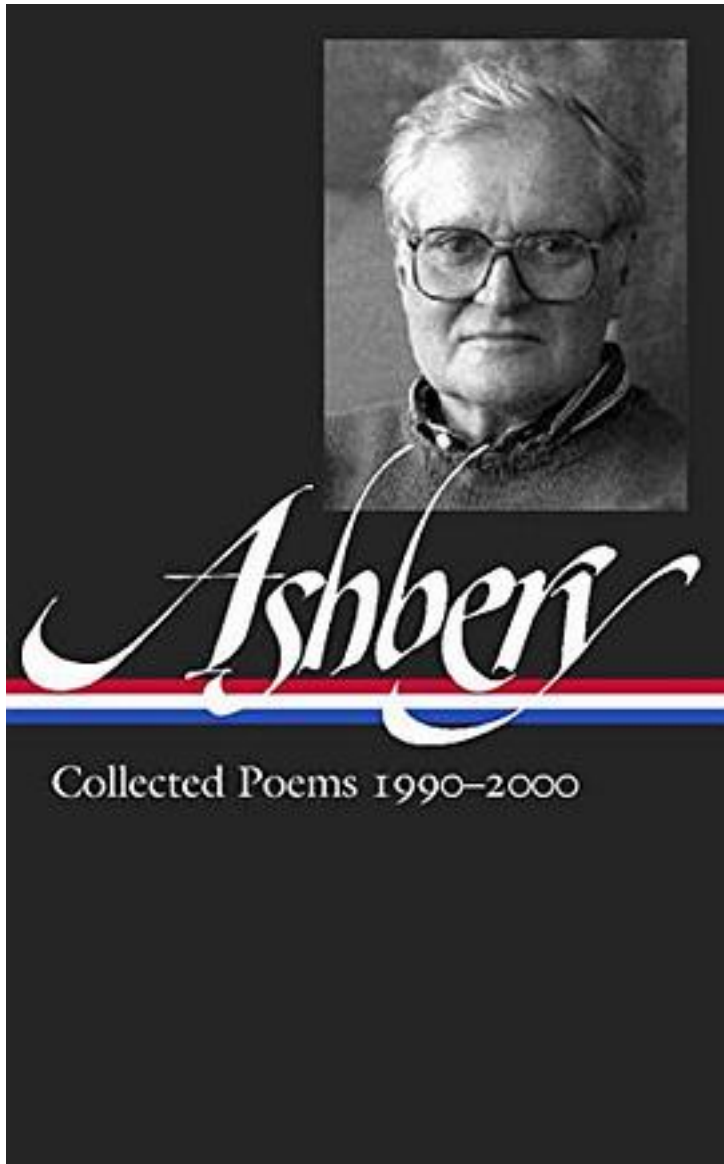


John Ashbery



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著者:John Ashbery

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With this volume The Library of America inaugurates a collected edition of the works of America's preeminent living poet. Long associated with the New York School that came to the fore in the 1950s, John Ashbery has charted a profoundly original course that has opened up pathways for subsequent generations of poets. At once hermetic and exuberantly curious, meditative and unnervingly funny, dreamlike and steeped in everyday realities, alive to every nuance of American speech, these are poems that constantly discover new worlds within language and its unexpected permutations.

As the poet David Shapiro has written, "The poems of Ashbery may seem so open that they become, like Hamlet, that rare inexhaustible thing, the irreducible fact of great art." This first volume of the collected Ashbery includes the texts of his first twelve books: *Some Trees* (1956), selected by W. H. Auden for the Yale Younger Poets; *The Tennis Court Oath* (1962); *Rivers and Mountains* (1966); *The Double Dream of Spring* (1970); *Three Poems* (1972), saluted by John Hollander as "a meditational masterpiece"; *The Vermont Notebook* (1975), presented with the original art by Joe Brainard; *Self-Portrait in a Convex Mirror* (which won the Pulitzer Prize, the National Book Award, and the National Book Critics Circle Award in 1976); *Houseboat Days* (1977); *As We Know* (1979); *Shadow Train* (1981); *A Wave* (1984); and *April Galleons* (1987). In addition it presents an unprecedented gathering of more than 60 previously uncollected poems written over a period of four decades.

To read Ashbery's work in sequence is to marvel at his refusal to rest on what has already been accomplished, his insistence on constantly renewed modes of expression. It is to become aware as well of the way his poetry chronicles life as really lived—"the way things have of enfolding / When your attention is distracted for a moment"—amid the surfaces of the quotidian (waking, dreamt, imagined, remembered) and the equally pervasive, equally elusive and deceptive surfaces of language. Through all his metamorphoses he has continued to work with incomparable freedom and humor: Ashbery (in the words of James Longenbach) "is constitutionally incapable of narrowing the possibilities for poetry."

作者介绍:

Mark Ford, volume editor, is the author of two acclaimed collections of poetry, *Landlocked* and *Soft Sift*, and the critical study *Raymond Roussel and the Republic of Dreams*. His book-length interview with John Ashbery, *John Ashbery in Conversation with Mark Ford*, was published in 2003. He contributes regularly to the *Times Literary Supplement*, *London Review of Books*, and *The New York Review of Books*, and is currently a senior lecturer at University College London.

目录: *Some Trees*
The Tennis Court Oath
Rivers and Mountains
The Double Dream of Spring
Three Poems
The Vermont Notebook
Self-Portrait in a Convex Mirror
Houseboat Days
As We Know

Shadow Train
A Wave
April Galleons
Uncollected Poems
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评论

2014年和2015年，这两年我被John Ashbery吸引住了，细读了其中的大多数篇章，也参阅了很多中文译本，并检阅了早期的几个译本，其中，我对Ashbery的30多首诗，作了详细的注疏。这个过程主要是推动我自己的阅读，另外同时也检校了翻译的得失。

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书评

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