Pleasure Dome : An audible Anthology of modern poetry read by its creators

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Description : Pochette cartonnée illustrée contenant un disque microsillon 33 tours.
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Notes : Disque contient : - Side 1 : 1. A Game of Cheese (II of "The Waste Land") / T. S. Eliot ; 2. In Distrust of Merits (from "Nevertheless") / Marianne Moore ; 3. Spring is like a perhaps hand, This little bride & groom (from "Collected Poems", Pity this busy monster, manukind, Rain or hail (from "1 x 1") / E. E. Cummings ; 4. The young housewife, The bull, Poem (As the cat"), Lear, The dance, El hombre (from "Selected poems) / William Carlos Williams ; - Side 2 : 1. Allow me, Madam, but it won't help, The hunter, The perfect husband, The outcome of Mr. McLeod's Gratitude (from "Versus"), Retrospective reflection, So penseroso (from "I'm a stranger Here Myself") / Ogden Nash ; Ballad (from "The collected poetry of W. H. Auden), Prime / W. H. Auden ; 3. Poem in October, In my craft or sullen art (from The Selected Writtings of Dylan Thomas) / Dylan Thomas ; 4. Anaphora, Late air, The fish (from "North and South") / Elizabeth Bishop.
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HIGH-FIDELITY PLUS
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read by its creators
Edited by Lloyd Frankenberg
T. S. Eliot
Marianne Moore
E. E. Cummings
William Carlos Williams
Ogden Nash
W. H. Auden
Dylan Thomas
Elizabeth Bishop
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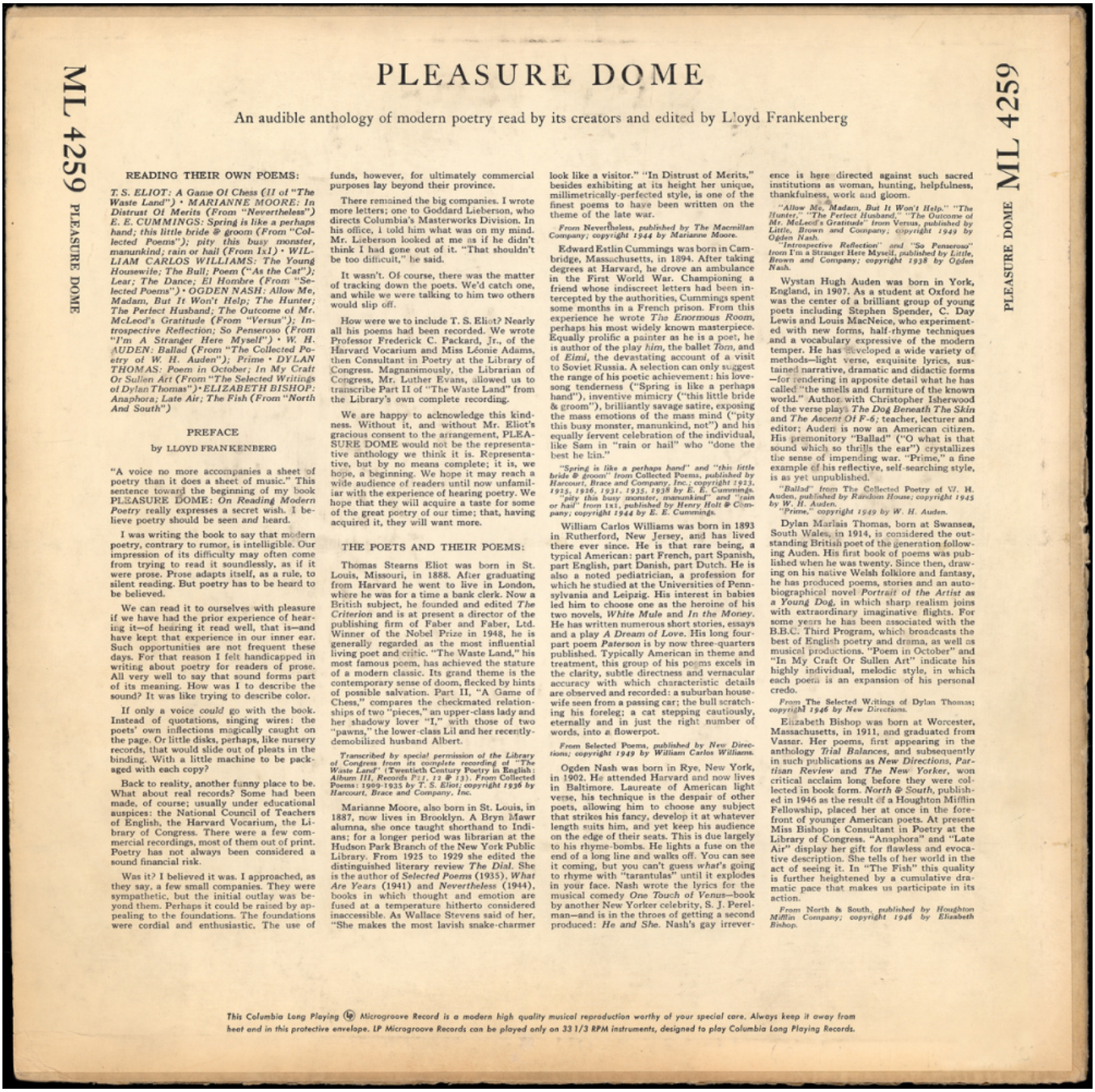

