

# **RILKE IN TRANSITION**

**an exploration of  
his earliest poetry**

**JAMES ROLLESTON**

**ROLLESTON: Rilke in Transition**

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# Rilke In Transition

**James Rolleston**



## **Rilke In Transition:**

**Rilke in Transition** James Rolleston, 1970      **Rilke in Transition** James Rolleston,      **Rilke in transition** James Lancelot Rolleston, 1969      **Rilke's Russia** Anna A. Tavis, 1994 Explores the biographical and textual evidence of Russia's importance in shaping the writer Rainer Maria Rilke's aesthetic perception During Rilke's two trips to Russia at the turn of the century he made connections with a number of important artists including Leo Tolstoy and Nikolai Leskov and the author traces the impact of these meetings and other experiences in Russia upon Rilke's writing Annotation copyright by Book News Inc Portland OR      **Reading Rilke's Orphic Identity** Erika M. Nelson, 2005 Studies in Modern German and Austrian Literature publishes research and scholarship devoted to German and Austrian literature of all forms and genres from the eighteenth century to the present day The series promotes the analysis of intersections of literature with thought society and other art forms such as film theatre autobiography music painting sculpture and performance art      **Rainer Maria Rilke, 1893-1908: Poetry as Process - A Poetics of Becoming** Ben Hutchinson, 2017-12-02 Rainer Maria Rilke's early verse is often seen as having little relevance to the great achievement of the middle years the *Neue Gedichte* Yet the very different styles of the juvenilia and this new maturity are united by a preoccupation with processes of motion and growth which governs both his life and work In this meticulous philological study Ben Hutchinson reassesses every level of Rilke's early poetry from its motives and metaphors to its very grammar and syntax in order to trace what he terms a poetics of becoming With careful attention to rhythm resonance and linguistic detail he illuminates both the hidden patterns of the poetry and the artistic context of the fin de siècle From its roots in the intellectual climate of the 1890s to the poems inspired by Rodin in 1908 Rilke's stylistic development is set against the surprising consistency with which he pursues this poetics of becoming

**The Beginning of Terror** David Kleinbard, 1993-02-01 The insights here are of such depth and contain such beauty in them that time and again the reader must pause for breath At last Rilke has met a critic whose insight courage and humanity are worthy of his life and work Leslie Epstein Director Graduate Creative Writing Program Boston University A well reasoned fairly fascinating and illuminating study which soundly and convincingly applies Freudian and particularly post Freudian insights into the self to Rilke's life and work in a way which enlightens us considerably as to the relationship between life and work in original ways Kleinbard takes off where Hugo Simenauer's monumental psycho biography of Rilke 1953 left off He succeeds in giving us a psychic portrait of the poet which is more illuminating and which does greater justice to its subject than any of his predecessors Any reader with strong interest in Rilke would certainly welcome the availability of this study Walter H Sokel Commonwealth Professor of German and English Literatures University of Virginia For beauty is nothing but the beginning of terror which we are just able to bear and we wonder at it so because it calmly disdains to destroy us Rilke Beginning with Rilke's 1910 novel *The Notebooks of Malte Laurids Brigge* *The Beginning of Terror* examines the ways in which the poet mastered the illness that is so frightening and crippling in Malte and made the illness a resource for his art

Kleinbard goes on to explore Rilke's poetry, letters and non-fiction prose, his childhood and marriage and the relationship between illness and genius in the poet and his work, a subject to which Rilke returned time and again. This psychoanalytic study also defines the complex connections between Malte's and Rilke's fantasies of mental and physical fragmentation and the poet's response to Rodin's disintegrative and re-integrative sculpture during the writing of *The Notebooks* and *New Poems*. One point of departure is the poet's sense of the origins of his illness in his childhood and particularly in his mother's blind narcissistic self-absorption and his father's emotional constriction and mental limitations. Kleinbard examines the poet's struggle to purge himself of his deeply felt identification with his mother even as he fulfilled her hopes that he become a major poet. The book also contains chapters on Rilke's relationships with Lou Andreas Salom and Auguste Rodin, who served as parental surrogates for Rilke. A psychological portrait of the early twentieth-century German poet. *The Beginning of Terror* explores Rilke's poetry, letters, non-fiction prose, his childhood and marriage. David Kleinbard focuses on the relationship between illness and genius in the poet and his work, a subject to which Rilke returned time and again.

