

英国作家生平丛书

THE BRITISH LIBRARY
writers' lives

John Keats

约翰·济慈

STEPHEN HEBRON



Hyperion Books

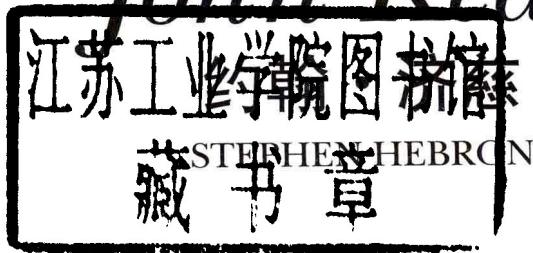
Deep in the shady glades of a Vale,
Far sunken from the hoalthy breath of Morn,
Far from the busy noon, and evening dew,
Sat grey-haired Vulcan, quiet as a stone,
Still as the silence round about his door,
Faint on the forest hung above his head
Like clouds that shroud the mountain's brow,
Like clouds on Cloud. No stir of air was there,
No sound of life, no sound of any sort save:
But where the dead lay fell there, did it rest,
A slumber most unworldly by, still disdained more,
By reason of his fallen divinity.
His shadowy form, the crowd and his cold
Beside the cold being closer to her life.
Along the margin said large footmarks went
A further than to where his feet had stayed to rest,
And next to where his feet had stayed to rest,
His old right hand lay heavily on the ground,
Unheeded, and his eyes were close,
While his hand seemed leaning to the Earth
The Ancient Mother for some comfort yet.
Thus the old Earth, drawing with her great arms,
Not minding his small Pleasure near mine,
To be restless or so on against the Sun,
While his three Sons upon Olympus stood,
While his three Sons upon Olympus stood,
While his three Sons upon Olympus stood,

Not so much like as
He did not at all the



英国作家生平丛书
THE BRITISH LIBRARY
writers' lives

John Keats



John Keats

图书在版编目 (CIP) 数据

约翰·济慈/赫伯 (Hebron, S.) 编著.

—上海: 上海外语教育出版社, 2009

(英国作家生平丛书)

ISBN 978-7-5446-1136-7

I. 约… II. 赫… III. ①英语—语言读物 ②济慈, J. (1795~1821) —传记

IV. H319.4: K

中国版本图书馆CIP数据核字 (2008) 第179438号

图字: 09-2007-522号

Shanghai Foreign Language Education Press in association with the British Library.

Licensed for sale in the People's Republic of China.

本书由大英图书馆出版社授权上海外语教育出版社出版。

仅供在中华人民共和国境内销售。

出版发行: **上海外语教育出版社**

(上海外国语大学内) 邮编: 200083

电 话: 021-65425300 (总机)

电子邮箱: bookinfo@sflep.com.cn

网 址: <http://www.sflep.com.cn> <http://www.sflep.com>

责任编辑: 陶 怡

印 刷: 上海市印刷七厂有限公司

经 销: 新华书店上海发行所

开 本: 787×1092 1/16 印张 8.25 字数 144千字

版 次: 2009年3月第1版 2009年3月第1次印刷

印 数: 5 000 册

书 号: ISBN 978-7-5446-1136-7 / K · 0029

定 价: 24.00 元

本版图书如有印装质量问题, 可向本社调换

总序

普通中国读者，包括英语专业的学生，对于英国文学的了解一般只限于个别经典作品，而对作家其人其事及其整个文学创作情况所知甚少。其中部分的原因是文学史家们编写的英国文学史往往注重介绍作品的情节内容，对作家的生活经历、作品的具体创作过程着墨不多。上海外语教育出版社从英国大英图书馆出版社(The British Library)引进出版“英国作家生平丛书”，弥补了这方面的缺憾。该丛书以图文并茂的形式讲述莎士比亚等14位英国著名作家的生平故事，同时穿插介绍他们的作品，有助于充实读者对英国文学的认识。

