

# ADULT FICTION

## POETRY – ENGLISH

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**SWA-PY1** United States 1972

### THE BAT

SW – Fiction – Poetry

**Poet:** Theodore ROETHKE

**Perf:** Theodore ROETHKE (reader)

**Prod. Co:** Caedmon Records; New York, NY

**Time:** (?)

**LP:** THEODORE ROETHKE READS HIS POETRY

Caedmon 1351

12" 33rpm (Sd 1 – Bd 3)

**Notes:** This LP has never been seen or heard but Roethke's poem is gladly provided here –

By day the bat is cousin to the mouse.  
He likes the attic of an aging house.

His fingers make a hat about his head.  
His pulse beat is so slow we think him dead.

He loops in crazy figures half the night  
Among the trees that face the corner light.

But when he brushes up against a screen,  
We are afraid of what our eyes have seen:

For something is amiss or out of place  
When mice with wings can wear a human face.

**Ref:** Theodore Roethke, Biography, [Wikipedia](#)

Roethke, Theodore 1941, *Open House*, New York

Theodore Roethke Reads His Poetry LP, [worldcat](#)

Theodore Roethke, The Bat, (0:40) [poemhunter](#) (◀AUDIO SAMPLE)

Theodore Roethke, The Bat, Overlook Tutorial Academy, (0:47), [YouTube](#) (◀AUDIO SAMPLE)

Theodore Roethke, The Bat, Video by Thomas DesChamps (1:00), [YouTube](#) (◀AUDIO SAMPLE)

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Theodore ROETHKE

**SWA-PY2** United States 1977

### BATS AND BUTTERFLIES

SW – Fiction – Poetry

**Poet:** Nancy Lorraine DUPREE

**Perf:** Nancy DUPREE (reader)

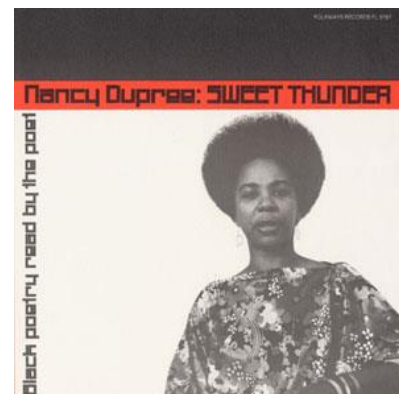
**Prod. Co:** Folkways Records & Service Corp.; New York, NY

**Liner Notes:** (6-page insert)

**Time:** 3:26

**LP:** SWEET THUNDER: BLACK POETRY READ BY THE POET

Folkways FL 9787



12" 33rpm (Sd 1 – Bd 2)

**Notes:** The Smithsonian Folkways site has a 30-second audio clip that provides part of Nancy Dupree's introduction to her poem – "People are fascinating, you know. Some of them are tall, some of 'em are short, some of 'em are round, some of 'em are shaped like pretzels. [Laughing in audience] Some of 'em are old, some of 'em are young, some of 'em smell nice, some of 'em don't like no smell, you know. [More laughing] But, you know, in my two years of watching, it seems to me, that, huh, I like to put... I like to simplify [...] there're two categories, now I know [...] this one is called *Bats and Butterflies*."

A not-so-charming poem about bats follows –

Seems to me like there be two kind of people in this world ...  
there be the bats and there be the butterflies  
butterflies are like [corps] of cotton candy  
fluttering from flower to flower  
leaving behind a trail of silent sun-filled kisses  
a lovely touch of charm to God's luscious creation

bats be like stink breath  
like a big pile of what you get from a big dose of ExLax  
like personal gases  
the kind that come at you from below the waist

and even tho butterflies don't bother NOBODY  
bats don't like butterflies  
as a matter of fact  
bats HATE butterflies

why ? ? ?  
don't start me to lyin  
just like it takes a fool to understand a fool  
it takes a bat to explain a bat  
only a bat can tell you how come they  
lie 'n' strain 'n' connive to destroy the butterflies  
and they children and they children's children's children

but there's one thing I do know ...  
God don't like ugly  
so it is a DANGEROUS thing  
to set yourself against the servants  
of the Almighty God.

