

Rainer Maria Rilke and the English-Speaking World: Celebrating and Honouring 140th Anniversary of the Poet

Ekaterina A. Ershova

Higher School of Economics (HSE), National Research University
Room 220,55/2 Sedova Street, Saint-Petersburg, 190008, Russia
Email: ekaterina.ershova2010@gmail.com

Maria S. Plakhotnik

Higher School of Economics (HSE), National Research University
3 Kantemirovskaya Street, Saint-Petersburg, 190008, Russia
Email: mplakhotnik@hse.ru

Abstract In 2015 researchers, philologists and readers of Rainer Maria Rilke (1875–1926), a famous poet and novelist, are celebrating his 140 anniversary. His works have been discussed and studied in many countries and translated into many languages, including English, Spanish, French, and Russian, to name a few. Books, hundreds of articles, manuscripts, various commentaries, and essays in different journals, magazines, and reviews have explored background, life, and art. To honor this anniversary, in this essay we discuss a paradox around his popularity: Rilke, a German-language poet, has become one of the most popular poets in the English-speaking world. First, we provide a short overview of Rilke’s literary heritage in his native language. Then, we discuss his popularity in the English-speaking world by looking at the main biographies and books around Rilke’s life and his art, and translators of his works into English, and pondering on the reasons of his popularity.

Key words Poetry; translation; English-speaking world; popularity; Rilke

Author Ekaterina A Ershova is a Candidate of Philology (a Russian equivalent of PhD) and the author of a number of articles devoted to the study of RM Rilke’s Duineser Elegien reception in the English-speaking countries. She was one of the Rilke group researchers who studied the literary heritage and translation of Rilke in different countries at North-Eastern State University in Magadan (Russia). She also conducted her research on Rilke as a Fulbright Alumni at

major American Universities. Her study areas include poetry, foreign languages, and intercultural communication. **Maria S Plakhotnik** is an Ed.D. and has published research around writing, organizational culture, adult education, human resource development, and social identity. Maria is an Editorial Board member for *Adult Learning*. Maria is a recipient of several awards including *Dissertation Year Fellowship* and *L. R. Gay Award for Best Student Paper*, both from Florida International University. In 2012, her dissertation earned her a title of the Finalist, Malcolm S. Knowles 2011 Dissertation of the Year Award, at the Academy of Human Resource Development.

Wer, wenn ich schrie, hörte mich denn aus der Engel Ordnungen?
— RM Rilke

The works of Rainer Maria Rilke (1875–1926), a famous poet and novelist, have been read, discussed, and studied around the world. The steady international degree of interest in Rilke amazes. His writings have been translated into many languages, including English, Spanish, French, and Russian, to name a few, by professional researchers and simply Rilke’s enthusiasts. His personal and professional life and art have been discussed in dozens of books and hundreds of articles, manuscripts, commentaries, and essays in different journals, magazines, and reviews.

In 2015 researchers and readers of Rilke are celebrating his 140 anniversary. To honor this event and the poet’s art, we decided to discuss a paradox around his popularity: Rilke, a German-language poet, has become one of the most popular poets in the English-speaking world. We did not aim to collect and compile a complete biography of Rilke in English (the amount of written works on the topic is simply immense). Rather, we would like to highlight the ever increasing interest to the works of Rilke among the English speaking audience. First, we provide a short overview of Rilke’s literary heritage in his native language. Then, we discuss his popularity in the English-speaking world by looking at the main biographies and books around Rilke’s life and his art, and translators of his works into English, and pondering on the reasons of his popularity.

1. Rilke’s Literary Heritage in German

Rilke’s heritage gives us the right to call him one of the greatest and lyrically strong German-language writers with the unique ability to modernize his poetry through creating his own language and syntax. Earlier works of Rilke are considered to be lyrical poetry in which he touched upon the topics of love, nature and God. Later

Rilke is characterized as a very complex writer. His major works of this period are *Duineser Elegien* and *Die Sonnette an Orpheus* — the poetry of philosophical character in which Rilke reached an unusual depth of his mastership. However, as many researchers believe, they have a strong connection to Rilke's early works (*Neue Gedichte*, *Das Buch der Bilder*, *Das Stundenbuch*) and his later writings should be viewed from the perspective of his earlier works.

