

To come all the way for this,
To part at last without a kiss?
To earn the dirt and rain
That her own eyes might see him stain
Beside the haystack in the floods?

By the dripping leafless woods,
The stirrup touching either shoe,
Rode astride as troopers do:
His kiltle knelt to her knee,
To which the mud splashed wretchedly;
The wet dripped from every tree
Upon her head and heavy hair,
On her eyelids broad and fair;
Tears and rain ran down her face,
As and starts they rode apace,
And very often was his place
Off from her; he had to ride
Ahead, to see what might betide
Where roads crossed; and sometimes, when
He saw a murmuring fire in his men,
He had to turn back with promises:

An Anthology of English Verse

英国诗歌选集

(下)

王佐良 选编
金立群 注释

Close up the casement, draw
Shut out that stealing moon,
She wears too much the guise she wears
Before our lutes were strung
With years-deep dust, and now
On a white stone were hewn

Step not forth on the dew-dashed lawn
To view the Lady's Chair,
Immense Orion's glittering form
The Less and Greater
Stay in: to such sights we were drawn
When faded ones were fair

Brush not the bough for midnight snow
That come forth linger
And wake the same sweet sentiment
They breathed to you and me
When living seemed a laugh, a love
All it was said to be.

Within the common lamp
Prison my eyes and thought:
Let dingy details crumble
Mechanic speech be wrought:
Too fragrant was Life's early bloom
Too tart the fruit it bore

You did not come,
And marching Time drew on, and I
Yet less for loss of your dear presence
Than that I thus found lacking
That high compassion which can only
Reluctance for pure lovingkindness
Grieved I, when, as the hope-hour drew

上海译文出版社

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JOHN KEATS

约翰·济慈

(1795—1821)

【作者与作品简介】

诗人济慈只活了二十六岁，就因肺病而早逝。他出身中下层人家，学过医，候诊室里的凄惨景象是他熟悉的。也许是作为一种补偿，他特别地向往“美”——美丽的人，夜莺，花草，田园，古诗，艺术品，整个想象世界。他自己写下的诗行也美：意境，音韵，形象，无一不美——有时美得有点艳丽了。因此，他曾被人看成是“唯美”，甚至是“颓废”。

其实他两者都不是。他追求的“美”不是表面的东西，也不只是官感享受，而是有深刻的含义的，用他自己的话说：

美即是真，真即是美。

而所谓真，又是人的“想象力所捕捉住的美”。然而当时的英国正处于产业革命和法国革命的双重激荡之下，处处有人间苦难。济慈对此也是有深刻感受的，而且还认为人生的最高境界必须有世界的苦难感：

谁也夺取不了这个高峰，
除了那些把世界的苦难
当作苦难，而且日夜不安的人。

——《海披里安之亡》

正是这种“日夜不安”的苦难感使得济慈最明丽的诗行也有阴影，最甜美的音乐里也有不吉祥的敲击声——一边是夜莺唱歌，一边是“饥饿的世代”践踏大地的脚步声。他是一个头脑清醒，有强烈是非