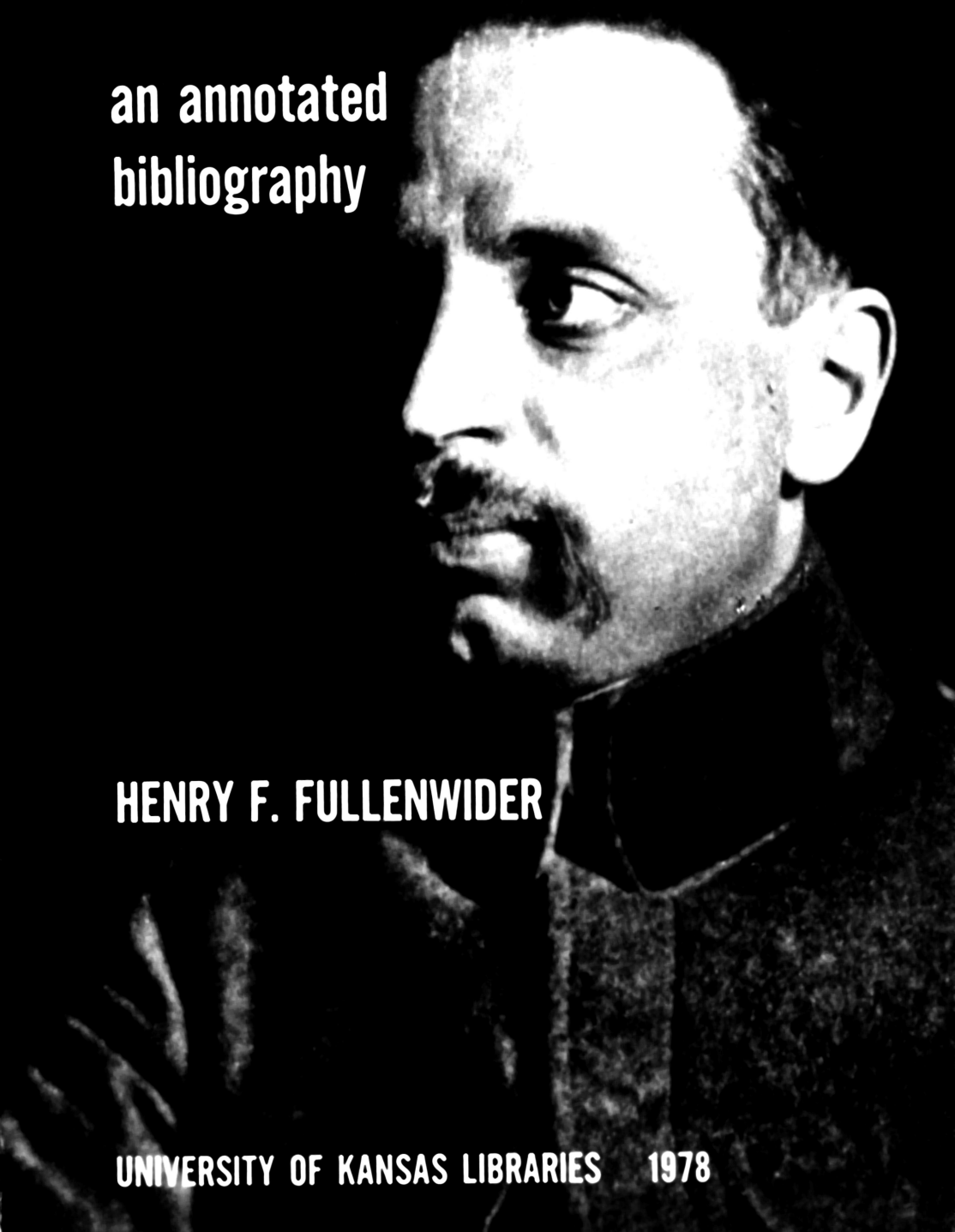


Rilke and his Reviewers

an annotated
bibliography

HENRY F. FULLENWIDER

UNIVERSITY OF KANSAS LIBRARIES 1978



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Introduction

One of the strong points of the Henry Sagan Rilke Collection, which is now permanently housed in the Kenneth Spencer Research Library of the University of Kansas, is that it includes many reviews of Rilke's works. A cursory examination revealed that many of these reviews were not included in Walter Ritzer's pioneering *Rilke-Bibliographie* (Vienna: O. Kerry, 1951). As a result, some thought was given to the possibility of compiling and publishing a supplement to the reviews which are found in that bibliography. However, while working with the materials of the Sagan Rilke Collection, it became clear almost immediately that the needs of Rilke scholarship would be better served by the compilation of a "complete" bibliography of reviews published from 1894 to 1926, the year of Rilke's death. The present bibliography has therefore used Ritzer's *Rilke-Bibliographie* and the holdings of the Sagan Rilke Collection as the basis for a very specialized research tool which includes, in addition, entries obtained from previously consulted but not exhausted sources, as well as from sources which Ritzer did not have at his disposal.

There is a sense in which this bibliography brings to mind the proverbial bigger and better mousetrap . . . and no bibliography of this sort can presume to call itself "complete." In spite of this disadvantage, those familiar with Ritzer's work know its few drawbacks as well as its many virtues:

1) Ritzer makes no effort to include entries of reviews of Rilke's translations into German,

2) the organization of the *Rilke-Bibliographie* does not lend itself at all well to identifying entries in which more than one work is reviewed (so-called "Sammelrezensionen"), and

3) Ritzer did not completely exhaust those bibliographical sources which he did consult, and his citations are often incomplete, even inaccurate on occasion.

In attempting to make an improvement in these three areas, the present bibliography has increased by more than 50% the number of reviews previously cited. The lion's share of the increase derives from the holdings of the Sagan Rilke Collection; however, four additional, significant bibliographies were consulted: the *Jahresberichte für neuere deutsche Literaturgeschichte*, the sections entitled "Überblick" in the pre-World War I volumes of *Deutsche Arbeit*, Paul Obermüller's exemplary *Katalog der Rilke-Sammlung Richard von Mises* (Frankfort/Main: Insel, 1966) and Richard Messer's *Moderní Pražský Mystik: Rainer Maria Rilke* (Prague: B. Koci, 1923). Indexes for the following serials and newspapers for the time in question were

also consulted: *Allgemeine Zeitung, Anglia, Eckart, Die Gesellschaft, Hochland, Deutsche Rundschau* (Berlin), *Literarisches Zentralblatt für Deutschland, Mercure de France, Nord und Süd, Süddeutsche Monatshefte, Velhagen und Klasings Monatshefte, Westermanns Monatshefte* and *Zeitschrift für Bücherfreunde*.