ML 4259 PLEASURE DOME

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An audible anthology of modern poetry read by its creators and edited by Lloyd Frankenberg

PLEASURE DOME ML 4259

READING THEIR OWN POEMS:

T. S. ELIOT: A Game Of Chess (II of "The Waste Land") • MARIANNE MOORE: In Distrust Of Merits (From "Nevertheless") E. E. CUMMINGS: Spring is like a perhaps hand; this little bride & groom (From "Collected Poems"); pity this busy monster, manunkind; rain or hail (From 1x1) • WILLIAM CARLOS WILLIAMS: The Young Housewife; The Bull; Poem ("As the Cat"); Lear; The Dance; El Hombre (From "Selected Poems") • OGDEN NASH: Allow Me, Madam, But It Won't Help; The Hunter; The Perfect Husband; The Outcome of Mr. McLeod's Gratitude (From "Versus"); Introspective Reflection; So Penseroso (From "I'm A Stranger Here Myself") • W. H. AUDEN: Ballad (From "The Collected Poetry of W. H. Auden"); Prime • DYLAN THOMAS: Poem in October; In My Craft Or Sullen Art (From "The Selected Writings of Dylan Thomas") • ELIZABETH BISHOP: Anaphora; Late Air; The Fish (From "North And South")

PREFACE

by LLOYD FRANKENBERG

"A voice no more accompanies a sheet of poetry than it does a sheet of music." This sentence toward the beginning of my book PLEASURE DOME: *On Reading Modern Poetry* really expresses a secret wish. I believe poetry should be seen *and* heard.

I was writing the book to say that modern poetry, contrary to rumor, is intelligible. Our impression of its difficulty may often come from trying to read it soundlessly, as if it were prose. Prose adapts itself, as a rule, to silent reading. But poetry has to be heard to be believed.

We can read it to ourselves with pleasure if we have had the prior experience of hearing it—of hearing it read well, that is—and have kept that experience in our inner ear. Such opportunities are not frequent these days. For that reason I felt handicapped in writing about poetry for readers of prose. All very well to say that sound forms part of its meaning. How was I to describe the sound? It was like trying to describe color.

If only a voice *could* go with the book. Instead of quotations, singing wires: the poets' own inflections magically caught on the page. Or little disks, perhaps, like nursery records, that would slide out of pleats in the binding. With a little machine to be packaged with each copy?

Back to reality, another funny place to be. What about real records? Some had been made, of course; usually under educational auspices: the National Council of Teachers of English, the Harvard Vocarium, the Library of Congress. There were a few commercial recordings, most of them out of print. Poetry has not always been considered a sound financial risk.

Was it? I believed it was. I approached, as they say, a few small companies. They were sympathetic, but the initial outlay was beyond them. Perhaps it could be raised by appealing to the foundations. The foundations were cordial and enthusiastic. The use of funds, however, for ultimately commercial purposes lay beyond their province.

There remained the big companies. I wrote more letters; one to Goddard Lieberson, who directs Columbia's Masterworks Division. In his office, I told him what was on my mind. Mr. Lieberson looked at me as if he didn't think I had gone out of it. "That shouldn't be too difficult," he said.

