deeds are widely
        known
(I might mention Mungojerrie, I might mention Griddlebone)
Are nothing more than agents for the Cat who all the time
50 Just controls their operations: the Napoleon of Crime![5]

---

4. **Peke** short for Pekingese, a small dog with long, silky hair and a pug nose.
5. **the Napoleon of Crime** criminal mastermind; emperor of crime—just as Napoleon
   Bonaparte (1769–1821) was a masterful military strategist who had himself crowned
   emperor.

Vocabulary
depravity (dē prav′
ə tē) *n.* crooked-
ness; corruption

rifled (rī′ fəld) *v.* ran-
sacked and robbed;
searched quickly through
a cupboard or drawer

Vocabulary
disclosed (dis klōzd′) *v.*
revealed; made known

Reading Skill
Paraphrase Break down
the sentence in lines
43–45 into three smaller
sentences. Restate each
sentence in your own
words.

We never know how high we are

Emily Dickinson

We never know how high we are
Till we are asked to rise
And then if we are true to plan
Our statures touch the skies—
The Heroism we recite
Would be a normal thing
Did not ourselves the Cubits[1] warp
For fear to be a King—

Bubbles, Watercolor, 39" x 29", by Scott Burdick, Courtesy of the artist

Vocabulary
warp (wôrp) *v.*
twist; distort

---

1. **Cubits** (kyoo' bitz) *n.* ancient measure using the length of the arm from the end of the middle finger to the elbow (about 18–22 inches).

Critical Thinking

1. **Respond:** Which poem sounds best when read aloud? Why?
2. **(a)** In "The Road Not Taken," what does the traveler do when faced with a divide in the road? **(b) Interpret:** What details tell you he is happy with his decision? **(c) Evaluate:** Do you think the poem has a lesson to teach? Explain.
3. **Speculate:** Which qualities of cats might have caused T. S. Eliot to associate them with criminal activities in "Macavity: The Mystery Cat"? Explain.
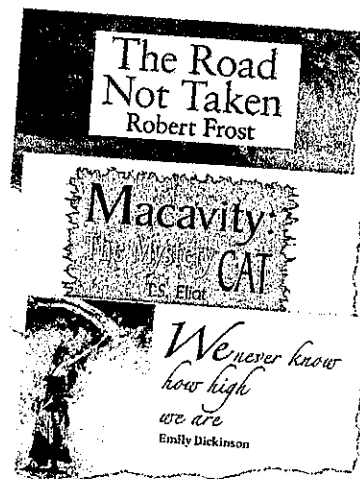
How does communication change us?
(a) According to "We never know how high we are," what happens when people are asked to rise to an occasion? **(b)** Do you agree with that claim? Why or why not?

| The Road Not Taken •
| Macavity: The Mystery Cat •
| We never know how high we are

Literary Analysis: Rhyme and Meter

1. Identify two lines in "The Road Not Taken" that illustrate both **exact rhyme** and **end rhyme.** Explain your choices.

2. Which two words in line 31 of "Macavity: The Mystery Cat" illustrate both **slant rhyme** and **internal rhyme?**

3. **(a)** Use letters to identify the **rhyme scheme** in "We never know how high we are." **(b)** In what way does the shift in rhyme scheme midway through the poem help to signal a turning point in the poem's message?

4. **(a)** Which poem has lines with a more regular **meter:** "The Road Not Taken" or "We never know how high we are"? Explain. **(b)** Which do you find more enjoyable to read—lines with a regular meter or lines with an irregular meter? Explain.

Reading Skill: Paraphrase

5. **(a) Paraphrase** the first stanza of "The Road Not Taken" by re-writing it as a series of sentences. **(b)** In what way does **breaking down long sentences** make this poem's meaning clearer?

Vocabulary

Practice Decide if each statement is true or false. Then, explain your answer.

1. Reporters are taught to *warp* the facts of events they cover.
2. Two people whose opinions *diverged* would be in disagreement.
3. *Bafflement* is a likely reaction to a bizarre event.
4. Laws are written to encourage *depravity* in society.
5. A closet is tidier after it has been *rifled.*
6. Information that has been *disclosed* is no longer secret.

Word Study Use the context of the sentences and what you know about the **Latin suffix -ment** to explain your answer to each question.

1. Would an *amusement* park entertain you?
2. When you make an *improvement,* do you make something better or worse?

Word Study

The **Latin suffix -ment** means "act or resulting state of."

Challenge Explain how the suffix -ment contributes to the meanings of these words. Consult a dictionary if necessary.

contentment
excitement
abasement