ExLax was an old pharmaceutical product used to overcome constipation. The Smithsonian Folkways Web site gives the full liner notes for this album. These lines were typed out in the liner notes with a more elaborate, expanded layout of the words and verses; this layout presentation of the text was condensed here, but the exact wording was respected.

**Ref:** Nancy Dupree, Sweet Thunder LP, [Discogs](#)

Nancy Dupree, Sweet Thunder LP, Smithsonian Folkways, Spoken Introduction & Liner Notes, [folkways.si.edu](http://folkways.si.edu)

(◀AUDIO SAMPLE)

Nancy Dupree, Sweet Thunder LP, End of Introduction & Stanza I, [gobuz](#) (◀AUDIO SAMPLE)

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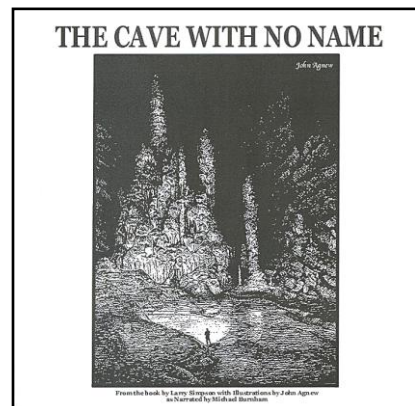
**SWA-PY3** United States 1983

## THE CAVE WITH NO NAME

SW – Poetry – Fiction – World – Celtic – Cave Pic Cover

### Selections:

*Disc 1* – 1. APPARITION – 3:32/ 2. DISCOVERY – 2:11/ 3. DESCENT INTO FANTASIA – 4:47/ 4. BOTTOM – 4:30/ 5. RUIN & BEAUTY – 3:20/ 6. OUT – 3:28/ 7. RETURN & RETURN – 2:11/ 8. AN OMINOUS TOLL – 4:28/ 9. THUNDERBOLT FIREDANCE – 4:43/ 10. CREATURES & CRYSTALS – 5:25/ 11. THE SKY FALLS – 5:18/ 12. FLASH FLOOD – 4:20/ 13. TRAPPED – 5:04/ 14. VORTEX – 7:14/ 15. WINGS FROM ABOVE – 8:45



Disc 2 – 1. THE CALL OF DARKNESS – 3:51/ 2. THE LAST RETURN – 6:10/ 3. GUTTERS OF STONE – 5:20/ 4. MUDSLIDE – 4:07/ 5. INTO THE BIG DARK – 7:10/ 6. YONDER BEYOND – 4:44/ 7. LAST LIGHT – 4:26/ 8. SOLID BLACK – 5:48/ 9. NIGHTFALL CASCADES – 6:10/ 10. LUMINESCENCE – 8:13/ 11. EMERGENCE – 11:19

Scr: Larry SIMPSON

Perf: Michael BURNHAM (reader)

Bill Maraschiello (guitars, whistle, mandolin, autoharp, concertina, melodeon,

Uilleann pipes, hammer dulcimer, & bones)

Nancy Jeffrey (flute & recorder)

Gary Woster (piano)

Michael Murphy (whistles, bodhran, & bones)

Betsy Lippett & Mark John (violins & viola)

Bruce Knarr (lap dulcimer)

Lon Williamson (guitar)

Michael Burnham (whistle)

Larry Simpson (harmonica)

Ojinga Khinisi (congas)

Prod: Larry Simpson

Prod. Co: Larry Simpson

Illust: John Agnew

Time: (See above)

1. Original **Cassette**: THE CAVE WITH NO NAME (1983)

(No label or Catalog No.) 2XTapes

2. Reissue on **CD**: THE CAVE WITH NO NAME

(2002 & 2004) (PC-IM#)

(No label or Catalog No.) 2XCDs


**Notes:** A long poem telling of the discovery and exploration of the Cave with No Name, accompanied by traditional Celtic music and improvised music. Consisting of stanzas of rhyming couplets divided into episodes, the poem is a first person narrative of the various adventures and tragedies in the cave.