英国文学源远流长，经历了长期复杂的发展演变过程。在这个过程中，文学本体以外的各种现实的、历史的、政治的、文化的力量对文学发生着影响，而作家个体的独特生活遭遇也是造就文学杰作的一个重要因素。“英国作家生平丛书”对14位名家的传记式介绍，充分展示了这一点。戏剧方面，莎士比亚是英国文艺复兴时期最杰出的剧作家，他当过演员，其作品思想内容深刻、艺术表现手法精湛，历经几个世纪长演不衰。诗歌方面，浪漫主义诗人华兹华斯、柯勒律治、拜伦、济慈的不同身世对他们的诗歌创作及艺术风格产生深刻影响；维多利亚时代诗人伊丽莎白·巴雷特和罗伯特·布朗宁的爱情故事是英国文坛的一段佳话。小说方面，狄更斯是19世纪英国最伟大的小说家，他的许多小说以孤儿为主人公，这与作家童年时代的一段不幸经历有关；康拉德来自波兰，将自己奇特的身世背景和航海经历交融在字里行间；女作家奥斯丁、玛丽·雪莱、勃朗特姐妹、伍尔夫以女性特有的视角和敏锐的观察描摹人性与社会，思考妇女的生存状况，她们的小说无论在思想主题、题材表现方面，还是在叙述手法上，都有创新，对推动英国文学的发展作出了突出贡献。

“英国作家生平丛书”原版由大英图书馆出版社出版，体现出图书馆出版物的特点。书中配有大量的插图，有些是珍贵的手稿，有些是罕见的照片，有些是博物馆或美术馆珍藏的油画和素描，让读者有幸一睹作家的风采，产生直观的感觉。这些插图带有不同时代的印记，营造出浓厚的历史感。丛书的作者均为专业领域里有着较深造诣的学者，对史料的掌握系统全面，他们用生动的语言娓娓讲述作家生平事迹，点评具体文学作品，书末还附有供读者进一步阅读的书单，推荐了有代表性的文献，对英语专业学生撰写课程论文或毕业论文很有帮助。

“英国作家生平丛书”内容有趣，插图精美，文字简洁，兼顾普及性和专业性，是学习和了解英国文学的良师益友。

王守仁
南京大学

导 读



约翰·济慈 (John Keats, 1795–1821) 是英国浪漫主义时期最杰出的诗人之一,其名言“美即是真理,真理即是美”(Beauty is truth, truth beauty) 就是他人生的写照。他生于伦敦的一个市民家庭,自幼喜欢文学。由于父母早亡,家境贫困,济慈不满16岁就被迫离开学校去做外科医生的学徒。1815年,他进入伦敦一家医院学医,并获得医师资格。1816年,他结识了利·亨特和雪莱等同道,走上了诗歌创作的道路。1817年,他出版了第一本诗集,从此弃医从文。1818年,他的长诗《恩底弥翁》(Endymion) 问世。该书虽然遭到当时批评家的非难,但济慈并不因此而却步。相反,他更加目标明确,全身心地投入创作。尽管这是济慈生活的最艰难时期,不仅经济拮据,而且身体状况也因肺结核的折磨而每况愈下,但他丝毫没有气馁,继续以旺盛的精力投入创作。从1820年3月起,济慈病情加重,不得不遵医嘱到意大利疗养。第二年,他因病情迅速恶化而客死罗马,时年27岁。济慈以其短暂的一生写下了很多名篇佳作,其主要作品有长诗《恩底弥翁》、《伊莎贝拉》(Isabella, 1820)、《圣阿格尼斯之夜》(The Eve of Saint Agnes, 1820) 和《拉米亚》(Lamia, 1820) 等。此外,他还著有《夜莺颂》(Ode to a Nightingale, 1819)、《秋颂》(To Autumn, 1819)、《希腊古瓮颂》(Ode on a Grecian Urn, 1819) 和《忧郁颂》(Ode on Melancholy, 1819) 等颂歌及许多优美的十四行诗。