In order to complete and verify the entries contained in the various bibliographical sources, copies of all but four of the reviews were obtained. It is hoped that the glosses accompanying almost all of the entries will prove to be an interesting and stimulating feature of this bibliography. In the great majority of cases, the glosses have attempted to capture—as objectively as possible—the general attitude of the reviewer, often in his own words (in translation).

The critical reception of Rilke's works was, in general, very mixed and, in the case of his dramas, downright negative. His earliest supporters—critics like Hans Benzmann, Paul Leppin, Ernst Ludwig Schellenberg, Wilhelm von Scholz, Alfred Klaar and Karl Credner—tended to emphasize the lyrical subjectivity of Rilke, the "Stimmungskünstler." A certain measure of patriotism can be detected in the Bohemian press, which celebrated Rilke's "Heimatbilder." However, even Rilke's most ardent early supporters were bothered by his eccentric rhymes and by his almost obsessive predilection for neologisms. The predominantly negative critics detected an air of artificiality and preciousness in that same lyrical subjectivity which other critics praised as genuine. With the publication of *Das Buch der Bilder* (1902) and Rilke's move to Paris, the tenor of the criticism gradually changed. Some of his earlier staunch supporters, Schellenberg and Benzmann, for example, lamented the passing of Rilke's lyricism and expressed dismay at his trend, completed in large part with the publication of *Neue Gedichte* in 1907, toward objectivity and subjugation of the poetic personality to the object being contemplated. However, this very same development won Rilke new friends, particularly in the Austrian press where his works were regularly reviewed very favorably by Camill Hoffman, Richard Schaukal and others. Rilke's pre-World War I reviewers tended to associate Rilke with Austria, not only because of his birth in Prague, but also because of what was felt to be a certain ascetic, *fin de siècle* decadence in his poetry, as well as a concern for form which was associated at that time with Austria and France. The femininity which some of the less objective critics found in his works and in his personality certainly impeded the reception of his works in the Reich. Even more damaging than this argument *ad hominem* was another such storm centered about Rilke's extended love affair with France. Critics like Heinrich Spiero (XX:7) resented Rilke's dedication of *Der neuen Gedichte anderer Teil* (1908)

to Auguste Rodin. Whether this resentment had anything to do with Rilke's long poetic silence between 1913 and 1923 is, as yet, unclear. However, there is no mistaking the vituperous reaction in the German press to Rilke's French poetry published under the title *Vergers* (1926) with a partial printing in the influential *La Nouvelle Revue française*. This resentment tended to be expressed in articles which were not reviews, but diatribes based on emotion and patriotism, not on the quality of the French poetry. It is ironic to note that French reviews of *Vergers*, including Maurice Betz' remarks in *La Nouvelle Revue française*, were not favorable. Balancing these negative trends, one encounters an increasing inclination to comment positively on Rilke's poetry as an expression of an epistemological dilemma. Among the critics (as elsewhere in this introduction, these remarks must exclude the influence of the early essays by Ellen Key, Friedrich von Oppeln-Bronikowski and others). Richard Schaukal in particular saw beyond Rilke's formalism and tended to view his poetry in a philosophical context. Although Rilke's plays were, almost without exception, greeted by critical clucking, his ventures in art criticism—one should probably say art enthusiasm—were rather favorably received. Thus critics of Rilke's *Worpswede* and *Auguste Rodin* reminded their readers that the poet was offering a descriptive and somewhat subjective introduction, rather than the professional analysis of a trained art critic. Karl Röttger and other critics with a religious interest praised Rilke's poetry, particularly the *Stunden-Buch* (1905) and *Vom lieben Gott und Anderes* (1900), as expressions of a pantheistic mysticism.

A search was made in the pertinent literature in an effort to locate additional reviews of Rilke's works in the foreign press. The greatest progress was made in making available Czech reviews, such that Rilke's reception in Czechoslovakia before his death in 1926 is now as observable on the basis of reviews as is his reception in the English, Russian, German, French, and, to a lesser extent, Dutch language press. The critical reception of Rilke's translations into German has, by contrast, never been accorded much attention, and the scholarly literature in this area seems to be rather scanty. Here the reviews seem to point to a possible area of future Rilke research: since the broad majority of them point out Rilke's tendency to re-express and recreate the foreign language original in his own image, the question arises as to whether this phenomenon may be related to Rilke's perception of the art works which he chose as subjects for many of his poems. Indeed, it may be that Rilke's translations, which strike the reviewers more as "Umdichtungen" than "Übersetzungen," may be worthy of study for their own sakes as autonomous creations.

The foregoing remarks are only a tentative and cursory summary

of the critical consensus as reflected in the material at hand; only somewhat less eloquent is the information which can be deduced from what this bibliography does *not* contain. Who didn't review Rilke's works? What periodicals never carried reviews of his works? The questions are, hopefully, not unfair. The list of reviewers which is appended to this bibliography is, at least from one point of view, not impressive, consisting almost exclusively of enthusiastic devotees, professional critics who are otherwise unknown, and very minor poets and dilettantes whose verses and criticism remain uncollected. Only Richard Schaukal, Stefan Zweig, Paul Zech, Jakob Wassermann, Hermann Hesse, Max Brod, and Rudolf Steiner are literary personalities of somewhat greater importance. Rilke's ten-year virtual silence was alluded to earlier in connection with his close ties with France in a period of Franco-German hostility. There may, however, be another important factor which contributed to that silence. In his impressive and useful *Index Expressionismus*, Paul Raabe cross-indexed the entire contents of over 100 periodicals and yearbooks which identified themselves with the Expressionist movement between 1910 and 1925. Only one of these periodicals, *Die neue Kunst*, appears in the list of periodicals and newspapers which is appended to the present bibliography. The Expressionist press was also very loathe to carry other (non-review) articles about Rilke during this period of time. An entire, significant section of the German press therefore maintained a virtually utter silence vis-à-vis Rilke's poetry.

