

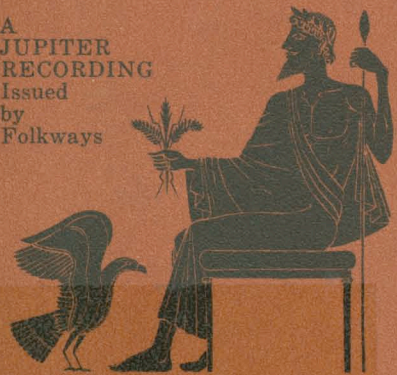
FOLKWAYS RECORDS FL 9886

ANTHOLOGY
OF 20TH
CENTURY
ENGLISH
POETRY
(Part 1)

READ BY:

Jill Balcon
V.C. Clinton-Baddeley
John Glen
Christopher Hassall
Carleton Hobbs
C. Day Lewis
Stephen Murray
Edith Sitwell

A
JUPITER
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1 LP
1 text (1 sheet)

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 c. At A Lunar Eclipse (C.D.L.)
 d. An Ancient to Ancients (V.C.C.-B.)
- Band 2: A.E. HOUSMAN Tell Me Not Here (J.G.)
- Band 3: W.B. YEATS (V.C.C.-B.)
 a. The Wild Swans at Coole
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- Band 7: EDWIN MUIR The Horses (C.H.)
- Band 8: EDITH SITWELL (E.S.)
 a. Most Lovely Shade
 b. Scotch Rhapsody
 c. Sir Beelzebub

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COVER DESIGN BY RONALD CLYNE

DESCRIPTIVE NOTES ARE INSIDE POCKET

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ANTHOLOGY OF 20TH CENTURY ENGLISH POETRY

PART I

Read by

JILL BALCON, V. C. CLINTON-BADDELEY, JOHN GLEN, CHRISTOPHER HASSALL, CARLETON HOBBS,
C. DAY LEWIS, STEPHEN MURRAY and EDITH SITWELL, reading her own poetry.

In the rules of a 13th century London Brotherhood, devoted to festive gatherings and the encouragement of musical and poetical compositions, it is laid down that all songs must be *tried*, 'for without singing no one ought to call a composition of words a song'.

The intricacies of a musical score may be examined on paper by an expert, but it has to be played to be properly enjoyed, even by him. One might think that a poem would present a far easier problem. Everyone knows how to read; but it is certainly possible to understand the meaning of a poem, to read it again and again with delight, and still to miss those pleasures which are outside the meaning, and beyond the range of the eye—pleasures of rhythm, of timing, of echoing sounds, pleasures even of interpretation. These are things which only declare themselves when the poem is heard spoken aloud, or read aloud to oneself. This is almost as much as to say that 'without the test of reading no one ought to call a composition of words a poem', and we shall not presume overmuch if we do believe that. Paul Valéry in his 'De la Diction des Vers' has said no less. 'Le poème est une abstraction, une écriture qui attend, une loi qui ne vit que sur quelque bouche humaine'.

The JUPITER ANTHOLOGY OF 20th CENTURY ENGLISH POETRY is an attempt to present spoken poetry at its best, and at the same time to achieve something hitherto untried in this country. There have been many recordings of contemporary poetry, but there has never been a recorded anthology which surveys the sweep of the last fifty-eight years, and therefore includes, not only the work of those who have become securely established, but also the poetry of some fifteen authors, whose work has not yet been recorded anywhere. Several of the poets will be reading their own works in the second part of the anthology, and on this first disc Dame Edith Sitwell is reading hers.

Side One

THOMAS HARDY (1840-1928): Snow in the suburbs (Ch.H.); Shut out that moon (V.C.C.-B.); At a lunar eclipse (C.D.L.); An Ancient to Ancients (V.C.C.-B.).
ROBERT BRIDGES (1844-1930): Cheddar Pinks (S.M.).
A. E. HOUSMAN (1859-1936): Tell me not here (J.G.).
W. B. YEATS (1865-1939): The Wild Swans at Coole; The Second Coming; After long silence (V.C.C.-B.).
RUDYARD KIPLING (1865-1936): The Craftsman (C.H.).
W. H. DAVIES (1871-1940): Leisure (V.C.C.-B.); The Kingfisher (C.H.); Sheep (V.C.C.-B.).
WALTER de la MARE (1873-1956): All that's past (Ch.H.); The Railway Junction (V.C.C.-B.); Silver (J.B.); Song of the Mad Prince (V.C.C.-B.); The Owl (C.H.).