In 1894 Rilke published his first lyrical collection of poems called *Leben und Lieder* (*Life and Songs*) and a year later appeared *Larenopfer* (*Lares' Sacrifice*), which revealed a rapid development of Rilke's talent. The poems were simple but they showed the combination of musicality and imagery of the poet.

In 1897 Rilke showed the audience *Traumgekrönt* (*Dream Crowned*) and in 1898 *Advent. Das Stunden-Buch* (*The Book of Hours*) of 1905 was written in the form a monk's diary, and many poems of the book remind of prayers. The poet set a task of philosophic perception of God, world, and other questions of religion; all these topics were continued in his later writings.

The novel *Die Aufzeichnungen des Malte Laurids Brigge* (*The Notebooks of Malte Laurids Brigge*) was published in 1910. It took Rilke six years to complete the novel. A. Stephens suggested a deep connection of the novel with the elegies and sonnets. He wrote that Rilke's later works saw the light only due to the poet's earlier poetic search and experience (Stephens 365). One more important work in the literary heritage of Rilke is *Neue Gedichte* (*New Poems*) of 1907. With this work Rilke created a new genre of thing poems (*Ding-Gedichte*). It is more of an eastern contemplative poetry where Rilke planted the seeds of his later works. Among Rilke's well-known prose are also *Geschichten vom Lieben Gott* (*Stories of God*), *Die Weise von Liebe und Tod Cornets Christoph Rilke* (*The Lay of the Love and Death of Cornet Christoph Rilke*).

A number of works have been devoted to the study of Rilke and his creativity in German. They give a very detailed analysis of Rilke's life and the genius development in poet's major creations. The vast majority of the written biographies include facts from Rilke's life (childhood through his older years), in-depth analysis of the poet's works, or insights into the darkest corners of his poetry and prose. Among those who devoted their books to examining Rilke's literature are H.R. Müller (1935), K. Kippenberg (1938), and W. Leppmann (1984), G. Martens and A. Post-Martens (2008). In a recent work, M. Engel and D. Lauterbach (2004, reprint in 2013) presented a detailed look onto the development of Rilke's mastership throughout his literary career.

The exemplary writings for scholarly audience could be considered books by

D. Bassermann (1946, 1947, 1948, 2000) and U. Fuellerborn (1960) devoted to later poetry of Rilke. E. Mason called D. Bassermann one of the best and significant interpreters of Rilke (Mason 38). D. Bassermann did not only provide his overview of Rilke's poetry and prose, and biographical data. Bassermann presented much of the documentary materials that gave a broader understanding of what the poet wrote. Another classic book for scholarly audience is the work of H.E. Holthusen (1994). He also focused not only on giving the chronology of the literary formation of Rilke as a poet, but also on presenting official documents and letters, and unpublished quotations from Rilke's letters. Rilke's life in documents and letters was also viewed at different time periods by W. Herwig and I. Junghanns (1959), T. Fiedler und E. Key(1993), R. Scharffenberg and A. Stahl (2003), K.E. Bohnenkamp (2008), R. Stamm and P. Modersohn-Becker (2008), R. Scharffenberg und I. Schnack (2009). A special interest among researchers is the relationship between Rilke and his mother, which were quite difficult — H. Sieber-Rilke in her book in 2009 gives a very detailed overview of their correspondence.

U. Baer conducted a very thorough study of the poet's heritage that resulted in over a dozen of books highlighting the mastership of Rilke. All Baer's works on Rilke have been translated into English compiling the list of the most studied and cited books in the English-speaking countries.

Rilke's attitude towards God, death, and religion are the most discussed topics among researchers. His understanding of religion was examined by G. Schiwy (2006) and K.-J. Kuschel (2010). The questions of Being of the poet and of his works are analyzed by H. Kunisch (1994), R. Guardini (1996), B. Hellinger and A. Moderegger (2010). Women in the life of the poet is another area of study and interest by G. Decker (2006) and H. Schwick (2015), to name a few. These and other biographies and books of German-language authors are a great source for perceiving the untranslated and deeper understanding of the works of Rilke for English-speaking scholars and poetry enthusiasts.