Disc 1 tells in greatly detailed verse the various episodes concerning the discovery of the entrance pit and the descent (he is lowered in a harness but the illustration shows him rappelling down the shaft). The first exploration of the cave followed by a second trip with two other cavers. For episode 8 – *An Ominous Toll* – there is a musical intro of foreboding string music. After crossing a deep pool they eventually reach an immense room and Sky Falls, but have to retreat because the cave starts to flood. Rising water traps them until Karl moves a great stone allowing two of them to get through, but Karl is crushed by rock fall. One swims a sump while the other stays alone trapped by the water and buries Karl's body. Episode 14 – *The Vortex* – starts with a lively jig, but the mix is bad and the first two stanzas are muffled. The water level subsides and he makes his way past the sumps but gets his boots caught in the mud and has to remove them. His friend helps him and both exit the cave.

Disc 2 continues the story fifty years later, where he returns in old age to explore the cave solo. He passes Karl's grave and climbs breakdown to a huge room where his voice echoes. Then he continues to explore

until his carbide and his supply of candles run out. So he stumbles on in total darkness, hallucinates, and finally comes to passages that are lit with luminescent light (chiming electronic music here). Using a glowing sapphire crystal for light source, he proceeds until he can smell outside air and finds himself at the Sky Falls waterfall. There he manages to chimney up a cleft next to the falls, grabs a hanging tree root, and makes it to the top and the sound of tree frogs.

Improvised Celtic or contemporary music, usually flute, often plays behind the spoken verse, continually adapting to and enhancing the mood or atmosphere of the verse. Appropriate sound effects of roaring or bubbling water, rumbling boulders, etc. are mixed in where required. Very suitable traditional

THE CAVE WITH NO NAME		THE CAVE WITH NO NAME
	<p>THE CAVE WITH NO NAME</p> <p>Copyright © 2002, Larry Simpson</p> <p>APPARITION DISCOVERY DESCENT INTO FANTASIA GOTTOM RUEB &amp; BEAUTY QUIT</p> <p>—</p> <p>RETURN &amp; RETURN AN OMINOUS TOLL THUNDERBOLT FERRANDANCE CREATIVES &amp; CRYSTALS SKY FALLS FLASH FLOOD TRAPPED VORTICES WINGS FROM ABOVE</p> <p>—</p> <p>THE CALL OF DARKNESS THE LAST RETURN GUTTERS OF STONE MUDSLIDE INTO THE BIG DARK YONDER BEYOND LAST LIGHT SOLID BLACK NIGHTFALL CASCADES LUMINESCENCE EMERGENCE</p> <p>total running time = 140 min.</p> <p>Traditional tunes in order played: The Rose Tree, Doody, McCarley, March of The King of Lough, Women of Ireland, Kerry Polka, Hounds of the Hills, Morgan Maggan, Kid On a Mountain.</p> <p>All other music composed by musicians. For more information, contact Larry Simpson at larsimpson@lav.net</p>	

Celtic pieces are played at the beginning and the end of certain episodes as a bridge. In the order of



appearance they are: *The Rose Tree, Roddy McCorley, March of the King of Laoighs, Women of Ireland, Kerry Polka, O'Sullivan's March, Hounds & the Hare, Morgan Meagan, & Kid on a Mountain.*

When comparing the text as read on the cassettes and the CDs with the text of the poem as published in book form, one finds that several verses and couplets have been omitted, a few wording changes have been made here and there, and as many as five new verses have been added in places; all this poses the question as to which is the definitive text.

One edition of this CD was dedicated in memory to Bill Maraschiello, "who brought life to this story with his music," and a photo of him playing the whistle was shown on the back cover (shown here on left).

**Ref:** Larry Simpson 1982, *The Cave with No Name*, Excerpts, *NSS News*, v. 40, n. 7, July 1982, p. 186-187 & 198-201, [karstportal.org](http://karstportal.org), [google.fr](http://google.fr)

Simpson, Larry n.d., *The Cave with No Name*, Chapter Headings & Author's email, [google](http://google)

Simpson, Larry 2001, *The Cave with No Name*, Fly By Night Publishing, 45p.