Only a few preliminary remarks can be offered here regarding Rilke's relationship with and reaction to his reviewers. He was certainly more sensitive to reviews than he would have us believe. In an unpublished letter to Axel Juncker, contained in the Sagan Rilke Collection, Rilke recorded his reaction to two reviews of his play *Das tägliche Leben*: "da empfand ich mir viel angenehmer im Misserfolg wirkt dann ein halber, lauer Erfolg und hatte im übrigen das Gefühl, daß das Publikum sich benommen hat wie immer, der ein Buch ärgerlich fortwirft, weil er es nicht lesen kann." And Rilke continues: "Da Sie wirklich die Freundlichkeit gehabt haben, die Zeitungsstimmen zu sammeln, bitte senden Sie mir dieselben doch zu!" Even after his self-imposed exile he remained grateful to those critics, Karl von der Heydt, for example, in whose columns he fared well. With the eventual publication of Rilke's entire correspondence, it should be possible to answer this question more thoroughly; however, it would appear that the critical failure of Rilke's dramatic ventures hurt his pride and taught him to adopt an attitude of chilly disdain towards reviewers in general. Prior to that time Rilke showed considerable interest in his reviews and attempted to use them to further the sale of his early

collections. The first indication of Rilke's interest appears on the back cover of *Wegwarten II (Jetzt und in der Stunde unseres Absterbens . . .)*, published in 1896:

Vom selben Autor:

“Leben und Lieder.” (Straßburg, 1894)

“Larenopfer.” Gedichte. (Prag, Dominicus, 1896)

Preis -.75 kr.

Voll der Anerkennung urtheilten:

Theodor Fontane, Prinz Emil von Schönau-Carolath, Konrad Telmann, Baronin H. von Prewschen, Heinrich von Reder, Ferdinand von Saar, Hofrath Prof. Dr. Eduard Albert, Wilhelm Arent, Richard Zoosmann, Dr. Alfred Friedmann, Paul Wilhelm, Bodo Wildberg etc. dann Jaroslav Brchlicky, Julius Beyer, etc. Presse: Dr. Alfred Klaar in der “Bohemia”, “Politik”, “Budapester Volksblatt”, “Hygiea”, “Deutsches Dichterheim [XIII:7], “Jung Deutschland” [XIII:8], “Musik- und Theater-Rundschau”, “Deutsche Rundschau” [XIII:4] . . . etc.

Aus dem Briefe von Ferdinand von Saar:

“ so kann ich Ihnen zu dieser Publikation herzlich Glück wünschen ”

On the final unnumbered pages of Rilke's *Traumgekrönt* (1897) can be found the following excerpts from reviews of *Larenopfer* and of *Jetzt und in der Stunde unseres Absterbens*:

Die Gesellschaft [XIII:6]

M. G. Conrad [recta Karl Credner] . . . Der von “Jung-Deutschland” preisgekrönte Dichter scheint unter W. Arents Einflüsse zu der richtigen Erkenntnis gekommen zu sein, daß sein eigentliches Feld das kleine Stimmungslied ist; das fein ausgestattete Büchlein birgt eine Menge kleiner Leier mit höchstens vier Strophen. Es sind Schnitzel in Arents Art, aber empfundener, zum Theil wirklich vollendet . . .

Hygiea

. . . Ein beachtenswertes Talent tritt uns in diesem Buche entgegen; kein landläufiges, hausbackenes, sondern eine dichterische Individualität.

Wiener Tagblatt

Es ist viel Schönes und Wertvolles in dem Buche, das entschieden Beachtung verdient.

Politik

. . . R. ist ein Dichter, dessen Name jedem Litteraturfreunde, der die dichterischen Bestrebungen Deutschlands mit aufmerksamem Auge verfolgt, nicht unbekannt sein dürfte.

Deutsche Rundschau (Prag) [XIII:4]

. . . diese Gedichte, von denen man einzelne als Perlen deutscher Lyrik bezeichnen kann . . .

Bohemia

R. hat ein feines Gefühl für Stimmungsreiz, eine eigene Art zu sehen, und sein Bestreben, diese Eigenart in Worten zu sehen, und die überlieferten Gleichnisse durch neue Bilder von starker Unmittelbarkeit zu ersetzen, der unerschöpflichen Mannigfaltigkeit der Sinneseindrücke in Colorit der Sprache nachzueifern, gibt seinen poetischen Architektur- und Landschaftsbildern eine anziehende Originalität . . . Er hat in seinen interessanten Talentproben genug geboten, um viel erwarten zu lassen.

Aehnlich urtheilen viele andere Zeitungen und Zeitschriften.

Aus den Urtheilen über die Erstaufführung von "Jetzt und in der Stunde unseres Absterbens."

Prager Tagblatt

Die Bearbeitung dieser düsteren Handlung, welche die Seele erschüttert, zeigt unverkennbar ein ganz bedeutendes Talent. Den fürchterlichen Vorwurf hat der begabte junge Dichter mit staunenswerter Steigerung und bewunderungswürdiger Technik herausgearbeitet . . . Die Scene hatte einen durchgreifenden Erfolg.

An examination of the complete texts of those reviews which could be bibliographically verified and obtained bears ample witness to the selective editorial hand at work in these excerpts.

In the broad majority of cases, the items included in the present bibliography are obviously reviews, appearing in columns bearing such titles as "Neue Bücher," "Neue Lyrik," "Buchbesprechungen," etc. In other cases, criteria may be less obvious. For example, a general article by Hans Martin Elster entitled "Rainer Maria Rilke," published on April 29, 1912, was included because the last 500 words are devoted

to a review of *Die Liebe der Magdalena*, translated by Rilke from a French manuscript and published in 1912, the only review of this work to be located. However, such general articles have not been included unless they review a recently published work. Longer articles about one work such as Harry Maync's study of *Die Weise von Liebe und Tod des Cornets Christoph Rilke* (Ritzer, K 1680) were, of course, excluded. Many articles unknown to Ritzer, including a few interesting ones, could not therefore be included in this bibliography. A thoughtful hint from Professor Klaus Jonas drew my attention to two reviews by Hermann Hesse, unfortunately too late in the printing process for me to obtain copies for annotation.

This bibliography would have been impossible in its present form without the constant efforts and expertise of the Interlibrary Services division of the University of Kansas Libraries. Materials were obtained from more than sixty libraries in the United States and Europe, whose staffs often had to search for materials which were incompletely cited in previous sources. I extend my gratitude to all of them, but particularly to the Harvard University Libraries, the Stanford University Libraries, the Österreichische Nationalbibliothek and the University of California, Berkeley, Library. My thanks also go to the University of Kansas Faculty Senate Committee on Scholarly Publications and to James Helyar, Editor of the University of Kansas Library Series, for their support of this project and their assistance in guiding it to a successful conclusion.

Lawrence, Kansas
April 1977

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Bibliography of Reviews

I Advent (1898)

I:1 Glaser, Josef. "Advent von Rainerd, Maria Rilke [1]." *Monatsblätter; Organ des Vereins Breslauer Dichterschule*, 24, No. 6 (June, 1898), p. 95. KU

In the table of contents for this review one finds "Rolki." Many of these poems were written by an emotional poseur and a word artist; many others were written by a true poet.