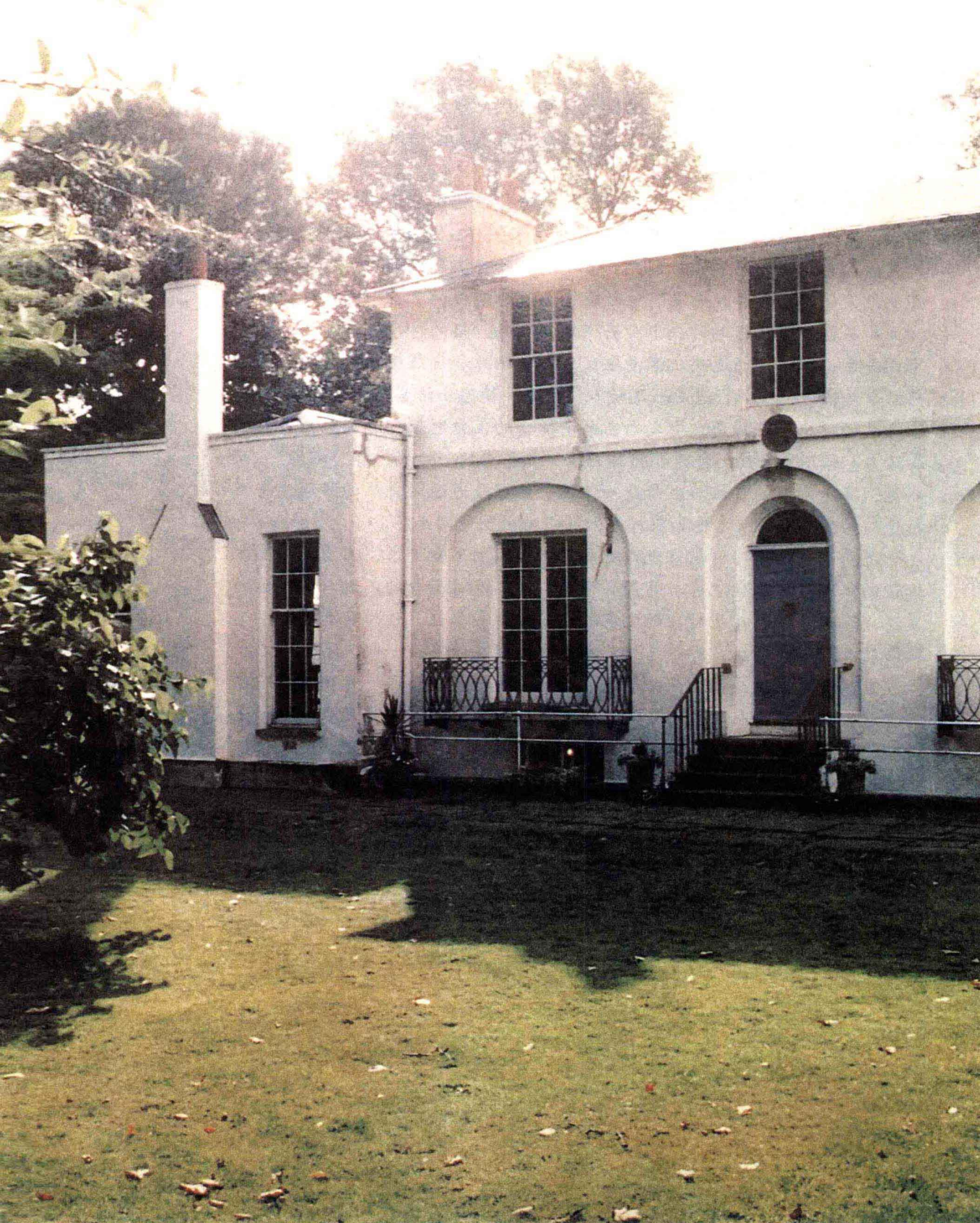
在诗学上,济慈有着独到的见解。他强调感性,重视细腻的感觉,反对古典理性主义。在他看来,诗的成熟不能依靠“法则与公式”,而只能依靠“感受的敏感”本身。他也反对自我表现,提出诗人应像变色龙一样反映各种经验的色泽,而不让自己的个性干涉感觉的传递。他主张诗人应该渗透到一切客体中去,表现客体的真和美。济慈对主观性提出了质疑,大大拓展了浪漫主义的诗情。他以自己独特的视角和最特殊的体验方式终日苦思冥想,忍受孤独和寂寞,并以个性化的方式去把握生命底层最本质的