Simpson, Larry 2007, *The Lost Cave of the Jaguar Prophets*, Greyhound Press, Cloverdale, IN, p. 197

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**SWA-PY4** United States 1954

## IN PRAISE OF LIMESTONE

SW – Fiction – Poetry

**Poet:** Wystan Hugh AUDEN

**Perf:** W. H. AUDEN (reader)

**Dir:** Arthur Luce Klein

**Prod. Co:** Caedmon Records; New York, NY

**Rec. Date:** Dec. 12, 1953 – New York

**Liner Notes:** W. H. Auden

**Time:** (Total) 6:13

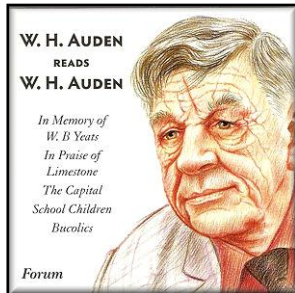
1. **LP:** W.H. AUDEN READING

Caedmon STC 1019 (mono)

12" 33rpm (Sd 1 – Bd 2)

2. Reissue on **CD:** W.H. AUDEN READS W.H. AUDEN (ca. 2000)

Forum FRC 6145 (Tk 2)



**Notes:** "Auden summered on Ischia, an island in the Gulf of Naples, between 1948 and 1957; 'In Praise of Limestone' was among the first poems he wrote there. The titular limestone is characteristic of the Mediterranean landscape and is considered an allegory of history in the poem; the properties of this sedimentary rock invoke the sedentary and domestic picture of Mediterranean culture." (Anon. 2014)

Auden writes in the liner notes – "This poem is a kind of prelude to the series of *Bucolics* on Side Two. Unrhymed, the odd lines contain thirteen syllables, the even eleven." Auden's distinguished British accent and fluid delivery to bring this important poem to life. The parts treating of limestone and caves come only at

the beginning and at the end the poem –

If it form the one landscape that we the inconstant ones  
Are consistently homesick for, this is chiefly  
Because it dissolves in water. Mark these rounded slopes  
With their surface fragrance of thyme and beneath  
A secret system of caves and conduits; hear these springs  
That spurt out everywhere with a chuckle  
Each filling a private pool for its fish and carving  
Its own little ravine whose cliffs entertain  
The butterfly and the lizard; examine this region  
Of short distances and definite places: ...  
.....

The blessed will not care what angle they are regarded from,  
Having nothing to hide. Dear, I know nothing of  
Either, but when I try to imagine a faultless love  
Or the life to come, what I hear is the murmur  
Of underground streams, what I see is a limestone landscape.

Fuller comments on the poem –

“Auden establishes with elegiac sweetness and modesty the proposition that human virtue depends, in part, upon a simple assertion of the common values of life and their appetites, that limestone inconstancy may in another sense (as the poem’s argument enacts) be limestone innocence... ‘We ... the inconsistent ones’ (intellectuals) are homesick for the limestone landscape because it suggests exactly what ‘we’ can no longer really believe in: the immediacy of Nature and the self-sufficiency of a people who can control their environment and relate their appetites to their ultimate well-being... Auden’s play with symbolic landscape and symbolic categories is casual but ingenious. ‘We’ like limestone because it, like ‘us’, dissolves in water. ‘They’ like limestone because ‘they’ can control it as water controls the stone... The development works on a number of levels: even the streams themselves, at first chuckling through ‘a secret system’ of caves as though they are hiding from the visitor their real intention, become by the end ‘the murmur/Of underground streams’, as though their secret has been won and they share with the recipient of the poem the poet’s endearments (‘My dear’, ‘dear’). It has taken its place among readers, after all, as a kind of love poem: it seems to be about the lovers exploring a habitat conducive to their attempt to transcend time.” (Fuller 1970)

**Ref:** Anon. 2014a, W. H. Auden, In Praise of Limestone, Themes & Structure, [Wikipedia](#)

Anon. 2014b, W. H. Auden: Poems Summary and Analysis, [gradesaver](#)

Auden, W.H. 1950, *Nones*, Random House, New York, p. 13-16

Fuller, John 1970, *A Reader’s Guide to W.H. Auden*, Thames & Hudson, London, p. 213-214