2. Popularity in the English-Speaking World

Although Rilke is a German-language poet, many researchers believe that he attained the utmost popularity in the English-speaking world because no other language produced such a great variety of works studying the beauty and complexity of Rilke's writing. English-speaking, mostly British and American, translators and interpreters made Rilke's works available in English, popularizing them among new vast audiences, "American collectors, mostly with a European background, have formed some truly outstanding Rilke Archives in the new world

which, to a large extent, are open to researchers” (I.B. Jonas and K.W.Jonas 129). Here the researchers spoke of the Rilke Archive opened in April of 1952 which is now located in Berne in the Swiss National Library and which started collecting Rilke’s works only after 1919 as it had been forbidden to gather any books by foreign writers if they didn’t possess citizenship of the country or wrote much about the country. Now the Rilke Archive is considered to be the biggest on possessing the authentic manuscripts and letters of Rilke’s works which are purchased or donated to the library.

If not to speak about publicly and privately owned collections of Rilke’s works in German-speaking countries, I.B. Jonas and K.W. Jonas mentioned that America and Canada obtained a dominant position in having admirers of the German poet’s works. They name such Rilke Archives at Harvard University Library, Yale University Library, University of Illinois Library, University of Kentucky, Columbia University Library in New York, McGill University in Montreal. The authors also mentioned that England possessed fewer materials on Rilke in contrast to the USA and Canada. Anyway some original manuscripts and letters are kept at British Museum Treasures, Oxford University, University of Edinburgh, and University of Bristol (135–144).

The name of Rilke is mentioned in the journals and magazines of different focus — astronomy, surf life, sexual life, cinematography, poetry readings, and articles and books on religion, etc. (Mood 288–304). Not surprisingly, some American and British scholars and researchers, for example, J. Boening (1994), E.C. Mason (1961), J. Adler (1978), and Ch. Benfey (1995) claim that Rilke is known more in the US and Britain. Ch Benfey (1995) believed that there was no foreign poet who would be as popular in America as Rilke.

One of the most notable Rilke’s researchers J. Mood wrote that he was always amazed by how much and often Rilke “does pop up, as it were. There is what might be called the periphery of pop from where, over the years, I have noticed Rilke peeking around the occasional corner. His poetry is quoted here and there in publications for various specific interests and avocations, of lesser or greater popularity” (292).

E. Exner (2004) was among those who also spoke of the notion of “pop” Rilke calling him the most readable author of all times and the most famous and cited German author world-wide. References to Rilke could be found in literature written for a variety of purposes and genres: “Just take the United States and, to a lesser degree, Germany: there is a ‘pop’ Rilke, an esoteric Rilke, a Rilke for the stressed, the sleepless, for those in love, and an incipient artists” (141). It is absolutely

astounding, says Exner, as the United States of America looks at him and listens to him as to a “guru”, a “prophet”, a “helper” for the poor and an inspiration to managers from big corporations (142).

Rilke’s contribution to the development of English-speaking literature cannot be measured. E.M. Puknat and S.B. Puknat believe that Rilke’s influence onto American writers exposes “the aesthetic codes and techniques of the Americans themselves as of Rilke’s own achievement” (245).

R. Fowler believes that a famous American poet Randall Jarell was strongly impacted by German literature and culture and Rilke in particular. Rilke became the second most cited author, along with Goethe, after Auden, among all American or British writers in Jarell’s work (100).

Fascinating enough, but Rilke did not care for his popularity in the English literary world. He had absolutely no interest in English speaking countries, and his attitude towards these countries may be characterized more like a negative one. E.C. Mason claims that Rilke viewed American and Brits “as a vague, indiscriminate mass, apparently recognizing hardly any distinction, for example, between Great Britain and the United States of America” (1–2). Rilke never travelled to the States and Great Britain and never intended to travel there, and hence, had no direct knowledge of the countries, their people and cultures (I.B. Jonas and K.W. Jonas 129). His ideas of the two countries were informed and shaped by the media and experiences and ideas of others who visited or did not visit the countries themselves. As Benfey writes, Rilke saw America as ‘a futuristic nightmare of rampant technology and soullessness. “Over there,” he claimed in a letter of 1925, even a house, an apple, a grapevine have “nothing in common with the house, the fruit, the grape into which went the hopes and reflections of our forefathers” (31). Rilke did not have much respect for America in terms of its intellectual depth and spirit (Exner 142). Such attitude towards the Great Britain and American certainly explains why Rilke was not interested in his popularity in those countries.