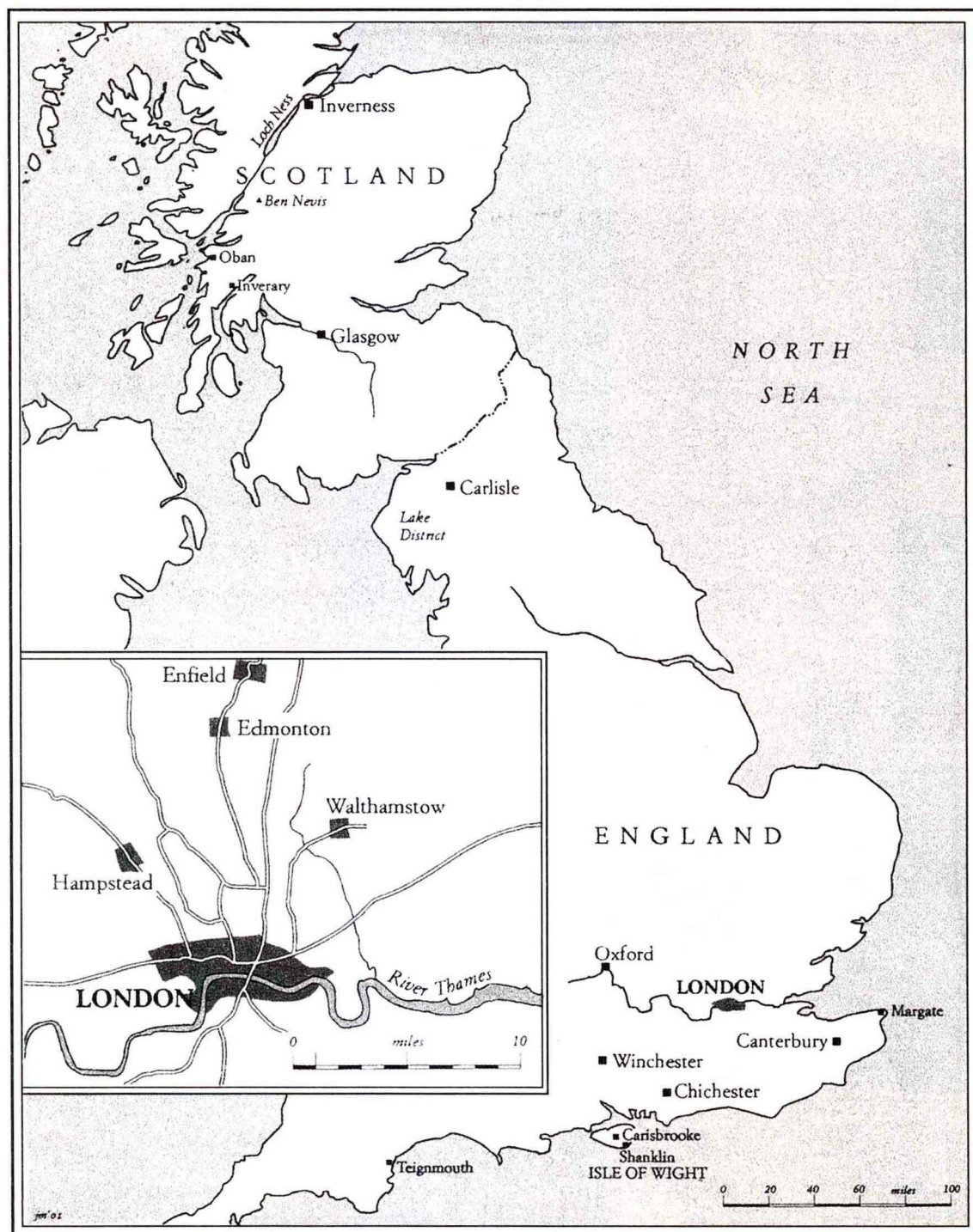
东西，即自然的音响和美景、尘世的喧嚣与纷扰以及常人视而不见的琐屑小事。济慈的艺术成就就是他在生活之真中追求美的结果，他所创造的艺术美又使他立于不朽之列。

济慈虽然匆忙地走完了自己的人生旅途，但他留下了一座诗歌艺术的丰碑，它像济慈本人崇尚的古希腊雕刻艺术一样，既是一定时代的产物，又是后人难以企及的高峰。因此，要了解、欣赏济慈的创作，不能孤立地去看他某一单个作品，而要将他放在一个更为宏观的背景下加以考量，一方面要从他实际生活的时代本身去领略其别具一格的诗情及其与同时代作家的关系；另一方面还要把浪漫主义文学的渊源和自然观与济慈的创作思想结合起来进行审视，进而凸现诗人、想像、情感和语言之间的交互关系。在济慈的诗中，自然是生命之源，每个细小的生命也蕴含着自然巨大的生命活力，体现着自然的神奇和精神力量，如诗中的“蚰蚰”和“蝻蝻”。可以说，济慈笔下的自然与生命是一体的。他正是通过对自然的赞颂，将激越饱满的生命感悟诗意地加以抒发，并折射出生命的光芒。