It wasn't. Of course, there was the matter of tracking down the poets. We'd catch one, and while we were talking to him two others would slip off.

How were we to include T. S. Eliot? Nearly all his poems had been recorded. We wrote Professor Frederick C. Packard, Jr., of the Harvard Vocarium and Miss Léonie Adams, then Consultant in Poetry at the Library of Congress. Magnanimously, the Librarian of Congress, Mr. Luther Evans, allowed us to transcribe Part II of "The Waste Land" from the Library's own complete recording.

We are happy to acknowledge this kindness. Without it, and without Mr. Eliot's gracious consent to the arrangement, PLEASURE DOME would not be the representative anthology we think it is. Representative, but by no means complete; it is, we hope, a beginning. We hope it may reach a wide audience of readers until now unfamiliar with the experience of hearing poetry. We hope that they will acquire a taste for some of the great poetry of our time; that, having acquired it, they will want more.

THE POETS AND THEIR POEMS:

Thomas Stearns Eliot was born in St. Louis, Missouri, in 1888. After graduating from Harvard he went to live in London, where he was for a time a bank clerk. Now a British subject, he founded and edited *The Criterion* and is at present a director of the publishing firm of Faber and Faber, Ltd. Winner of the Nobel Prize in 1948, he is generally regarded as the most influential living poet and critic. "The Waste Land," his most famous poem, has achieved the stature of a modern classic. Its grand theme is the contemporary sense of doom, flecked by hints of possible salvation. Part II, "A Game of Chess," compares the checkmated relationships of two "pieces," an upper-class lady and her shadowy lover "I," with those of two "pawns," the lower-class Lil and her recently-demobilized husband Albert.

Transcribed by special permission of the Library of Congress from its complete recording of "The Waste Land" (Twentieth Century Poetry in English: Album III, Records P11, 12 & 13). From Collected Poems: 1909-1935 *by T. S. Eliot; copyright 1936 by Harcourt, Brace and Company, Inc.*

Marianne Moore, also born in St. Louis, in 1887, now lives in Brooklyn. A Bryn Mawr alumna, she once taught shorthand to Indians; for a longer period was librarian at the Hudson Park Branch of the New York Public Library. From 1925 to 1929 she edited the distinguished literary review *The Dial*. She is the author of *Selected Poems* (1935), *What Are Years* (1941) and *Nevertheless* (1944), books in which thought and emotion are fused at a temperature hitherto considered inaccessible. As Wallace Stevens said of her, "She makes the most lavish snake-charmer look like a visitor." "In Distrust of Merits," besides exhibiting at its height her unique, millimetrically-perfected style, is one of the finest poems to have been written on the theme of the late war.

From Nevertheless, *published by The Macmillan Company; copyright 1944 by Marianne Moore.*

Edward Estlin Cummings was born in Cambridge, Massachusetts, in 1894. After taking degrees at Harvard, he drove an ambulance in the First World War. Championing a friend whose indiscreet letters had been intercepted by the authorities, Cummings spent some months in a French prison. From this experience he wrote *The Enormous Room*, perhaps his most widely known masterpiece. Equally prolific a painter as he is a poet, he is author of the play *him*, the ballet *Tom*, and of *Eimi*, the devastating account of a visit to Soviet Russia. A selection can only suggest the range of his poetic achievement: his love-song tenderness ("Spring is like a perhaps hand"), inventive mimicry ("this little bride & groom"), brilliantly savage satire, exposing the mass emotions of the mass mind ("pity this busy monster, manunkind, not") and his equally fervent celebration of the individual, like Sam in "rain or hail" who "done the best he kin."

"Spring is like a perhaps hand" and "this little bride & groom" from Collected Poems, *published by Harcourt, Brace and Company, Inc.; copyright 1923, 1925, 1926, 1931, 1935, 1938 by E. E. Cummings. "pity this busy monster, manunkind" and "rain or hail" from* 1x1, *published by Henry Holt & Company; copyright 1944 by E. E. Cummings.*

William Carlos Williams was born in 1893 in Rutherford, New Jersey, and has lived there ever since. He is that rare being, a typical American: part French, part Spanish, part English, part Danish, part Dutch. He is also a noted pediatrician, a profession for which he studied at the Universities of Pennsylvania and Leipzig. His interest in babies led him to choose one as the heroine of his two novels, *White Mule* and *In the Money*. He has written numerous short stories, essays and a play *A Dream of Love*. His long four-part poem *Paterson* is by now three-quarters published. Typically American in theme and treatment, this group of his poems excels in the clarity, subtle directness and vernacular accuracy with which characteristic details are observed and recorded: a suburban housewife seen from a passing car; the bull scratching his foreleg; a cat stepping cautiously, eternally and in just the right number of words, into a flowerpot.