I:2 H., F. "Rainer Maria Rilke, Advent, Gedichte." *Neuland*, 2, Pt. 1 (1898), pp. 406-407. KU

The poems are characterized by an expectant yearning. The poet's soul is tired; he became "wund im Zwange dieser Zeiten." In the love poems, some of which are very beautiful, this melancholy mood predominates.

I:3 Steen. "Rilkes Lyrik." *Frühling*, 1, No. 5 (1898), pp. 152-158. KU

Review of *Advent*, pp. 157-158. The poems have at times an air of artificiality; no significant progress over *Traumgekrönt*.

I:4 Benzmann, Hans. "Lyrik." *Das Magazin für Litteratur*, 68, No. 19 (May 13, 1899), cols. 441-446. KU

As yet little mature art. Lacks individuality. Review of *Advent*, col. 445.

I:5 Benzmann, Hans. "Prager Dichter." *Die Gesellschaft*, 15, Pt. 3, No. 2 (1899), pp. 96-108. KU

Review of *Advent*, pp. 103-104. The book shows us substantial progress. As yet only a few items which one could call complete. Highly gifted, Rilke has the insufferable affectation of playing with rhymes and alliteration.

I:6 Leppin, Paul. "Rainer Maria Rilke." *Moderní Revue*, 11 (1900) p. 176.

Review in Czech.

II Am Leben hin (1898)

II:1 Wa[ssermann], J[acob]. "Rainer Maria Rilke: Am Leben hin." *Die Zeit*, No. 207, September 17, 1898, p. 189.

These novellas and sketches are mood pictures by a stroller, an observer, who dreams more than he broods, by an artist who reacts emotionally more than he structures his feelings. Rilke sticks deep in Christianity and in that aesthetic of the merciful one which we must cast aside with all our strength in order to enter into the new century unfettered.

III Die Aufzeichnungen des Malte Laurids Brigge (1910)

III:1 Bab, Julius. "Die Seelengeschichte eines Gottsuchers." *Berliner Zeitung am Mittag*, June 21, 1910.

III:2 Bab, Julius. "Das Evangelium Brigge." *Die Schaubühne*, 6, No. 22/23 (June 2, 1910), pp. 583-584.

Rilke may not be a genuine artist: the specific life of each thing does not make its own music in his verses. Everything is immersed in the streams of his one great melody, all contours are dissolved, everything is made the same in God.

III:3 B[ethege], H[ans]. "Rainer Maria Rilke. Die Aufzeichnungen des Malte Laurids Brigge." *Berliner Tageblatt*, No. 284, 4th Beiblatt, June 8, 1910.

The *Aufzeichnungen* were not written for many, but the few for whom it was written will like it.

III:4 Braun, Felix. "Die Aufzeichnungen des Malte Laurids Brigge." *Die Zeit*, No. 2770, June 12, 1910.

I have never felt the presence of this hovering and danger-filled time as in this book. Emphasis on the symbolic unity provided by the legend of the prodigal son.

III:5 Busse, Carl. "Neues vom Büchertisch." *Velhagen und Klasing's Monatshefte*, 25, Pt. 1 (1910), pp. 136-137. KU

The novel reflects the characteristic art of a self-satisfying aesthete.

III:6 Elster, Hanns Martin. "Rainer Maria Rilke." *Rheinisch-Westfälische Zeitung*, No. 1425, December 28, 1910.

General article with a substantial critique of the *Aufzeichnungen*. Rilke's form, be it in prose or in lyric poetry, always stands under Verlaine's law: music, music above all things. Does not recommend full acceptance of Rilke's view of life.

III:7 Friedmann, Armin. "Ein neues Buch von Rilke." *Wiener Abendpost*, Beilage zu *Wiener Zeitung*, No. 158, July 14, 1910, pp. 1-3.

Extensive review, mentions parallels to Jens Peter Jacobsen, Goethe, Bettina Brentano and the German mystics.

III:8 H. "Rainer Maria Rilke. Die Aufzeichnungen des Malte Laurids Brigge." *Deutsche Arbeit*, 10, No. 1 (1910/11), pp. 66-68. KU

Positive review relating the novel to mysticism.

III:9 Holitscher, Arthur. "Rilke Roman." *Die neue Rundschau*, 21, Pt. 4 (1910), pp. 1599-1603. KU

With death as its deepest basis, no work of art can live.

III:10 Kalkschmidt, Eugen. "Neue deutsche Erzählliteratur." *Frankfurter Zeitung*, No. 326, November 25, 1910, pp. 1-2.

Two volumes of this trembling secret language are enough to make me almost sick and therefore incompetent to judge its unmistakable virtues.

III:11 Martens, Kurt. "Die Aufzeichnungen des Malte Laurids Brigge." *Das literarische Echo*, 12, No. 24 (1909/10), cols. 1783-1784. KU

Best prose work to date. Lyric and epic elements combine organically to create a new form which is possible only in this recent, nervously supersensitive time and which is appropriate to our yearning for internalizing. Nevertheless, this work is of such high quality that it can only be judged after time has passed.

III:12 Nidden, Ezard. "Dämmerprosa." *Der Kunstwart*, 24, No. 2 (1910), pp. 127-134.

Review of the *Aufzeichnungen*, pp. 128-130. Even if his poetic experience is genuine and sincere, his novel cannot affect our actions, discipline or convictions, but only our emotions and visions.

III:13 Schellenberg, Ernst Ludwig. "Über Rilkes Bekenntnisbuch." *Xenien*, 3, No. 8 (1910), pp. 92-94. KU

The work shows the feminine nature (in the most noble sense); no one is as able to speak the language of the soul as Rilke.

III:14 Schellenberg, Ernst Ludwig. "Die Aufzeichnungen des Malte Laurids Brigge." *Die neue freie Presse*, No. 16459, June 19, 1910, pp. 34-35.

Sees too many personal elements in the work which, in addition, shows no development, at least no external development, over previous works.

III:15 Schellenberg, Ernst Ludwig. "R.M. Rilkes Bekenntnisbuch." *Der Tag*, No. 219, Sept. 18, 1910.

The reviewer is not sympathetic to the examples of an unmercifully harsh realism which intrude upon the novel's pensive observations and dreams.

III:16 Strunz, Franz. "Die Aufzeichnungen des Malte Laurids Brigge." *Die schöne Literatur*, 11, No. 20 (1910), pp. 345-347.

Here Rilke, the most fragile of our poet-philosophers and lyrical pantheists, offers us his greatest prose.

III:17 Viertel, Bertold. "Rilkes Buch." *Die Fackel*, 12, No. 309/310 (October 31, 1910), pp. 20-24.

Written with an absolutely unblemished style. The most mature and pure lyric poetry which Rilke has produced.