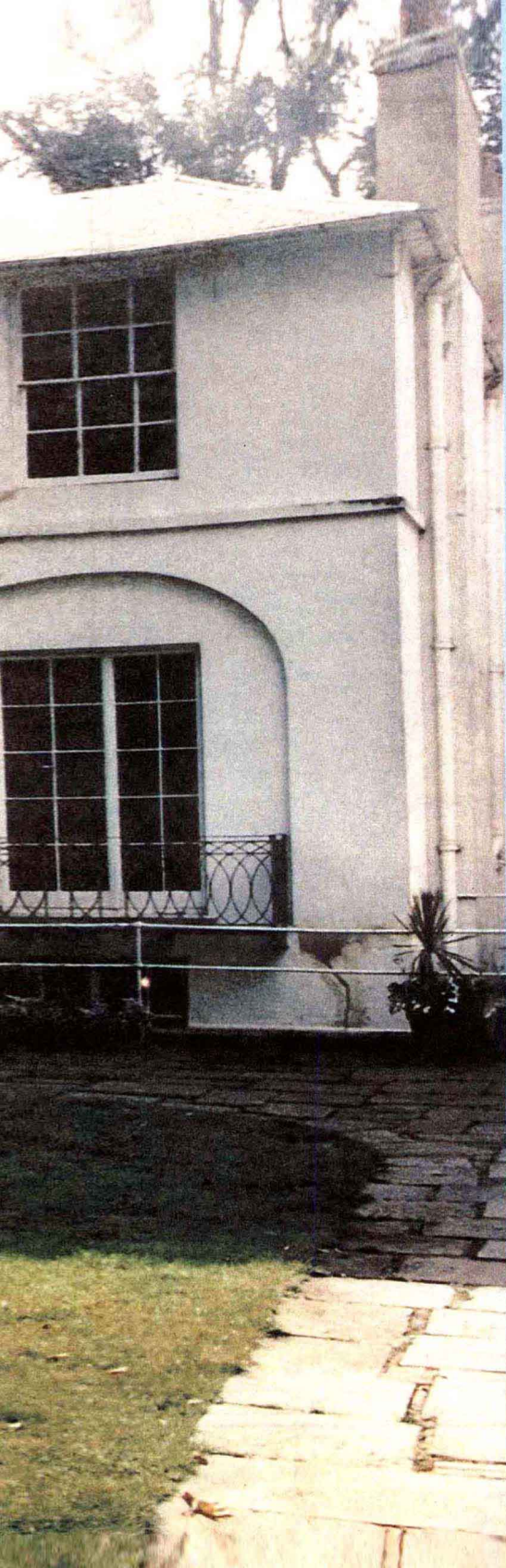
济慈顽强的生命意识表现为对美、对艺术的不懈追求，因为美是生命价值的体现，美是生命追求的崇高境界，审美是对生命的美好与多样性的发现，而审美创造就是对人的生命的肯定或自我求证。作为具有唯美主义倾向的浪漫主义诗人，济慈总把艺术追求与审美联系在一起，不断致力于开发自然界原生状态的美，并通过诗歌创作使之发出璀璨的光辉。这足以显示诗人素朴纯净而自然清新的美学思想。虽然济慈并没有发表专门论述诗歌的著作，但他的文艺观随处可见，大都散发在他的书信中。这些信件语言优美，思想活跃，充分体现出诗人对诗歌艺术的过人悟性和深刻洞察力，其中不少诗论早已成为西方文艺理论的经典话语。毫无疑问，这部由斯蒂芬·赫伯(Stephen Hebron)所撰、大英图书馆出版社推出的《约翰·济慈》可谓是一本文学入门书，融作家生平、创作主题、思想背景与学术争鸣于一体，也是济慈研究者必不可少的参考文献。

杨金才
南京大学





Map showing places in England and Scotland associated with Keats.



Contents

1	EARLY LIFE: 1795–1811
7	MEDICAL APPRENTICE: 1811–1816
16	APPRENTICE POET: 1816–1817
27	<i>ENDYMION</i> : 1817
40	LONDON: 1817–1818
51	NORTHERN TOUR: 1818
62	‘HYPERION’: 1818
70	WENTWORTH PLACE: 1818–1819
88	THE ISLE OF WIGHT AND WINCHESTER: 1819
94	FINAL MONTHS IN ENGLAND: 1819–1820
106	ITALY: 1820–1821
112	EPILOGUE
115	CHRONOLOGY
117	FURTHER READING
118	INDEX

Early Life: 1795–1811

John Keats's earliest years were spent among the noisy, crowded streets of the City of London. He was born on 31 October 1795 in Moorfields, close to the Guildhall. His mother, Frances, was the daughter of John Jennings, a prosperous property owner. Little is known of his father, Thomas, beyond the fact that in 1802 he took over the management of one of his father-in-law's London properties, a busy inn and stables called the Swan and Hoop. There the seven-year-old Keats and his two younger brothers, George and Tom, went to live. A year later a sister, Fanny, was born, and Keats and George were sent to a boarding school at Enfield, at that time a village ten miles north of the city.