**Rainer Maria Rilke's 'Gedichte An Die Nacht'** Anthony Stephens, 1972-05-25. An analysis of Rilke's *Gedichte an die Nacht* and the influence of this collection on his most outstanding work, the *Duinesen Elegien*.

*At the Crossroads of the Senses* Polina Dimova, 2025-03-04. Inspired by Richard Wagner's idea of the total artwork, European modernist artists began to pursue multimedia projects that mixed colors, sounds and shapes. Polina Dimova's *At the Crossroads of the Senses* traces this new sensory experience of synaesthesia, the physiological or figurative blending of senses, as a modernist phenomenon from its scientific description in the late nineteenth century to its prevalence in the early twentieth. Structured around twenty theses on synaesthesia, this book explores the integral relationship between modernist art, science and technology, tracing not only how modernist artists perceptually internalized and absorbed technology and its effects but also how they appropriated it to achieve their own aesthetic, metaphysical and social goals. Through case studies of prominent multimodal artists, Oscar Wilde, Aubrey Beardsley, Richard Strauss, Aleksandr Scriabin, Wassily Kandinsky, František Kupka, Andrei Bely and Rainer Maria Rilke, *At the Crossroads of the Senses* reveals the color forms and color sounds that for these artists laid the foundations of the world and served as the catalyst for the flourishing exchanges among the arts at the fin de siècle. Rooted in archival research in Russia, Germany, France and the Czech Republic, *At the Crossroads of the Senses* taps overlooked scientific sources to offer a fresh perspective on European modernism. Sensory studies scholars, literary critics and art and music historians alike will welcome its many contributions, not least among them, a refreshing advocacy for a kind of sensuous reading practice.

**Transition**, 1927

**Rilke's Sonnets to Orpheus** Hannah Vandegrift Eldridge, Luke Fischer, 2019. Written in three weeks of creative inspiration, Rainer Maria Rilke's *Sonnets to Orpheus* (1923) is well known for its enigmatic power and lyrical intensity. The essays in this volume forge a new path in illuminating the philosophical significance of this late masterpiece. Contributions illustrate the unique character and importance of the Sonnets, their philosophical import as well as their

significant connections to the Duino Elegies completed in the same period The volume features eight essays by philosophers literary critics and Rilke scholars which approach a number of the central themes and motifs of the Sonnets as well as the significance of their formal and technical qualities An introductory essay co authored by the editors situates the book in the context of philosophical poetics the reception of Rilke as a philosophical poet and the place of the Sonnets in Rilke s oeuvre Above all this volume s premise is that an interdisciplinary approach to poetry and more specifically to Rilke s Sonnets can facilitate crucial insights with the potential to expand the horizons of philosophy and criticism Essays elucidate the relevance of the Sonnets to such wide ranging topics as phenomenology and existentialism hermeneutics and philosophy of language philosophy of mythology metaphysics Modernist aesthetics feminism ecocriticism animal ethics and the philosophy of technology

**A Companion to Nineteenth-Century Art** Michelle Facos, 2018-12-06 A comprehensive review of art in the first truly modern century A Companion to Nineteenth Century Art contains contributions from an international panel of noted experts to offer a broad overview of both national and transnational developments as well as new and innovative investigations of individual art works artists and issues The text puts to rest the skewed perception of nineteenth century art as primarily Paris centric by including major developments beyond the French borders The contributors present a more holistic and nuanced understanding of the art world during this first modern century In addition to highlighting particular national identities of artists A Companion to Nineteenth Century Art also puts the focus on other aspects of identity including individual ethnic gender and religious The text explores a wealth of relevant topics such as the challenges the artists faced how artists learned their craft and how they met clients the circumstances that affected artist s choices and the opportunities they encountered and where the public and critics experienced art This important text Offers a comprehensive review of nineteenth century art that covers the most pressing issues and significant artists of the era Covers a wealth of important topics such as ethnic and gender identity certain general trends in the nineteenth century an overview of the art market during the period and much more Presents novel and valuable insights into familiar works and their artists Written for students of art history and those studying the history of the nineteenth century A Companion to Nineteenth Century Art offers a comprehensive review of the first modern era art with contributions from noted experts in the field