III:18 E. "Zeitschriften- und Bücherschau." *Vossische Zeitung*, No. 205, 1. Beilage, April 29, 1911, p. 4. KU

This book offers a bouquet of wilted flowers to the lover of the aroma of decay. One must, however, pick up the bouquet carefully because it is about to dissolve in dust and mold. Influence of Strindberg and Huysmann.

III:19 Eisler. "Die Aufzeichnungen des Malte Laurids Brigge." *Pester Lloyd*, No. 49 (1911).

III:20 Hofmiller, Joseph. "Anmerkungen zu Büchern." *Süd-deutsche Monatshefte*, 8, No. 1 (1911), pp. 292-295.

Review of *Die Aufzeichnungen*, pp. 292-293. The reviewer is more repelled than moved by this filmlike, unartistic succession of moods. Rilke began long ago to force his talent.

III:21 Thummerer, Johannes. "Rainer Maria Rilke." *Das literarische Echo*, 13 (1910/11), cols. 1507-1515.

Review of *Die Aufzeichnungen*, cols. 1513-1515. Rilke's novel is the summary and crowning of his previous works. Brigge's experiences are portrayed in their natural confusion, just as they occur to him. But the real life of his experiences overpowers Brigge, and his passivity is pathological.

III:22 Ulmann, Ludwig. "Die Aufzeichnungen des Malte Laurids Brigge." *Ton und Wort*, I, No. 4 (March 1, 1911), pp. 26-27.

Essentially this book is of unheard-of novelty. Unheard-of, this forcing together of epic elements with what is in reality a lyrical style and dramatic form.

III:23 [Weber, Hans von]. "Rainer Maria Rilke, Aufzeichnungen des Malte Laurids Brigge." *Der Zwiebfisch*, 3 (1911), p. 141.

A magnificent novel, one of few such in modern German literature.

III:24 Viertel, Berthold. "Der Letzte: Variationen zu Rilkes Aufzeichnungen des Malte Laurids Brigge." *Die Schaubühne*, 12 (November 9, 1916), pp. 429-435.

This infinite melody breaks a trail through all the stammering of the phenomena and thoughts; it moves us so powerfully that the hearer cannot comprehend how it could be denied.

III:25 Wit, Augusta de. "Nieuwe Duitse Boeken." *Nieuwe Rotterdamsche Courant*, June 3, 1911.

Enthusiastic praise for all of the treasures which lie hidden in this strange, beautiful book. (Review in Dutch.)

III:26 Saint-Hubert, A. Mayrisch. "Rainer Maria Rilke et son dernier livre: Les cahiers de Malte Laurids Brigge." *La Nouvelle Revue française*, 3, No. 31 (July 1, 1911), pp. 32-38. KU

The *Aufzeichnungen* do not comprise a well-made, successful, living book. They are somewhat too immature, too enthusiastic, too young, too little controlled. (Review in French.)

IIIa Die Aufzeichnungen des Malte Laurids Brigge (French, 1923)

IIIa:1 Jaloux, Edmond. "Lettres étrangères." *Les Nouvelles littéraires, artistiques et scientifiques*, 1, No. 51 (October 6, 1923), p. 2.

An extensive review of the French translation by Betz from an international standpoint. Unfortunately, according to Jaloux, this translation represents only about a quarter of the complete work. The *Revue européenne* and the *Revue de Genève* are to give other fragments (never published).

IIIa:2 Benveniste, Émile. "Les Cahiers de Malte Laurids Brigge par Rainer Maria Rilke." *Philosophies*, 1 (March 15, 1924), pp. 94-95.

The book suffers from an invasion of images which get in each other's way, an agglutinative receptivity. The words lose all meaning. The objects become alive and assume the most novel relationships.

IIIa:3 Bertaux, Félix. "Lectures allemandes." *La Nouvelle Revue française*, 22, No. 125 (1924), pp. 242-247. KU

Review of Maurice Betz' French translation on pp. 244-245 concludes that the objects of nature do not exist for themselves any longer in Rilke's novel. They exercise a mysterious influence through their secret music.

IIIa:4 Buenzod, Emmanuel. "Rainer Maria Rilke." *La Semaine littéraire*, 34 (September 11, 1926), pp. 35-38.

Judges Rilke's importance not on the basis of his *Vergers*, but rather on the basis of the *Aufzeichnungen*, which reveal the fabric of the interior life of the poet.

IIIa:5 Cassou, Jean. "Les Cahiers de Malte Laurids Brigge." *La Nouvelle Revue française*, 27 (1926), pp. 633-634. KU

Malte Laurids Brigge, brother of Dostoyevski's heroes, lives according to the hazards of the heart and of the spirit, dwelling in direct correspondence with the mysteries of the human state. Rilke aligned with Romanticism, particularly with Novalis.

IIIa:6 Souday, Paul. "Les Livres." *Le Temps*, No. 23,724, July 29, 1926, p. 3.

Highest praise for the novel in this wide-ranging review which contains significant references to Goethe and Bettina Brentano.

IV Auguste Rodin (1903)

IV:1 Hauser, Otto. "Auguste Rodin." *Neue freie Presse*, No. 14,060, October 18, 1903, pp. 40-41.

Rilke is more an enthusiast than a reporter. In addition to much which is certainly too lavish or unclear, one finds many accurate observations about Rodin's art.

IV:2 Scholz, Wilhelm von. "R. M. Rilke als Kunstschriftsteller." *Deutsche Arbeit*, 2, No. 12 (1902/03), pp. 983-985. KU

Review of *Auguste Rodin*, pp. 984-985. More factuality would have been better. The book will win new friends and understanding for Rodin and also for Rilke.

IVa Auguste Rodin (1904)

IVa:1 Eggers, Alexander. "Literarische Rundschau." *Baltische Monatsschrift*, 60 (1905), pp. 337-359.

Review of *Auguste Rodin*, pp. 340-342. The presentation is markedly subjective, but it allows us to see the things in their deepest interrelationships. It is more likely to reveal their actual sense than the most objective description.

IVb Auguste Rodin (1907)

IVb:1 "Auguste Rodin." *Mercur de France*, 72 (1908), p. 550.

This very comprehensive work by Rilke is certainly the most complete which has been yet written on Rodin's work.

IVb:2 "Literarische Rundschau." *Velhagen und Klasings Monatshefte*, 105, Pt. 2 (1909), pp. 654-655. KU

So saturated with a sensitivity to beauty that recent art literature has little to compare with it.

IVb:3 "Literarische Notizen." *Weiner Abendpost*, Beilage zur *Weiner Zeitung*, No. 19, January 24, 1908, p. 4.