W. H. Auden, Biography, [Wikipedia](#)

W. H. Auden, In Praise of Limestone, Full text, [poemhunter](#)

W. H. Auden, In Praise of Limestone, Auden reads full text, (6:14), [YouTube](#) (◀COMPLETE AUDIO SAMPLE)

W. H. Auden Reading from His Works LP, [Discogs](#)

W. H. Auden Reads W. H. Auden, Forum CD, [musicweb-international](#)

**SWA-PY5** United States 1957

## **KUBLA KHAN**

SW – Fiction – Poetry

**Poet:** Samuel Taylor COLERIDGE

**Perf:** John NEVILLE (reader)

**Prod:** Howard Sackler

**Prod. Co:** Caedmon Records; New York, NY

**Time:** (?)

American Compilation Double **LP:** PALGRAVE’S GOLDEN TREASURY  
OF ENGLISH POETRY

Caedmon TC 2011

12" 33rpm (2XLPs) (Disc 2 – Sd 2 – Bd 2)

**Notes:** The opening lines of Coleridge’s celebrated, unfinished poem –

In Xanadu did Kubla Khan  
A stately pleasure-dome decree:  
Where Alph, the sacred river, ran  
Through caverns measureless to man  
Down to the sunless sea.



John NEVILLE

These are the first five verses of a three-stanza poem of 54 verses. The words “caverns” or “caves” appears five times, notably, “those caves of ice.” For the complete poem the interested reader is referred to the works of Coleridge. Richardson’s imposing and resonant voice is very suitable here.

As for caves “measureless to man,” the longest and deepest known air-filled caves in the world have indeed been carefully measured and mapped: the longest, Mammoth Cave System in Kentucky at 643 kilometers (400 miles) and the deepest, Krubera Cave in Georgia at 2197 meters (1.36 miles) as of April 2014. (Gulden 2014) However, the longest known underwater caves are quite a different story. The two longest are both in the Yucatan in Mexico: Sistema Sac Autun at 333 km (207 mi) and Sistema Ox Bel Ha at 244 kilometers (152 miles). (Gulden 2014) Here the very nature of underwater caves and the dangers involved in exploring and mapping them means that many small passages go unmeasured and much remains to be found. Appropriately, the above verses are no doubt well known to cave divers who have read Sheck Exley’s book.

The liner notes of the EP release provide the well-known story of how this poem came to be –

“In the summer of the year 1797, the Author, then in ill health, had retired to a lonely farmhouse between Porlock and Linton, on the Exmoor confines of Somerset and Devonshire. In consequence of a slight indisposition, an anodyne had been prescribed [opium], from the effects of which he fell asleep in his chair at the moment that he was reading the following sentence, or words of the same substance, in ‘Purchas’s Pilgrimage’: ‘Here the Kubla Khan commanded a palace to be built, and a stately garden thereunto. And thus ten miles of fertile ground were inclosed with a wall.’ The Author continued for about three hours in a profound sleep, at least of the external senses, during which time he has the most vivid confidence, that he could not have composed less than from two to three hundred lines; if that indeed can be called composition in which all the images rose up before him as *things*, with a parallel production of the corresponding expressions, without any sensation or consciousness of effort. On awakening he appeared to himself to have a distinct recollection of the whole, and taking his pen, ink, and paper, instantly and eagerly wrote down the lines that are here preserved. At this moment he was unfortunately called out by a person on business from Porlock, and detained by him above an hour, and on his return to his room, found, to his small surprise and mortification, that though he still retained some vague and dim recollection of the general purport of the vision, yet with the exception of some eight or ten scattered lines and images, all the rest had passed away like the images on the surface of a stream into which a stone has been cast.”

For musical works related to Kubla Khan see under Contemporary Art Music – 20<sup>th</sup> Century – *The Pleasure Dome of Kubla Khan* and under Rock Music – Hard Rock – *Xandu*)

**Ref:** Crane, Ralph & Fletcher, Lisa, *Cave: Nature and Culture*, Reaktion Books, London, p. 126-129

Exley, Shek 1994, *Caverns Measureless to Man*, Cave Books, St. Louis, MO, p. V

Gulden, Bob 2014, NSS Geo2, Committee on Long & Deep Caves, [caverbob](#)

Holman, Bob & Snyder, Margery n.d., Dreaming of Xanadu: A Guide to Samuel Taylor Coleridge’s poem “Kubla Khan,” 4 pages [poetry.about](#)

Palgrave’s Golden Treasury of English Poetry, Caedmon LP, [worldcat](#)