Keats's younger brothers George (b. 1797) left and Tom (b. 1799) right, by Joseph Severn. Whereas Keats resembled their father, George and Tom, it was said, took after their mother.

Keats House, London





GIVEN BY
THE EXECUTORS OF SIR CHARLES DILKE, 1911

JOSEPH SEVERN (1793-1879) JOHN KEATS

713

Opposite page:

A miniature of Keats in his early twenties by Joseph Severn, which was exhibited at the Royal Academy in 1819. Keats later gave the portrait to Fanny Brawne.

*Fitzwilliam Museum,
Cambridge*

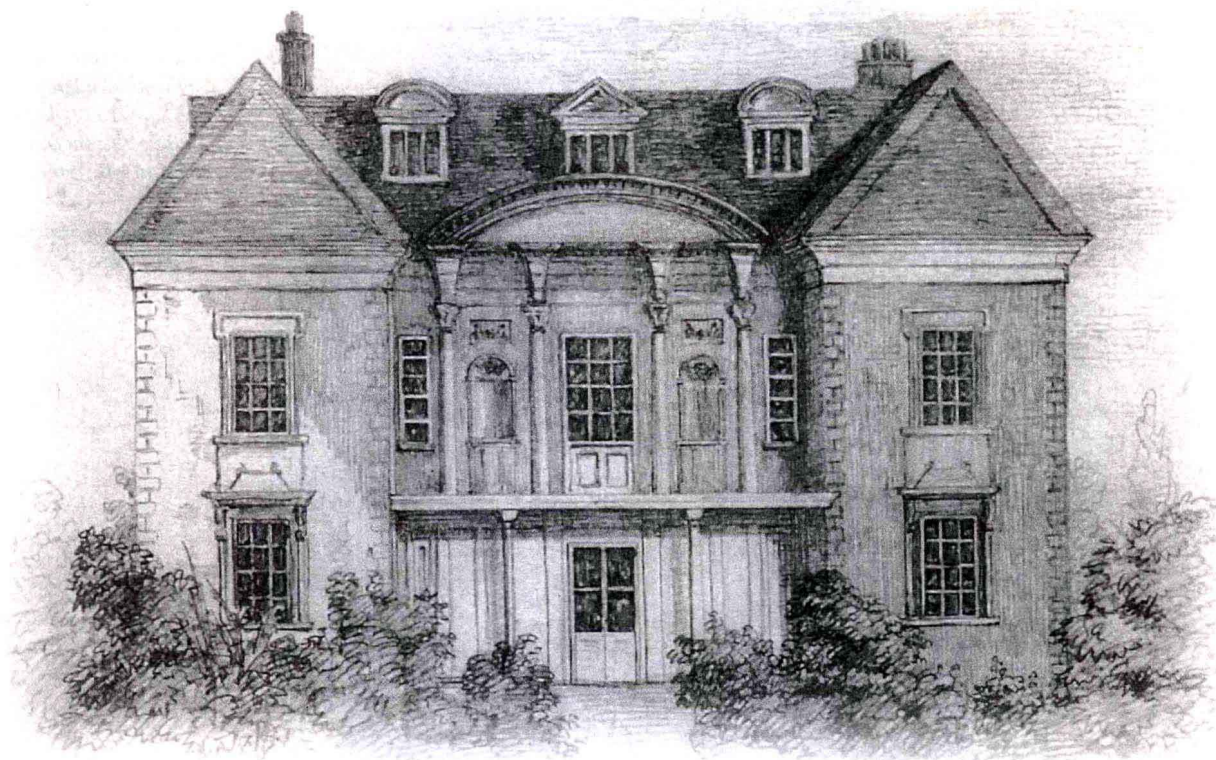


Left:

Keat's sister Fanny in middle age. A portrait by Juan Llanos.

Keats House, London

When Keats was eight his home life suddenly fell apart. In April 1804 his father died in a riding accident. Only two months after the tragedy his mother, by all accounts a rather wilful person, married again, to a man named William Rawlings. The following year his grandfather, John Jennings, died and the family quarrelled bitterly over his will. A year later, his mother separated from her second husband, and disappeared. Keats, along with his brothers and sister, were sent to live with their maternal grandmother at Ponders End near Enfield.



A drawing of Enfield School, where Keats was a pupil between 1803 and 1811. The house has since been demolished.