The whole book is dithyrambic, a poem in prose. To the eternally sober much will appear as excessiveness and pomposity, but all poetry thrives on exaggeration.

IVb:4 Neuwirth, Joseph. "Rilke Rainer Maria: Auguste Rodin." *Allgemeines Literaturblatt*, 19 (1910), cols. 118-119.

The thoughtful presentation surprises through its accuracy and vividness, without

too many forced idiosyncrasies, even though Rilke indulges in many neologisms.

IVc Auguste Rodin (1913)

IVc:1 B., W. "Ein Insel-Buch über Rodin." *Basler Nachrichten*, December 4, 1913.

Behind the poetic enthusiasm of the author lies an extraordinarily deep understanding for Rodin's sculpture.

IVc:2 St., W. "Kunst-Rundschau." *Nord und Süd*, 38, No. 147 (December, 1913), pp. 379-380. KU

The artistry of this poet has succeeded in capturing the nameless style of Rodin's sculpture. Where the analysis of the art critic would have failed, Rilke gives us intensive insight into Rodin and the world of his figures.

IVc:3 Schwitzky, Ernst. "Rilke-Rodin." *Königsberger Hartung-sche Zeitung*, No. 585, December 14, 1913.

Emphasizes the inner relationship in the art of these two men.

IVc:4 "Rainer Maria Rilke: Rodin." *Kunst und Künstler*, 13, No. 6 (1914/15), p. 288.

Notes the intent of the entire Insel-Verlag series to publish hymnic essays, the expression of strongly sensitive, poetically gifted writers, not biographies. Rilke fulfills this intent almost ideally.

IVc:5 Albert, Henri. "Auguste Rodin." *Mercur de France*, 109 (1914), pp. 191-192. KU

A superb artist, Rilke has written a book about another artist in which the vivid style is to be identified with the genius which he is discussing.

IVc:6 D[üsel], F[riedrich]. "Zwei Künstlermonographien." *Westermanns Monatshefte*, 115, Pt. 2 (1913/14), pp. 800-801. KU

Perfunctory review of *Auguste Rodin*, p. 800. Praise for the 96 full-page illustrations of Rodin's sculpture.

IVc:7 Friedrich, Paul. "Auguste Rodin." *Das literarische Echo*, 16, No. 8 (1913/14), col. 580. KU

The book contains two earlier works by Rilke on Rodin: a stylistically exemplary study from the year 1903 and a later (1907) lecture which should have been omitted. Lacks true criticism and is overly enthusiastic.

IVc:7a Hesse, Hermann. "Für Bücherfreunde." *Schwabenspiegel*, 7 (1913/14), 139-140.

IVc: 8 R., M. K. "Neue Kunstliteratur." *Die Kunst für alle*, 30 (1914/15), p. 120.

Possibly Rilke is too much a poet and remains too attached to the experiences which inspired these artists, instead of evaluating the objectivization of these experiences in the works of art; however, given the format of the book, this approach may have been well considered.

IVc: 9 Thummerer, Johannes. "Dichtungen von Rilke in Neuauisgaben." *Deutsche Arbeit*, 13 (1914), 448-449.

Praise for the numerous additional sketches and paintings. The fact that there is more love than critical understanding put into this study cannot be reckoned as a shortcoming.

IVc: 10 Utitz, Emil. "Auguste Rodin." *Zeitschrift für Ästhetik und allgemeine Kunstwissenschaft*, 9 (1914), pp. 281-282. KU

Not a critical or learned study; Rilke's study is based on an intense inner experience.

IVc: 11 W[illmann], F[rantz] E. "Rainer Maria Rilke. Rodin." Beiblatt zur *Zeitschrift für Bücherfreunde*, NS 5, Pt. 2 (1913/14), p. 509. KU

One will have to accept the panegyric subjectivism for the sake of the penetrating description of the thought content of Rodin's entire work.

IVd Auguste Rodin (1919)

IVd: 1 "Schriften zur Kunst." *Deutsche Rundschau*, 181 (1919/20), pp. 166-167. KU

Sensitively, subtly, urgently, and with the serious meditation which brings out the best in us, Rilke leads us deep into an understanding of Rodin. Review of *Auguste Rodin*, p. 167.

IVd: 2 Hünich, Fritz Adolf. "Bildhauer und Dichter." *Leipziger Tageblatt*, 3. Beilage, June 15, 1919.

The Rodin experience caused Rilke's poetry to develop from musical expression to a series of images, as was the case in *Buch der Bilder*.

V Das Buch der Bilder (1902)

V: 1 Bethge, Hans. "Das Buch der Bilder." *Das literarische Echo*, 5, No. 10 (1902/03), col. 715. KU

The poems are more grounded in life, and no longer express the lyrical moods of the poet as much as in earlier works.

V:2 Danneger, Adolf. "Rainer Maria Rilke." *Die Wage*, 6 (1903), pp. 1370-1372.

Reviewer has more reverence for this work than for any of the numerous productions of recent years. Praise for Rilke's musicality and individuality.

V:3 Klimmer, Otto. "Das Buch der Bilder." *Freistatt*, 5, No. 22 (1903), pp. 429-430.

The *Buch der Bilder* is much more mature than Rilke's earlier works. It is a standard work of the German lyric tradition.

V:4 Michel, Wilhelm. "Rainer Maria Rilke." *Die Zeit*, 34, No. 442 (March 21, 1903), pp. 142-143. KU

After commenting briefly on earlier books of poetry, the reviewer praises this "most recently published book of verses" as Rilke's completed working-out of a determined idealism.

V:5 Schaukal, Richard. "Rainer Maria Rilkes Buch der Bilder." Beilage zur *Weiner Abendpost*, No. 106, May 9, 1903, pp. 5-6.

Schaukal sets out in this review to prove that there is scarcely one poem in this collection which is not deep, rounded and pure.

V:6 Scholz, Wilhelm von. "Das Buch der Bilder." *Deutsche Arbeit*, 2, No. 3 (1902/03), pp. 247-249. KU

The imperfections of the poems are due to a shortening in the creative organism. Rich in linguistic, rhythmical and acoustic beauty. No longer subjective, as were earlier poems.

V:7 Fischer, Otokar. "Rainer Maria Rilke. Das Buch der Bilder." *Naše doba*, 11, No. 1 (1903), pp. 67-69.

Review in Czech.

V:8 Leppin, Paul. "Dva němečtí básníci z Prahy." *Moderní Revue*, 14 (1903), pp. 22-25.

Review of *Das Buch der Bilder*, pp. 24-25. (In Czech.)

Va Das Buch der Bilder (1903)

Va:1 M. P. [Baltrušajtis, Jurgis]. "Rainer Maria Rilke. Das Buch der Bilder." *Viesy*, 1, No. 1 (1904), p. 68.

