

CONTENTS:

1 LP  
1 program notes (4 p.)

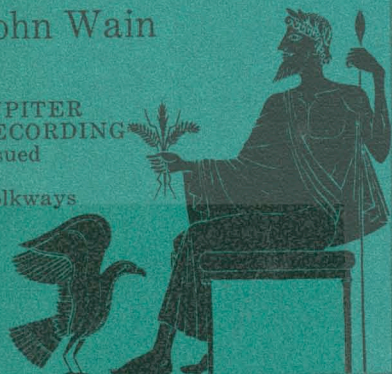
FOLKWAYS RECORDS FL 9879

ANTHOLOGY  
OF 20TH  
CENTURY  
ENGLISH  
POETRY  
(Part III)

READ BY:

Kingsley Amis  
Thomas Blackburn  
Charles Causley  
Donald Davie  
D. J. Enright  
Thom Gunn  
John Heath-Stubbs  
Ted Hughes  
Elizabeth Jennings  
Philip Larkin  
Edward Lucie-Smith  
George MacBeth  
Peter Porter  
Vernon Scannell  
John Wain

A  
JUPITER  
RECORDING  
Issued  
by  
Folkways



PR  
1226  
A58  
1967  
c.1

MUSIC LP

University of Alberta Library



0 1620 0506 5857

SIDE I

- Band 1: THOMAS BLACKBURN (1916- ): A Smell of Burning; Hospital for Defectives (2:30)  
Band 2: CHARLES CAUSLEY (1917- ): The Ballad of Nosey Bent; Child's Song (2:35)  
Band 3: JOHN HEATH-STUBBS (1918- ): Titus and Berenice; Bryant Park, New York (2:45)  
Band 4: D.J. ENRIGHT (1920- ): The Noodle Vendor's Flute (2:00)  
Band 5: KINGSLEY AMIS (1922- ): A Song of Experience; Nocturne (2:45)  
Band 6: PHILIP LARKIN (1922- ): An Arundel Tomb; Mr. Bleaney (3:45)  
Band 7: DONALD DAVIE (1922- ): To a Brother in the Mystery, circa 1290 (3:45)  
Band 8: VERNON SCANNELL (1922- ): The Telephone Number (2:05)

SIDE II

- Band 1: VERNON SCANNELL: Dead Dog (0:55)  
Band 2: JOHN WAIN (1925- ): Time Was (4:00)  
Band 3: ELIZABETH JENNINGS (1926- ): For a Child Born Dead; The Shot (2:00)  
Band 4: THOM GUNN (1929- ): The Annihilation of Nothing; Innocence (2:45)  
Band 5: PETER PORTER (1929- ): What a Lying Lot the Writers Are; Somme and Flanders (2:48)  
Band 6: TED HUGHES (1930- ): The Hawk in the Rain; Hawk Roosting (2:45)  
Band 7: GEORGE MacBETH (1932- ): The Miner's Helmet; The Absentees (3:05)  
Band 8: EDWARD LUCIE-SMITH (1933- ): The Lesson; On Looking at Stubbs's Anatomy of the Horse (2:50)

ANTHOLOGY  
OF 20TH  
CENTURY  
ENGLISH  
POETRY  
(Part III)

COVER DESIGN BY RONALD CLYNE

DESCRIPTIVE NOTES ARE INSIDE POCKET

Library of Congress Catalogue Card No. R 61-1854 Rev.

©1967 Folkways Records & Service Corporation,  
701 Seventh Ave., New York, New York 10036  
Distributed by Folkways/Scholastic Records,  
906 Sylvan Ave., Englewood Cliffs, N.J. 07632

FOLKWAYS RECORDS Album No. FL 9879

© 1967 Folkways Records and Service Corp., 701 Seventh Ave., NYC, USA

PR  
1226  
A58  
1967

MUSIC LP

LIBRARY  
UNIVERSITY OF ALBERTA

FOLKWAYS RECORDS FL 9879

ANTHOLOGY  
OF 20TH  
CENTURY  
ENGLISH  
POETRY  
(Part III)

READ BY:

Kingsley Amis  
Thomas Blackburn  
Charles Causley  
Donald Davie  
D. J. Enright  
Thom Gunn  
John Heath-Stubbs  
Ted Hughes  
Elizabeth Jennings  
Philip Larkin  
Edward Lucie-Smith  
George MacBeth  
Peter Porter  
Vernon Scannell  
John Wain

A  
JUPITER  
RECORDING  
Issued  
by  
Folkways



## THE NEW POETRY SCENE

Too seldom, when we hear a poem read aloud, can we take it in simultaneously with the eye. This record, and others in the Folkways/Scholastic poetry series, lets us do just that. Here we can read and hear a poem in all its fullness. Here are both the written words and the voice of the poet.