Regardless of such indifference from Rilke to the US and Britain, it is the English-speaking world that pays the unlimited attention to what Rilke had to say. For the last eighty years hundreds of articles, monographs and books have focused on the mastership of the poet.

For instance, A.E. Schroeder’s bibliography of Rilke’s works for the period of 1926–1951 includes 239 items of bibliographic references, Rilke’s works and correspondence, translations, biographic and critical treatment, book reviews, and unpublished dissertations. Among others very distinguished English bibliographies

of Rilke's works are: Rilke in English by R. von Mises (1947); Rilke Bibliography by W. Ritzer (1951); Rainer Maria Rilke in America. A Bibliography, 1926–1951 by A.E. Schröder (1952) or Rilke in English: 1946 to 1966 by M.J. Comerford (1967).

Conducting research on the popularity of Rilke in the English-speaking world, one cannot but notice that almost every year one or more books on Rilke's art appear in English and it does not stop. A list of works with the biggest citation index among the works on Rilke is given in the Appendix 1. This list of books and biographies shows the love and interest of the English-speaking world to the poet's works. The first bibliography (1941) devoted to life and poetry of Rilke belongs to E Butler, a British scholar who offered the English-speaking audience one of the best descriptions and analysis of the poet's life and works.

We observed a rather large gap between E. Butler's book and the next bibliography which was published in 1952 by Heller and by H.W. Belmore in 1954. Probably such breach could be explained by the consequences of the World War II and post war world situation. Two more books appeared in 1958 by N. Fuerst and F. Wood.

For the period of 1960s four monographs (H.F. Peters, E.C. Mason, G.C. Schoolfield) were printed in English. Two of them belong to E.C. Mason in which he explored the role of Rilke for the English-speaking world and the evolution of Rilke in his later volumes.

The biggest interest to Rilke in the English-speaking world is noticed in the 1980s. This decade presented the audience at least nine books. We believe that such increase was marked by the 100th anniversary of the poet in 1975, which revived interest in Rilke. Birkets suggested that such peak in popularity was due to several new translators' desire for "re-translating of the *oeuvre*" (17). He presumed that A. Poulin, Jr., S. Mitchell and E. Snow and some other translators provided new, fresh, exciting and more readable translations of Rilke's works which attracted wider audiences (17).

The following years up until the present day were not less productive: more than five or more books appear annually.

Today more than a hundred years after Rilke's reception in the English-speaking world, more than a hundred professional and non-professional translators have been competing in creating a better or their own versions of Rilke in English. A list of the most well-known and respected translators of Rilke's works is provided in Appendix 2.

All of the translators made a great contribution for bringing Rilke closer to the English-speaking world. For example, E. Feise, called J.B. Leishman and S.

Spender's work on the English interpretation of "Duino Elegies" "the tremendous task" (156). Their work also includes commentaries and notes, which help the reader understand the Rilke's unreadable. These two translators are still considered the best in conveying Rilke into English. E.C. Mason called J.B. Leishman "the official translator of Rilke in English" (xv).

The translation of *Duino Elegies* and *Sonnets of Orpheus* performed by D. Young into English was highly evaluated for the quality by R. Exner who believed that Young provided the best opportunity for American readers, a "true access to these difficult poems" (158).

E. Snow was named "Rilke the best contemporary ambassador to the English-speaking world" Snow translated both volumes of *New Poems*, *The Book of Images*, *Duino Elegies* and the *Uncollected Poems*, to name a few. These translations "are beautiful works in their own right and bring across all of Rilke's intensity and focus".¹

S. Birkets highly appreciated the work of the English-speaking translators: "Romantics of every stripe found the singing-master of their soul in their difficult, breathless cadences out by MD Herter-Norton and J.B. Leishman, his most prolific early translators. Generations of British and American readers came to know *Duino Elegies* through the peculiar Germanized English of the Leishman — Stephen Spender version" (17).