Judging from the motifs of his poetry, he is affiliated with the circle of Hofmannsthal and George; however, at the same time they must yield to him in the thought content of his internal self-determination and in the technique of his verses. (Review in Russian.)

Vb Das Buch der Bilder (1907)

Vb:1 Hoffmann, Camill. "Neues von Rainer Maria Rilke." *Die Zeit*, No. 1581, February 17, 1907.

Great praise for this augmented edition. For the sake of its shy and tender beauty one forgives him the many illogical similes and his frequent artificialities.

Vb:2 Schaukal, Richard. "Rainer Maria Rilke." *Nord und Süd*, 32, No. 371 (1908), pp. 230-237. KU

This edition is more than just enriched; it presents a fulfilled, a perfected work.

Vb:3 Bethge, Hans. "Rainer Maria Rilke." *Prager Tagblatt*, No. 66 (1909).

Contains music transformed into pictures or pictures transformed into music, as one will, and mystical depths of captivating beauty are revealed. This article is reprinted in *Eckart*, 5 (1910/11), pp. 59-62; *Die Hilfe*, 18, No. 3 (1912), pp. 41-42; Beilage des *Berliner Börsen-Courier*, No. 583, December 14, 1919, p. 5; *Der Weckruf*, 1, No. 9 (1913), pp. 158-161; *Weser-Zeitung*, No. 284, April 25, 1921, Literarische Beilage, No. 84; and in somewhat abbreviated form in *Rheinisch-Westfälische Zeitung*, No. 472 (1920).

Vb:4 Thummerer, Johannes. "Rainer Maria Rilke." *Das literarische Echo*, 13 (1910/11), cols. 1507-1515.

Review of 2nd printing of *Buch der Bilder*, cols. 1510-1511, as a further step on Rilke's path to nature mysticism.

Vc Das Buch der Bilder (1909)

Vc:1 Bab, Julius. "Von den Meistern der Lyrik." *Die neue Rundschau*, 20, Pt. 3 (1909), pp. 1058-1066. KU

Review of Rilke's *Das Buch der Bilder*, pp. 1059-1062. Rilke searches for the essential, divine aspects of the objects behind that which is open to the senses.

VI Duineser Elegien (1923)

VI:1 Grolman, Adolf von. "Die Duineser Elegien von Rainer Maria Rilke." *Karlsruher Tageblatt*, December 21, 1923.

The poet has outdone his previous efforts in a way which could scarcely be expected. Rilke is farther than ever from expressionism, but his impressionism makes it impossible for him to achieve the pure clarity of the great work of art.

VI:2 Bruder, Erhard Jurian. "Über Rilkes Duineser Elegien." *Orplid*, 1, No. 7/8 (1924), pp. 115-117. KU

The demand of the expressionists to permit the expression of the word per se ("das Wort an sich") with all of its strength and weightiness is fulfilled by Rilke

in a way which the expressionists perhaps perceived as a distant goal, but which none achieved.

VI: 3 Busse, Kurt. "Duineser Elegien." *Preußische Jahrbücher*, 195 (1924), pp. 303-305. KU

Rilke's *Duineser Elegien* are the first serious further development of Hölderlin's late style in German lyric poetry.

VI: 4 Elster, Hanns Martin. "Neue Lyrik." *Die Horen*, 1, No. 4 (1924/25), pp. 388-392. KU

Setting himself above the torture of the times, the poet has become a mystic.

VI: 5 Frank, Hans. "Rilkes Duineser Elegien." *Frankfurter Zeitung*, 68, No. 58, Abendblatt, January 22, 1924, p. 1.

Rilke's *Duineser Elegien* are such an organic unit that there is only one course of action: to *live* with them. Very positive review.

VI: 6 Rockenbach, Martin. "Neue Lyrik." *Der Gral*, 18 (1923/24), pp. 207-209.

Review of the *Duineser Elegien*, p. 208. Emphasis in this poetry is on the transitory aspect of human existence and the unity of all beings.

VI: 7 S., R. "Rainer Maria Rilke, Duineser Elegien." *Die Bücherstube*, 3, No. 1/2 (1924), pp. 55-56.

I know of no poet who so transforms the word, forces it into substance and realizes after his own fashion the secret of the mass.

VI: 8 Viëtor, Karl. "Neue Lyrik." *Österreichische Rundschau*, 20 (1924), pp. 509-519.

Review of the *Duineser Elegien*, pp. 509-514. The beautiful, often moving details of the poems permit us time and again to forget the weaknesses of the overall structure.

VI: 9 Faesi, Robert. "Rainer Maria Rilkes neuestes Schaffen. Zum 50. Geburtstag des Dichters." *Neue freie Presse*, No. 21,994, December 6, 1925, pp. 30-31.

The submergence into the poetic object has become even deeper, more internalized. If Rilke's art never reflected the plastic quality of sculpture, but rather the two-dimensional nature of painting—which is more suggestive and lacking in substance—then his art in this book is intimately related to the spirit of music.

VI:10 Gasser, E[mil]. "Zu den Duineser Elegien." *Der kleine Bund*, 6, Beilage No. 49, December 6, 1925, pp. 387-388. KU

Ten sublime songs, deep and broad in scope. Thoughts flash through the fields of this poetry like a silver plow.

VI:11 Faesi, Robert. "Rainer Maria Rilkes Duineser Elegien." *Berliner Tageblatt*, June 19, 1926. KU

Rilke's elegies are even more important than the *Sonette an Orpheus*. Among the poets who are painfully aware of the inadequacies of their tool—language—Rilke stands in the forefront.

VI:12 Sulser, Wilhelm. "Rilkes Duineser Elegien." *Schweizerische Monatshefte*, 6, No. 5/6 (1926/27), pp. 339-342.

Rilke is the example of the most abrupt isolation of the modern artist. If he wishes to fulfill his calling—to give to the world its image, to the ego its vision—the only possibility is to remove himself from the rigor and discipline of form and to proceed from an object which is most removed from the ego.

VI:13 Graaff, Chr. de. "Duineser Elegien/Sonette an Orpheus." *De Amsterdammer*.

Citation from Fritz Hünich, *Rilke-Bibliographie* (Leipzig: Insel-Verlag, 1935), p. 129. (Review in Dutch.)

VI:14 Loving, Pierre. "Rainer Maria Rilke." *Saturday Review of Literature*, 1, October 11, 1924, p. 188. KU

This poetry is Rilke's own music; it provides a more throbbing contact with nature. (Review in English.)