*Sario Manicone/
Keats-Shelley House, Rome*

Enfield School now became Keats's real home. Here his parents had made a good choice. While his contemporary Percy Bysshe Shelley endured flogging and bullying at Eton, Keats enjoyed a more enlightened regime. The liberal headmaster, John Clarke, cultivated a family atmosphere among the eighty or so pupils. In place of flogging he devised a system whereby each pupil kept an account book in which they entered good and bad marks according to their behaviour. Prizes were given for voluntary translations from Latin and French, and part of the large garden adjoining the playground was set aside for boys to grow their own flowers and vegetables. There was a well-stocked and varied library.

Keats's closest friend at Enfield was the headmaster's son, Charles Cowden Clarke. Clarke was eight years Keats's senior, and worked as his father's assistant. Writing his recollections many years later, he could recall little of Keats as a very

young boy, except that he resembled his father, and that ‘he had a brisk winning face and was a favourite with all.’ As he grew older, however, Keats began to show signs of the passionate nature that would always mark him out. Though small for his age, he became famous as a fighter, and was greatly respected, remembered Clarke, for his ‘terrier courage.’ At times his high spirits would turn into uncontrollable anger, and on one occasion he even went so far as to challenge a teacher who had been reprimanding his brother Tom. But he also had a sensitivity and an open-heartedness that endeared him to everyone. Whether ‘in passions of tears or outrageous fits of laughter’ recalled a fellow pupil, Edward Holmes, he was ‘always in extremes.’

When Keats was about thirteen his mother made peace with her family, and returned. Her reappearance inspired an abrupt change of attitude in her eldest son. Hitherto Keats had shown little, if any interest in academic matters. ‘He was a boy’, wrote Holmes, ‘whom any one from his extraordinary vivacity & personal beauty might easily have fancied would become great – but rather in some military capacity than in literature.’ Now, hoping no doubt to please his mother, he threw himself into work. With characteristic energy and single-mindedness he set out to read every book in the school library, and, in Cowden Clarke’s words, ‘carry off all the first prizes in literature.’ All his time was devoted to study. While his friends were out walking or playing cricket, he would stay indoors and translate Virgil. When his exasperated teachers forced him outside to take some exercise, he would wander around the garden with a book. Even mealtimes were given over to reading: ‘I see him now at supper’, recalled Clarke, ‘sitting back on the form, from the table, holding the volume of Burnett’s History of his own Time between himself and the table, eating his meal from beyond it.’ He developed a particular love for Greek mythology, and appeared to learn Lemprière’s Classical Dictionary by heart.

The reunion between mother and son was, however, to be tragically brief. Frances had returned a sick woman, and by the end of 1809 she was gravely ill with tuberculosis. That Christmas Keats nursed her with an intense devotion; he cooked for her, gave her medicines, and sat up with her all night reading her novels. But there was no cure for the disease, and in March the following year she died. Keats, who by then had returned to school, was inconsolable. ‘When his mother died’,

John Keats

*Charles Cowden Clarke
by an unknown artist.
A friend of Keats since
his childhood, Clarke
introduced the poet to
literature.*

*National Portrait Gallery,
London*



remembered Holmes, 'he gave way to such impassioned & prolonged grief – (hiding himself in a nook under the master's desk) as awakened the liveliest pity and sympathy in all who saw him.'

Keats's time at Enfield was now drawing to a close. That summer, aged fourteen and a half, he left the school to begin his chosen career. He went to the neighbouring village of Edmonton, to take up an apprenticeship with an apothecary, Thomas Hammond.