All translators listed above and those who were not included for the reasons of the article size limitation have done and continue to do their best to bringing Rilke closer to the English-speaking world.

3. Rilke's Popularity Outside the Academe

However, Rilke does not excite only English scholarly audience. His literature is very popular among poetry enthusiasts — Internet is filled with English versions of Rilke's works by people of different professions and no direct relation to literature. Various groups and associations all over the world, for example *Rilke-Gesellschaft* in Switzerland or *International Rilke Society*, USA, hold annual conferences and other literary events — a number of schools and organizations inspired by Rilke's heritage have emerged globally. For example, *Rilke Schule* German School of Arts and Science in Anchorage (USA) was established in 2007 by some enthusiastic parents and German teachers who made the creation of a tuition-free German immersion school come true.² *Pennsylvania Linglestown Middle School* and *The Rilke Alliance: Art and Writing Club* offer teenagers with literary and artistic talent an opportunity to get prepared for the best in the USA competition of young

talented artists Scholastic Art & Writing Awards — that is held annually. The mission of the Alliance is to contribute to the lives of young poets and writers by developing their creative expression skills.³

Rilke can become an inspiration for any undertaking. In North West of London an independent creative studio named after Rilke was created by D. Davidopoulos and K. Smith in 2009. The creators say that Rilke has set them out with a clear mandate that brought them the reputation of an intelligent and inventive art studio. They work on both British and overseas markets providing a range of creative solutions to organizations: from developing concepts and identities to creative adverts and campaigns.⁴ Even one of the most popular music icons of our time Lady Gaga has an arm tattoo with a quotation from Rilke whom she calls her favorite philosopher. The tattoo is her tribute to the talented writer:

*Prüfen Sie, ob er in der tiefsten Stelle Ihres
Herzens seine Wurzeln ausstreckt, gestehen
Sie sich ein, ob Sie sterben müßten, wenn es Ihnen
versagt würde zu schreiben. Muss ich schreiben?(Rilke)*

4. Possible Reasons of Rilke's Popularity

The paradox of Rilke's popularity has been intriguing a number of researchers for a long time. Nobody can say for sure why a German-speaking poet attained such fame among English-speaking audience. For example, D.E. Prichard believes that Rilke has become so popular because American poets, translators, and critics like his work. They find a certain 'oddly American flavor — a set of themes that seem to echo in the American character...'.⁵ J.M. Paine sees Rilke's appeal to others in his amazing ability to build up "that new stage — a stage. A way of life, in which the 'poetic' would materialize almost automatically" (150). H. Salinger suggested that future generations of critics will continue challenge themselves by choosing Rilke's works (376).

The author of Duino Elegies and Sonnets to Orpheus possesses an absolutely unique lyrical talent, but, as we think, he was also lucky enough to mingle in quite a Bohemian society, among people who had much influence in different areas in Europe. Besides he had a few acquaintances that played a crucial role in his popularization in English-speaking countries, in particular.

One of such people was Princess Marie of Thurn und Taxis, the owner of the Duino Castle in Italy which Rilke visited not once, lived there, and started his

one of the most translated poems into English — Duino Elegies. Rilke also was a frequent visitor of her husband's castle Lautschin near Nymburk in Czech and in Venice. For many years she was his patroness and also wrote a book of memoirs about Rilke. Her connections, as we think, could contribute a lot to Rilke's promotion outside the German-speaking world.

His wife — Clara Westhoff — a talented sculptor, who learned from Fritz Mackensen, Carl Seffner, Max Klinger, and August Rodin; was also connected to art circles and could also be the one who invested in spreading Rilke's word farther into other countries.

Prince Emil von Schoenaich-Carolath-Schilden, who was a talented poet himself, also became one of the patrons of Rilke. Rilke was flattered to have him among his friends, and never rejected the invitation of the prince to visit the family castle in Holstein or any other financial help. Hertha König — his friend and poetess — offered Rilke her help by letting him stay in their family mansion Gut Bockel in the years of need so the poet could concentrate on writing. Their home was always full of respected in higher society guests who appreciated the talent and work of Rilke.