John Neville (Actor), Biography, [Wikipedia](#)

Samuel Taylor Coleridge, Biography, [Wikipedia](#)

Samuel Taylor Coleridge, *Kubla Khan*, Background, Style, & Sources, [Wikipedia](#)

Samuel Taylor Coleridge, *Kubla Khan*, Full text, [poetryfoundation](#) & [genius](#)

Xamuel n.d., The Kubla Khan Poem, Summary & Analysis, [xamuel](#)

**SWA-PY6** United States 1958

## KUBLA KHAN

SW – Fiction – Poetry

**Poet:** Samuel Taylor COLERIDGE

**Perf:** Sir Ralph RICHARDSON (reader)

**Prod:** Howard O. Sackler

**Prod. Co:** Caedmon Records; New York, NY

**Time:** (?)

A. American **LP:** THE POETRY OF COLERIDGE

Caedmon TC 1092

12" 33rpm (Sd 1 – Bd 1)

B. British **EP:** COLERIDGE (1958)

Caedmon TCE 117 (Gatefold cover)

7" 45rpm (Sd 1 – Bd 1)

**Notes:** A second reading of the poem recorded by Caedmon Records around the same time as the John Neville version.

**Ref:** The Poetry of Coleridge, Caedmon LP, [worldcat](#)

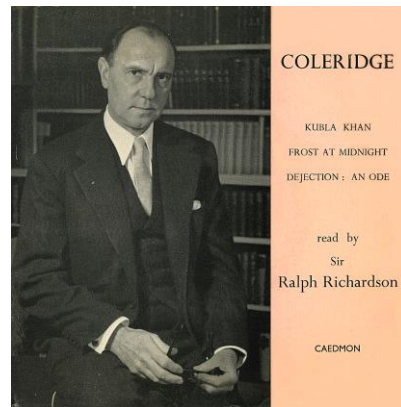
Ralph Richardson, Biography, [Wikipedia](#)

Samuel Taylor Coleridge, Biography, [Wikipedia](#)

Samuel Taylor Coleridge, *Kubla Khan*, Background, Style, & Sources, [Wikipedia](#)

Samuel Taylor Coleridge, *Kubla Khan*, Full text, [poetryfoundation](#) & [genius](#)

Xamuel n.d., The Kubla Khan Poem, Summary & Analysis, [xamuel](#)



**SWA-PY7** United Kingdom 1965

## IN XANDU DID KUBLA KHAN

SW – Fiction – Poetry

**Poet:** Samuel Taylor COLERIDGE

**Perf:** William **DEVLIN** (reader)

**Prod:** George Rylands

**Prod. Co:** Argo Record Co.; London

**Liner Notes:** (No. B) John R. Gaggin

**Time:** 3:05

A. British **LP:** SAMUEL TAYLOR COLERIDGE

Argo PLP 1039 (mono)

& Argo RG 438

12" 33rpm (Sd 2 – Bd 1)

B. American Reissue **LP:** SAMUEL TAYLOR COLERIDGE (1983)

Musical Heritage Society 4716K

12" 33rpm (mono)

**Notes:** Another reading of Coleridge's famous poem; this time recorded in England. This album is part of the series "English Poets from Chaucer to Yeats," LP No. 7.

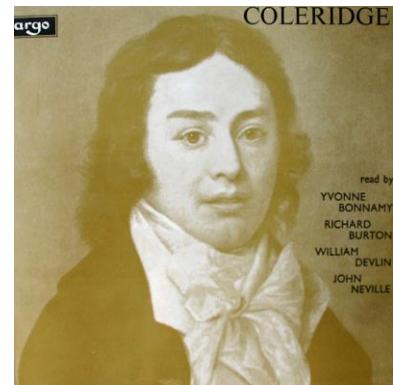
Recorded in association with the British Council and Oxford University Press.

**Ref:** Samuel Taylor Coleridge, Argo LP, [Discogs](#)

Samuel Taylor Coleridge, Argo LP, [worldcat](#)

Samuel Taylor Coleridge, Musical Heritage Society LP, [worldcat](#)

William Devlin, Actor, Short Biography, [imdb](#)



[caveinspiredmusic.com](http://caveinspiredmusic.com)