
Four Quartets read by the author

Numéro d'inventaire : 2010.07751

Auteur(s) : Thomas Stearns Eliot

Type de document : disque

Période de création : 3e quart 20e siècle

Date de création : 1954 (entre) / 1965 (et)

Inscriptions :

- marque : His master's voice
- logo : chien écoutant la voix de son maître à travers le pavillon d'un gramophone

Matériau(x) et technique(s) : carton, vinyle

Description : Pochette en carton contenant un disque microsillon 33 tours protégé par une enveloppe en papier et plastique.

Mesures : diamètre : 20 cm

Notes : Disque contient : - Side 1 : Band 1 - Burnt Norton, Band 2 - East Coker, - Side 2 : Band 1 : The Dry Salvages, Little Gidding. "Recorded under the auspices of the British Council".

Mots-clés : Anglais

Historique : Biographie de Thomas Stearns Eliot au verso de la pochette. Dernière date citée : 1954.

Autres descriptions : Langue : anglais



T. S. ELIOT

Four Quartets

read by
THE AUTHOR

RECORDED UNDER THE AUSPICES OF THE BRITISH COUNCIL

“HIS MASTER’S VOICE”

Long Play 33 $\frac{1}{3}$ r.p.m. Record

T. S. ELIOT, O.M.
FOUR QUARTETS
read by
THE AUTHOR

(Recorded under the auspices of the British Council)

SIDE 1

Band 1—Burnt Norton
Band 2—East Coker

SIDE 2

Band 1—The Dry Salvages
Band 2—Little Gidding

A recording of a poem read by its author is no more definitive an "interpretation" than a recording of a symphony conducted by the composer. The poem, if it is of any depth and complexity, will have meanings in it concealed from the author; and should be capable of being read in many ways, and with a variety of emotional emphases.

A good poem, indeed, is one which even the most accomplished reading cannot exhaust.

What the recording of a poem by its author can and should preserve, is the way that poem sounded to the author when he had finished it. The disposition of lines on the page, and the punctuation (which includes the *absence* of punctuation marks, when they are omitted where the reader would expect them) can never give an exact notation of the author's metric. The chief value of the author's record, then, is as a guide to the rhythms.

Another reader, reciting the poem, need not feel bound to reproduce these rhythms: but, if he has studied the author's version, he can assure himself that he is departing from it deliberately, and not from ignorance.

T. S. ELIOT



Photo: WALTER STONEMAN, F.R.P.S.

THOMAS STEARNS ELIOT, poet and critic, was born of New England stock in St. Louis, Missouri, U.S.A. in September 1888, and was educated at Harvard, at Merton College, Oxford, where he spent a year as a post-graduate student, and at the Sorbonne, Paris. He settled in England in 1915 and became a naturalised British subject in 1927. After a period of employment in the foreign department of Lloyds Bank in the City of London, he founded (1922) *The Criterion*, a literary review, and soon after was appointed to his present post of Director of the London publishing house of Faber & Faber. His first poems were printed in *The Smith Academy Record* and the *Harvard Advocate* (1906-1909). His first volume of verse, *Prufrock*, was published in 1917. *The Waste Land*, his most influential poem, followed in 1922. His first critical essays and reviews were collected in 1920 in a volume entitled *The Sacred Wood*. He has also written four poetic dramas, *Murder in the Cathedral* (1935), *The Family Reunion* (1939) and *The Cocktail Party* (1950) which like *The Confidential Clerk* (1963) was first produced at the Edinburgh Festival. His *Collected Poems* appeared in 1936 and *Four Quartets* in 1944. An enlarged edition of his *Selected Essays* was published in 1951 and a further volume, *On Poetry and Poets*, is appearing this autumn.

In 1948, Mr. Eliot received the Nobel Prize for Literature and was awarded the Order of Merit; in 1954 he received the Hanseatic Goethe Prize. He holds honorary doctorates at many universities in Great Britain, the United States and Europe, and his other literary honours include The Clark Lectureship, Cambridge University, 1926, The Charles Eliot Norton Visiting Professorship, Harvard University, 1932-33, President of the Classical Association, 1943, and of the Virgil Society, 1944, and in 1962 he became President of the London Library.

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