Side Two

JOHN MASEFIELD (1878-): The setting of the windcock (C.H.).
EDWARD THOMAS (1878-1917): The Gallows (V.C.C.-B.).
D. H. LAWRENCE (1885-1930): Piano (Ch.H.); Snake (S.M.).
JAMES ELROY FLECKER (1884-1915): The Old Ships (Ch.H.).
ANDREW YOUNG (1885-): Cuckoos; The Men; Wood and Hill; In the fallow field; On Middleton Edge; The burnt leaves; A prospect of death (V.C.C.-B.).
SIEGFRIED SASSOON (1886-): At the grave of Henry Vaughan (J.G.).
EDWIN MUIR (1887-): The Horses (C.H.).
EDITH SITWELL (1887-): Most Lovely Shade; Scotch Rhapsody; Sir Beelzebub (E.S.).

(Poems by the same author run on as a group; a change of author is indicated by a scroll.)

These poems are taken from *Collected Poems* by Thomas Hardy, published by Macmillan and Co. Ltd.; *The Poetical Works of Robert Bridges*, published by The Clarendon Press, Oxford; *The Collected Poems* by A. E. Housman, published by Jonathan Cape Ltd.; *The Collected Poems of W. B. Yeats*, published by Macmillan and Co. Ltd.; *The Definitive Edition of Rudyard Kipling's Verse*, published by Hodder and Stoughton Ltd.; *Collected Poems* by W. H. Davies, published by Jonathan Cape Ltd.; *Poems 1901 to 1918* and *Poems 1919 to 1934* by Walter de la Mare, published by Constable and Co. Ltd.; *Collected Rhymes and Verses*, and *The Burning Glass* by Walter de la Mare, published by Faber and Faber Ltd.; *Collected Poems* by John Masefield O.M., published by William Heinemann Ltd.; *Collected Poems* by Edward Thomas, published by Faber and Faber Ltd.; *The Collected Poems* by W. H. Lawrence, published by William Heinemann Ltd.; *Collected Poems* by James Elroy Flecker, published by Secker and Warbury Ltd.; *Collected Poems* by Andrew Young, published by Jonathan Cape Ltd.; *Collected Poems* by Siegfried Sassoon, published by Faber and Faber Ltd.; *One Foot in Eden* by Edwin Muir, published by Faber and Faber Ltd.; and *Collected Poems* by Edith Sitwell, published by Macmillan & Co. Ltd.

The JUPITER ANTHOLOGY OF 20th CENTURY ENGLISH POETRY, PART 2, includes poems by T. S. ELIOT, W. J. TURNER, WILFRED OWEN, ROBERT GRAVES, EDMUND BLUNDEN, W. H. AUDEN, LOUIS MACNIECE, STEPHEN SPENDER, GEORGE BARKER, DYLAN THOMAS, LAURENCE DURRELL, SIDNEY KEYES, and, reading their own poetry, JOHN BETJEMAN, RICHARD CHURCH, C. DAY LEWIS, ROY FULLER, LAURIE LEE, HENRY REED, W. R. RODGERS, and VERNON WATKINS.

The recordings were directed by V. C. CLINTON-BADDELEY and made in England by EDGAR A. VETTER at 22b, Ebury Street, London, S.W.1, Spring 1958.

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This record should be played at 33 $\frac{1}{3}$ r.p.m. with a lightweight pick-up having a sapphire or diamond stylus. Before playing, clean both sides with a slightly damp cloth of fine soft texture. Make sure the turntable surface is clean and free from dust. Store away from dust and heat, standing in an upright position.

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