Castle Muzot in Switzerland — the home of Rilke in his final years — was bought and presented him for life rent absolutely free by Werner Reinhart. Reinhart is known for supporting a number of composers and writers, notably Rilke and Igor Stravinsky.

Such connections in famous literary and art Bohemian circles and the great families is one of the reasons why Rilke's popularity overcame the German boundaries.

We also believe that Rilke's translators in English have contributed much to the popularization of Rilke's works in the USA, Great Britain, Australia and other English-speaking countries. Their collaboration with the most respected publishing houses and continuous publications of Rilke's works in English gave people more opportunities to get to know Rilke's works better. M.D. Herter Norton, one of well-known Rilke's devotees and promoters in the English-speaking society together with her husband William Warder Norton established a publishing company W.W. Norton & Company. The company has printed a number of translations of Rilke completed by different English translators, including those by M.D. Herter Norton. Hogarth Press (London), Camden House (USA), Amandus Edition (Austria), Diamon Verlag (Germany), Ronsdale Press (Canada), Oxford University Press (GB) and many others are eminent establishments noted for publishing highly professional literature.

5. Final Thoughts

Rainer Maria Rilke has obtained a great popularity in the English-speaking world. The fact that he is interesting to different people — from scholars to ordinary readers, a great variety of books and reviews devoted to all the aspects of Rilke's life and art, a number of different organizations, schools, and clubs only prove the fact that Rilke is one of the most popular German-language poets in the English-speaking world.

H. Wells wrote that Rilke “must surely be acknowledged one of the world's great masters in the interpretation of man's highest spirituality” (xi–1).

We hope to continue the study of Rilke's popularity in different languages. We look forward to reading new translation analyses and discussions of Rilke's life and work.

Appendix 1

The list of the most often cited books on Rilke in English (by the year of publication)

Butler E.M. *Rainer Maria Rilke*. Cambridge: Cambridge UP, 1941.

Heller E. *Rilke and Nietzsche in The Disinherited Mind*. Cambridge: Bowes and Bowes, 1952.

Belmore H.W. *Rilke's Craftsmanship. An Analysis of His Poetic Style*. Oxford: Basil Blackwell, 1954.

Fuerst N. *Phases of Rilke*. Bloomington: Indiana UP, 1958.

Wood F. *Rainer Maria Rilke: The Ring of Forms*. Minneapolis: U of Minneapolis P, 1958.

Peters H.F. *Rainer Maria Rilke: Masks and the Man*. Seattle: U of Washington P, 1960.

Mason E.C. *Rilke, Europe, and the English-Speaking World*. Glasgow: UP, 1961.

Mason E.C. *Rilke*. Edinburgh; London: Oliver and Boyd, 1963.

Schoolfield G.C. *Rilke's Last Year*. Lawrence: University of Kansas Libraries, 1969.

Rolleston J. *Rilke in Transition: An Exploration of His Earliest Poetry*. New Haven and London: Yale UP, 1970.

Bauer A. *Rilke*. New York: Ungar, 1972.

Jayne R. *The Symbolism of Space and Motion in the Works of Rilke*. Frankfurt am Main: Athenäum, 1972.

Casey T.J. *Rainer Marie Rilke: A Centenary Essay*. New York: Barnes & Noble, 1976.

Latimer D. *The Elegaic Mode in Milton and Rilke: Reflections of Death*. Frankfurt am Main: Peter Lang, 1977.

Baron F., D. E. Siegfried, and W.R. Maurer. *Rilke: The Alchemy of Alienation*. Lawrence: The Regents Press of Kansas, 1980.