From Selected Poems, *published by New Directions; copyright 1949 by William Carlos Williams.*

Ogden Nash was born in Rye, New York, in 1902. He attended Harvard and now lives in Baltimore. Laureate of American light verse, his technique is the despair of other poets, allowing him to choose any subject that strikes his fancy, develop it at whatever length suits him, and yet keep his audience on the edge of their seats. This is due largely to his rhyme-bombs. He lights a fuse on the end of a long line and walks off. You can see it coming, but you can't guess *what's* going to rhyme with "tarantulas" until it explodes in your face. Nash wrote the lyrics for the musical comedy *One Touch of Venus*—book by another New Yorker celebrity, S. J. Perelman—and is in the throes of getting a second produced: *He and She*. Nash's gay irreverence is here directed against such sacred institutions as woman, hunting, helpfulness, thankfulness, work and gloom.

"Allow Me, Madam, But It Won't Help." "The Hunter," "The Perfect Husband," "The Outcome of Mr. McLeod's Gratitude" from Versus, *published by Little, Brown and Company; copyright 1949 by Ogden Nash.*
"Introspective Reflection" and "So Penseroso" from I'm a Stranger Here Myself, *published by Little, Brown and Company; copyright 1938 by Ogden Nash.*

Wystan Hugh Auden was born in York, England, in 1907. As a student at Oxford he was the center of a brilliant group of young poets including Stephen Spender, C. Day Lewis and Louis MacNeice, who experimented with new forms, half-rhyme techniques and a vocabulary expressive of the modern temper. He has developed a wide variety of methods—light verse, exquisite lyrics, sustained narrative, dramatic and didactic forms—for rendering in apposite detail what he has called "the smells and furniture of the known world." Author with Christopher Isherwood of the verse plays *The Dog Beneath The Skin* and *The Ascent Of F-6*; teacher, lecturer and editor; Auden is now an American citizen. His premonitory "Ballad" ("O what is that sound which so thrills the ear") crystallizes the sense of impending war. "Prime," a fine example of his reflective, self-searching style, is as yet unpublished.

"Ballad" from The Collected Poetry of W. H. Auden, *published by Random House; copyright 1945 by W. H. Auden.*
"Prime," copyright 1949 by W. H. Auden.

Dylan Marlais Thomas, born at Swansea, South Wales, in 1914, is considered the outstanding British poet of the generation following Auden. His first book of poems was published when he was twenty. Since then, drawing on his native Welsh folklore and fantasy, he has produced poems, stories and an autobiographical novel *Portrait of the Artist as a Young Dog*, in which sharp realism joins with extraordinary imaginative flights. For some years he has been associated with the B.B.C. Third Program, which broadcasts the best of English poetry and drama, as well as musical productions. "Poem in October" and "In My Craft Or Sullen Art" indicate his highly individual, melodic style, in which each poem is an expansion of his personal credo.

From The Selected Writings of Dylan Thomas; *copyright 1946 by New Directions.*

Elizabeth Bishop was born at Worcester, Massachusetts, in 1911, and graduated from Vassar. Her poems, first appearing in the anthology *Trial Balances*, and subsequently in such publications as *New Directions*, *Partisan Review* and *The New Yorker*, won critical acclaim long before they were collected in book form. *North & South*, published in 1946 as the result of a Houghton Mifflin Fellowship, placed her at once in the forefront of younger American poets. At present Miss Bishop is Consultant in Poetry at the Library of Congress. "Anaphora" and "Late Air" display her gift for flawless and evocative description. She tells of her world in the act of seeing it. In "The Fish" this quality is further heightened by a cumulative dramatic pace that makes us participate in its action.

From North & South, *published by Houghton Mifflin Company; copyright 1946 by Elizabeth Bishop.*

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