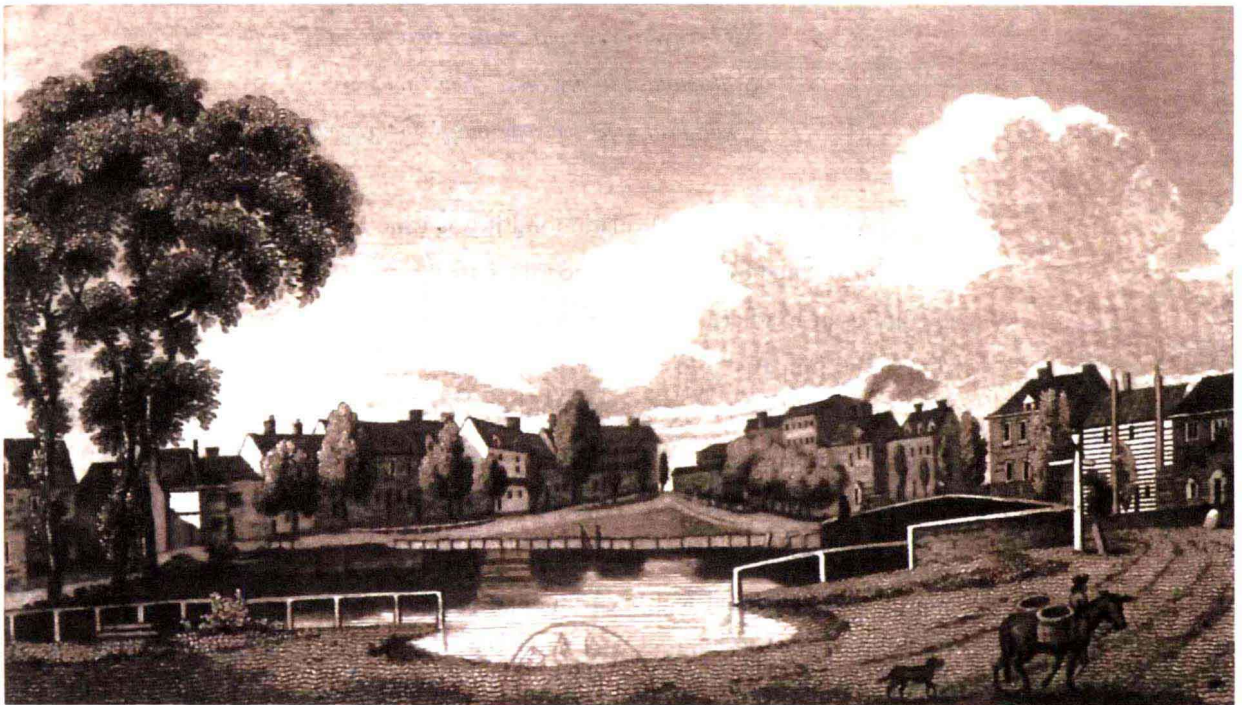
Medical Apprentice: 1811–1816

Keats spent the next five years as an apprentice. Compared with the upheavals of his schooldays they were quiet years – ‘the most placid period of his painful life,’ Cowden Clarke later said. The rural apothecary was the general practitioner of the day, and Keats would have observed Thomas Hammond perform any number of medical tasks: pulling teeth, setting broken limbs, delivering babies, and the most common treatment of the day, letting blood. As he grew in knowledge, Keats would have been expected to perform many of these procedures himself. Then there were the more routine chores of the apprentice: sweeping the surgery floor, bottling leeches, and mixing the numerous botanical and mineral remedies with pestle and mortar.

When he wasn’t working, Keats continued to read and write with enormous energy. He completed an ambitious project he had started at school – a translation of the whole of Virgil’s *Aeneid*. He also began to take an interest in English poetry, and here Cowden Clarke acted as a knowledgeable and supportive guide. Once a

*Edmonton in 1806.
Keats was an apprentice
apothecary here between
1811 and 1815.*

*Guildhall Library,
Corporation of London*



week Keats would walk the three miles to Enfield with a book in his hand for them to read. 'When the weather permitted', Clarke recalled, 'we always sat in an arbour at the end of a spacious garden, and ... had a good talk.' Keats 'devoured rather than read', and years later Clarke could still vividly recall his overwhelming delight as he discovered the great writers of the past. Edmund Spenser's *Faerie Queene* was a particular favourite – he went through it 'as a young horse would through a spring meadow – ramping!' – and his first poem, written in early 1814 was, fittingly, an 'Imitation of Spenser.' They were evenings that Keats never forgot, and some time later he would express his gratitude to Clarke in a verse letter:

*Since I have walked with you through shady lanes
That freshly terminate in open plains,
And revelled in a chat that ceased not
When at night-fall among your books we got:
No, nor when supper came, nor after that –
Nor when reluctantly I took my hat;
No, nor till cordially you shook my hand
Mid-way between our homes. Your accents bland
Still sounded in my ears, when I no more
Could bear your footsteps touch the gravelly floor.*

After five years with Hammond it was time for Keats to proceed to the next stage of his medical training. According to the new Apothecaries Act, in order to qualify as an apothecary he now had to complete six months' attendance at a hospital. Thus, on Sunday 1 October 1815, he enrolled as a student at Guy's Hospital in London. The squalid streets of Southwark were a considerable change from the lanes and meadows around Enfield and Edmonton – 'a beastly place of dirt, turnings and windings' was how Keats described it to Cowden Clarke – but he was now at the heart of the medical profession.

Guy's Hospital had been founded in 1724. Adjoining it was the much older establishment of St Thomas's, and together they formed one of the main centres in England for the practice, research and teaching of surgery. Here the lecturers were