Poetry today is adding the sound of the poem-aloud to the poem-in-print. Poets today are being widely read; they are being listened to by unprecedented audiences. Poetry readings are an established part of mid-century culture. Ten years ago I could start out for a campus poetry reading, inadvertently arrive ten minutes late, yet almost surely find a seat up front. Today I must arrive early or stand, if I am allowed inside at all.

Campus poets, poets on the circuits, poets anxious or willing to be heard are reading in classrooms, night clubs, coffee shops, lecture halls, and at rallies. College students today are likely to hear as many poems as they read. High school students in favored localities are listening to, and engaging in dialogue with, today's best poets. Doors of New York City schools have opened wide to poets. As I write, in the spring of 1967, the Academy of American Poets and Detroit Adventure are bringing Denise Levertov, Louis Simpson, Robert Creeley, Donald Hall, and other notable poets into Detroit for a course titled "Dialogs on the Art of Poetry." In Houston, at the Thanksgiving, 1966, meeting of the National Council of Teachers of English, thirteen featured poets attracted crowds to hotel auditoriums for the Festival of Modern Poetry.

Few published poets are immune to the epidemic of requests to read before public and academic audiences. Fewer want immunization. (Even the poet who says he is his own audience is curious about larger audiences.)

The printing press encouraged a poetry written more for the eye than the ear. Today's technology, including radio, tele-

vision, public address systems, and recordings, encourages a poetry for eyes and ears. A poet communicating in that most personal of all media, his own voice, cares about how his poem will sound to a listener. The voices he puts into his poems are shaped and colored by his anticipation of a listening audience. Burgeoning audiences animate the poet's interest in departing from older forms, from print-tied notions of what rhyme and rhythm are.

Although forums for poetry proliferate, separation of print from sound is still characteristic. It is listening and looking that the Folkways/Scholastic poetry series intends to provide. Although the poet may not be the most "dramatic" reader of his poems, it is his own reading that provides the best base for talk about what he "intended." The poem in its independent life may be different from what the poet thinks it is. But the poet's cadences, tones, and emphases invite the listener to test his own reading against the poet's.

Reader-listeners will develop a sense of where poetry is and where it is going. They will get something of the range of rhythms and metaphors that makes today's poetry different from yesterday's. Today's images come more often from the kitchen, the ball field, from the newspaper, hospital, or alley than from the natural universe sung by earlier poets. The polluted river is more likely to be protested than the springtime brook is to be idealized. Today's poet has been to the big city, and his diction shows it. Today's rhythms, like today's world, are complex. Silences in poems are being "heard" more frequently.

Most important, exerting the double energy of eye and ear promotes discovery of the best language there is. Beyond image and rhythm, beyond metaphor and diction, lies meaning. Today's poet, like yesterday's, has a clear vision of what is important about being alive.

— Stephen Dunning

# THE JUPITER ANTHOLOGY OF 20<sup>TH</sup> CENTURY ENGLISH POETRY

## PART III

KINGSLEY AMIS, THOMAS BLACKBURN, CHARLES CAUSLEY, DONALD DAVIE,  
D. J. ENRIGHT, THOMAS GUNN, JOHN HEATH-STUBBS, TED HUGHES, ELIZABETH JENNINGS,  
PHILIP LARKIN, EDWARD LUCIE-SMITH, GEORGE MacBETH, PETER PORTER,  
VERNON SCANNELL, JOHN WAIN, *Reading Their Own Poetry.*

The poems I have chosen for this third part of the Jupiter Anthology are intended to show the scope and variety of English poetry since about 1950; most of the poems, indeed, were written much more recently than that. All the poets represented have made their serious reputations since the second world war; but one should remember that some of the best work by such older poets as Edwin Muir, Robert Graves, Louis MacNeice, George Barker, and Roy Fuller—all represented in earlier parts of the Jupiter Anthology—has been written during this period.

I hope that, on the evidence of the twenty-seven poems on this recording, listeners will find it difficult to characterise the poetry of the past dozen years or so. It is easy, given a small sample of deliberately angled work, to make generalisations about 'the characteristic tone of the 1950s', or to observe that poets today are concerned with personal themes; but is there really a shared tone in Causley's 'Child's Song' and Amis's 'A Song of Experience', and would one, in any usual sense, call Davie's 'To a Brother in the Mystery', Hughes's 'Hawk Roosting' and MacBeth's 'The Absentees' "personal"?

On the other hand, one can see that certain broad types of poem are in favour; for example, what one might call the anecdote-with-a-moral, represented here by Amis, Larkin, Scannell, Lucie-Smith's 'The Lesson' and, in a rather different way, Heath-Stubbs's 'Bryant

Park, New York'. And the language of many of these poems is direct, with a liking for colloquial effects.

All the poems are read by the poets themselves, and here too there is variety. With more and more recordings, broadcast readings, poetry recitals in clubs, schools and theatres, festivals of poetry, the poet is becoming more sure of himself as a performer of his own work, after a longish period during which poetry was either a silent art or was taken over in performance by the actor. As performers, perhaps not all these poets are of equal value; but there is always, surely, a documentary interest in the way a poet reads his own work, and the idiosyncrasies of a poet's voice and manner often underline or make clearer points which an actor's reading, however intelligent, might smooth over and hide.