- Sanford J. *Landscape and Landscape Imagery in Rilke*. London: University of London Institute of Germanic Studies, 1980.
- Goldsmith U. *Rainer Maria Rilke, a Verse Concordance to His Complete Lyrical Poetry*. Leeds, England: W.S. Manye and Sons, 1980. Print.
- Schwarz E. *Poetry and Politics in the Works of Rainer Maria Rilke*. New York: Frederick Ungar Publishing Co., 1981.
- Hendry J.F. *The Sacred Threshold: A Life of Rainer Marie Rilke*. Manchester: Carcanet New Press, 1983.
- Komar K.L. *Transcending Angels. Rainer Maria Rilke's Duino Elegies*. Lincoln, London: U of Nebraska P, 1987.
- Pollock Brodsky P. *Russia in the Works of Rainer Marie Rilke*. Detroit, Mich: Wayne State UP, 1984.
- Pollock Brodsky P. *Rainer Marie Rilke*. Boston: Twayne Publisher, 1988.
- Arndt W. *The best of Rilke*. Hanover and London: New England UP, 1989.
- Frail D.R. *Lost in Translation: Reading Rilke in English*. Ottawa: National Library of Canada, 1993.
- Prater D. *A Ringing Glass: The Life of Rainer Maria Rilke*. Oxford: Clarendon Press, 1994. Print.
- Freedman R. *Life of a Poet: Rainer Maria Rilke*. New York: Farrar, Straus and Giroux, 1996.
- Woods R. *Rilke through a Glass Darkly: Poetry of R.M. Rilke and Its English Translations: A Critical Comparison*. Trier: Wissenschaftlicher Verlag Trier, 1996.
- Ryan J. *Rilke, Modernism and Poetic Tradition*. Cambridge: Cambridge UP, 1999.
- Gass W.H. *Reading Rilke: Reflections on the Problems of Translation*. New York: Basic Books, 1999.
- Metzger E.A., and M.A. Metzger. *A Companion to the Works of Rainer Maria Rilke*. Rochester: Camden House, 2001.
- Hutchinson B. *Rilke's Poetics of Becoming*. Legenda: Oxford, 2006.
- Sutherland M. *Images of Absence: Death and the Language of Concealment in the Poetry of Rainer Maria Rilke*. Berlin: WEIDLER Buchverlag, 2006.
- Mood J. *Rilke on Death and Other Oddities*. Philadelphia: Xlibris, 2007.
- Mood J. *A New Reading of Rilke's "Elegies": Affirming the Unity of "Life-And-Death"*. Lewiston: Edwin Mellen Press, 2009.
- Leeder K., and R. Vilain. *The Cambridge Companion to Rilke*. Cambridge: Cambridge UP, 2010.
- Polikoff P.J. *In the Image of Orpheus: Rilke, A Soul History*. Wilmette: Chiron Publications, 2011.
- Dowrick S. *In the Company of Rilke: Why a 20th-Century Visionary Poet Speaks So Eloquenty to 21st-Century Readers*. New York: The Penguin Group, 2011. (first published in 2009).

Appendix 2

A list of the most well-known and respected translators of Rilke's works (in alphabetic order)

S. Applebaum, W. Arndt, W. Barnstone, A. Barrows, H. Behn, J. Bithell, R. Bly, E.E.Boney, C. Bridgewater, S. Cohn, C. Crego, M. Crichton, W. Crichton, A. Croggon, M. Crucifix, R. Exner, E. Flemming, R. Freedman, R.A. Furtak, S. Garney, L. Gartner, W. Gass, G. Good, L. Hammer, Ch. Haseloff, M.D. Herter Norton, D. Hills, R.C. Hull, R. Hunter, C. Hutchinson, S.A. Jaeger, A. Keele, G. Kinnell, A.S. Kline, H. Landmann, J.B. Leishman, J. Lemont, L. Lewisohn, H. Liebmann, J. Linton, C.F. MacIntyre, N. Mardas Billias, St. Mason, J. Macy, K.W. Maurer, G. Miranda, S. Mitchell, R. Nicholson Pierce, L. Norris, D. Oswald, R. Paulin, B. Pike, K. Pitchford, A. Poulin, Jr., D. Prater, S. Ranson, J. Ryan, D. Sackville-West, V. Sackville-West, D. Snodgrass, E. Snow, S. Spender, R. Speirs, M. Sutherland, D. Van Vranken, G. Ward, J. Waterfield, S-M. Weineck, J. Wilson, N. Wydenbruck, D. Young.

Notes

1. The Poetry of Rilke. <http://www.publishersweekly.com>
2. <http://www.rilkeschule.org>
3. <http://www.cdschools.org>
4. <http://www.rilke.com/index.html#home>
5. D.E. Prichard. The Transformation of Roses. http://www.criticalflame.org/verse/1109_prichard.htm

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