**Transition** Eugène Jolas, 1927

**The Heidegger Dictionary** Daniel O. Dahlstrom, 2013-02-07 A concise and accessible dictionary of the key terms used in Heidegger s philosophy his major works and philosophical influences

**Going beyond the Pairs** Dennis McCort, 2001-06-21 Argues that German Romanticism Zen Buddhism and deconstruction for all their cultural differences are three expressions of a universal vision

**Monatshefte** , 1972

**Objects in Air** Margareta Ingrid Christian, 2021-06-07 Margareta Ingrid Christian unpacks the ways in which around 1900 art scholars critics and choreographers wrote about the artwork as an actual object in real time and space surrounded and fluently connected to the viewer through the very air we breathe Theorists such as Aby Warburg Alois Riegl Rainer Maria Rilke and the choreographer

Rudolf Laban drew on the science of their time to examine air as the material space surrounding an artwork establishing its milieu atmosphere or environment Christian explores how the artwork's external space was seen to work as an aesthetic category in its own right beginning with Rainer Maria Rilke's observation that Rodin's sculpture exhales an atmosphere and that Cezanne's colors create a calm silken air that pervades the empty rooms where the paintings are exhibited Writers created an early theory of unbounded form that described what Christian calls an artwork's ecstasis or its ability to stray outside its limits and engender its own space Objects viewed in this perspective complicate the now fashionable discourse of empathy aesthetics the attention to self-projecting subjects and the idea of the modernist self-contained artwork For example Christian invites us to historicize the immersive spatial installations and environments that have arisen since the 1960s and to consider their origins in turn of the twentieth century aesthetics Throughout this beautifully written work Christian offers ways for us to rethink entrenched narratives of aesthetics and modernism and to revisit alternatives

**A Study Guide for Rainer Maria Rilke's "Archaic Torso of Apollo"** Gale, Cengage Learning, 2016 A Study Guide for Rainer Maria Rilke's Archaic Torso of Apollo excerpted from Gale's acclaimed Poetry for Students This concise study guide includes plot summary character analysis author biography study questions historical context suggestions for further reading and much more For any literature project trust Poetry for Students for all of your research needs

Musical Ekphrasis in Rilke's *Marien-Leben* Siglind Bruhn, 2000 In 1923 the twenty-seven year old Paul Hindemith published a composition for voice and piano entitled *Das Marienleben* based on Rainer Maria Rilke's poetic cycle of 1912 Twenty-five years later the composer presented a thoroughly revised partially rewritten version The outcome of this revision has been highly controversial Ever since its first publication musicologists have argued for or against the value of such a decisive rewriting They do so both by comparing the two compositions on purely musical grounds and by attempting to assess whether the more strictly organized tonal layout and dynamic structuring of *Marienleben II* is more or less appropriate for the topic of a poetic cycle on the Life of Mary This study is the first to analyze the messages conveyed in the two versions with an emphasis on their implicit aesthetic philosophical and spiritual significance Acknowledging the compositions as examples of musical ekphrasis a representation in one artistic medium of a message originally composed in another medium the author argues in exhaustive detail that the young Hindemith of 1922-23 and the mature composer of 1941-48 can be seen as setting two somewhat different poetic cycles This volume is of interest for musicologists and music lovers scholars of German literature and lovers of Rilke's poetry as well as for readers interested in the interartistic relationships of music and literature

Sense and Creative Labor in Rainer Maria Rilke's Prose Works Nicholas Carroll Reynolds, 2021-08-06 This book is an investigation of the role of creative labor and the five senses in Rainer Maria Rilke's prose works including his *Primal Sound* essay the *Stories of God* The *Notebooks of Malte Laurids Brigge* and his monograph on Auguste Rodin It is about several protagonists' quest to achieve creative labor by reconnecting spirit or the unconscious to the hand There are many difficulties in the way however

illustrated by Rilke's essays, tales, and monographs. In the process of overcoming these impediments, the five senses are expanded and refined. Rilke's characters undergo a transformation that not only allows them to do true creative labor but also brings them into a new relationship with themselves, the world around them, and other people.

Nicholas Carroll Reynolds received his PhD at the University of Oregon, USA. He has authored several articles on philosophy and literature and has worked as an editor and translator. He is currently employed at Trinity University in San Antonio, Texas, USA, where he teaches in the German Philosophy and First Year Experience programs, as well as in Trinity's Study abroad program in Berlin, Germany.

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