This is not meant to be a comprehensive selection of the best recent verse. Some worthwhile poets have been omitted through lack of space, and inevitably there is a certain amount of personal bias. I cannot expect everyone to agree with my choice; but I hope that everyone will find a good proportion of work worth listening to, and more than once. Good poetry is something to be lived with and rehearsed in the mind and with the voice, not skimmed through or allowed to go in one ear and out the other.

Anthony Thwaite

### Side One

THOMAS BLACKBURN (1916- ): A Smell of Burning; Hospital for Defectives.  
CHARLES CAUSLEY (1917- ): The Ballad of Nosey Bent; Child's Song.  
JOHN HEATH-STUBBS (1918- ): Titus and Berenice; Bryant Park, New York.  
D. J. ENRIGHT (1920- ): The Noodle Vendor's Flute.  
KINGSLEY AMIS (1922- ): A Song of Experience; Nocturne.  
PHILIP LARKIN (1922- ): An Arundel Tomb; Mr. Bleaney.  
DONALD DAVIE (1922- ): To a Brother in the Mystery, circa 1290.  
VERNON SCANNELL (1922- ): The Telephone Number.

### Side Two

VERNON SCANNELL: Dead Dog.  
JOHN WAIN (1925- ): Time Was.  
ELIZABETH JENNINGS (1926- ): For a Child Born Dead; The Shot.  
THOMAS GUNN (1929- ): The Annihilation of Nothing; Innocence.  
PETER PORTER (1929- ): What a Lying Lot the Writers are; Somme and Flanders.  
TED HUGHES (1930- ): The Hawk in the Rain; Hawk Roosting.  
GEORGE MacBETH (1932- ): The Miner's Helmet; The Absentees.  
EDWARD LUCIE-SMITH (1933- ): The Lesson; On Looking at Stubbs's Anatomy of the Horse.

For permission to record copyright material Jupiter Recordings are indebted to Philip Larkin and George MacBeth; to Putnam and Co. for the poems by Thomas Blackburn from *A Smell of Burning*; for those by Vernon Scannell from *A Sense of Danger*; and for the poem by Donald Davie from *The Guinness Book of Poetry*, 4; to Rupert Hart-Davis Ltd. for the poems by Charles Causley from *Johnny Alleluia*; to the Oxford University Press for the poems by John Heath-Stubbs from *The Blue-Fly in his Head*; and for the poems by Edward Lucie-Smith from *A Tropical Childhood*, to Chatto and Windus Ltd. for the poem by D. J. Enright from *Some Men are Brothers*; to Victor Gollancz Ltd. for the poems by Kingsley Amis from *A Cuse of Samples*; to Macmillan and Co. for the poem by John Wain from *Weep Before God*; to Andre Deutsch for the poems by Elizabeth Jennings from *A Way of Looking* and *A Sense of the World*; to Faber and Faber Ltd. for the poems by Thom Gunn from *My Sad Captains*; to the Scorpion Press for the poems by Peter Porter from *Once Bitten, Twice Bitten*.

This record is the third part of The JUPITER ANTHOLOGY OF 20th CENTURY ENGLISH POETRY. Part I, JUR 00A1, includes poems by fifteen writers from Hardy to Edith Sitwell; Part II, JUR 00A2, poems by twenty writers from T. S. Eliot to Sidney Keyes. Other poetry records made by Jupiter Recordings include the three parts of a JUNIOR ANTHOLOGY OF ENGLISH VERSE (JUR 00B1, B3, and B5), POEMS BY W. B. YEATS and POEMS FOR SEVERAL VOICES (JUR 00B2); THE JUPITER BOOK OF BALLADS (JUR 00A3); CONVERSATION PIECES (JUR 00A4); AN ANTHOLOGY OF CHRISTIAN POETRY and PROSE spoken by ALEC GUINNESS (JUR 00B4); A PROGRAMME OF POETRY spoken by SYBIL THORNDIKE and LEWIS CASSON (JEP 00C3); The E.P. Series of POETS READING (JEP 00C1, C2, C16, C25, C27, C28, C29) with EDITH SITWELL, C. DAY LEWIS, ROBERT GRAVES, ELIZABETH JENNINGS, LAURIE LEE, CHRISTOPHER LOGUE, GEORGE BUCHANAN, JOHN WAIN, TED HUGHES, LAWRENCE DURRELL, KINGSLEY AMIS, and THOMAS BLACKBURN; and poems by JOHN MILTON and GEORGE HERBERT, spoken by MARIUS GORING (JEP 00C17).

The recordings were directed by V. C. CLINTON-BADDELEY and edited by EDGAR A. VETTER, 1963.