VI:15 Schneider, Camille. "Revue annuelle. La poésie allemande." *Revue germanique*, 15 (1924), pp. 288-318. KU

Review of the *Duineser Elegien*, pp. 299-300. This poetry is incomparable. The poet is in these elegies a spectator of life and in life he sees music. To see, to contemplate the inner life—that is the secret of Rilke's music. (Review in French.)

VII Erste Gedichte (1913)

VII:1 Busse, Carl. "Neues vom Büchertisch." *Velhagen und Klasing's Monatshefte*, 28, Pt. 3 (1913/14), pp. 150-153. KU

Review of *Erste Gedichte*, pp. 151-152. The reviewer flees when regiments of ethereal and pale-checked poets advance.

VII:2 Thummerer, Johannes. "Dichtungen von Rainer Maria Rilke in Neuausgaben." *Deutsche Arbeit*, 13 (1914), pp. 448-449.

The most important elements of Rilke's art are 1) an extraordinary associative imagination, 2) the power of his images, and 3) a genuinely melancholy mood.

VIII Die frühen Gedichte (1909)

VIII:1 Böhm, Hans. "Neue Lyrik." *Der Kunstwart*, 23, Pt. 3, No. 15 (1909/10), pp. 185-188. KU

Review of *Die frühen Gedichte*, p. 185. Rilke comes into contact with other human beings and with objects without being involved in them. He does this at the cost of the poet's only and eternal priority: the right to express thoughts. He is thus the heir of Naturalism. The poems have no poetic value. They are prose sketches with only historical value.

VIII:2 Brunnemann, Anna. "Rainer Maria Rilke." *Sonntags-Beilage zur Bohemia*, No. 231, August 22, 1909, p. 25.

This general article mentions *Die frühen Gedichte* within the context of Rilke's development prior to the *Neue Gedichte*.

VIII:3 Schellenberg, Ernst Ludwig. "Literarische Notizen." *Neue freie Presse*, No. 16137, July 25, 1909, p. 36.

Reviewer prefers these early poems to Rilke's poetry after *Neue Gedichte* (1907).

VIII:4 Susman, Margarete. "Neue Lyrik." *Frankfurter Zeitung*, No. 193, July 13, 1909, pp. 1-2.

Review of *Die frühen Gedichte*, p. 2. In these poems Rilke resists and struggles against logical interrelationships. His is an indescribably inventive, visionary and often religious sensitivity to nature.

VIII:5 Effenberger, Hans. "Die frühen Gedichte." *Deutsche Arbeit*, 9, Pt. 1, No. 6 (1909/10), pp. 382-383. KU

Few before Rilke have given words and objects so much soul.

VIII:6 Thummerer, Johannes. "Rainer Maria Rilke." *Das literarische Echo*, 13 (1910/11), cols. 1507-1515.

Review of *Die frühen Gedichte*, cols. 1508-1509.

VIII:7 Federmann-Kaufmann, Hertha. "Neue Lyrik." *Süd-deutsche Monatshefte*, 8 (1911), pp. 533-536.

In everything which lives, Rilke recognizes himself.

IX Im Frühfrost (1897)

IX: 1 G., H. "Theater. Deutsches Volkstheater." *Prager Tagblatt*, No. 202, July 22, 1897, pp. 9-10.

A thorough, sympathetic critique which praises the performances and finds the drama interesting, but permeated with the contaminated air of Naturalism.

IX: 2 K[laar], A[lfred]. "Theaternachrichten." *Bohemia*, No. 200, July 21, 1897, p. 8.

Brief review of the performance of the Deutsches Volkstheater, with Max Reinhardt in the leading role, on July 20, 1897.

IX: 3 K[laar], A[lfred]. "Theater." Beilage zur *Bohemia*, No. 201, July 22, 1897, pp. 2-3.

Favorable review of the performance of the Deutsches Volkstheater, starring Max Reinhardt, on July 20, 1897. Klaar criticizes, however, the lack of genuine dramatic life and Rilke's occasional superficiality and triviality.

X Gedichte (1926)

X: 1 Friedberg, Siegfried, "Rilke und Valéry." *Das Kunstblatt*, 10 (1926), pp. 296-300.

Attempts to distinguish that which is Valéry's from that which is Rilke's.

XI Geschichten vom lieben Gott (1904)

XI: 1 Schäfer, W. "Geschichten vom lieben Gott." *Die Rheinlande* 4, No. 13 (1904), p. 517. KU

The little book is significant and one of the most beautiful of all German works.

XI: 2 Sonntag, Arnulf. "Geschichten vom lieben Gott." *Allgemeine Zeitung*, Beilage No. 242, October 21, 1904, p. 142. KU

Thoroughly independent, individual, narrative talent. Rilke, however, has neither the simplicity of view nor of expression to carry out his intention of portraying God as could be done in more primitive times. Rilke's art is too refined and cerebral.

XI: 3 Vorberg, A. "Neue deutsche Erzählungen." *Die schöne Literatur*, 5, No. 24 (November 19, 1904), cols. 435-436.

Very brief negative mention, col. 435.

XI: 4 Röttger, Karl. "In Schönheit sterben." *Allgemeine Zeitung*, Beilage, 26 April 1905, pp. 155-158. KU

Review of *Geschichte vom lieben Gott und Anderes*, p. 157. Reviewer speaks of a "Kultur des Todesgedanken" and praises the genuinely compelling narrative.

XI:5 Röttger, Karl. "Das religiöse Moment in der modernen Dichtung. 2. Moderner Pantheismus (Bruno Wille, R. M. Rilke)." *Rheinisch-Westfälische Zeitung*, No. 832, 1905/06, Beilage für Kunst und Wissenschaft.

Treatment of Rilke's religious pantheism.

XIa Geschichten vom lieben Gott (1906)

XIa:1 Schaukal, Richard. "Rainer Maria Rilke." *Nord und Süd*, 34, No. 371 (1908), pp. 230-237. KU

Review of *Geschichten vom lieben Gott*, p. 236. Somewhat over-sweetened; one will find many very sensitive, so to speak inaudible melodies in them.

XIb Geschichten vom lieben Gott (1908)

XIb:1 Frank, Rudolf. "Rainer Maria Rilke: Geschichten vom lieben Gott." *Literarische Wanderungen*, 3 (Kinderseele), (1909), p. 116. KU

Reverence before the inscrutable.

XIb:2 Thummerer, Johannes. "Rainer Maria Rilke." *Das literarische Echo*, 13 (1910/11), cols. 1507-1515.

Review of *Geschichten vom lieben Gott*, col. 1511.

XII Der Kentauer (1919)

XII:1 H[esse], H[ermann]. "Der Kentauer." *Vivos Voco*, 1 (1919/20), p. 203.

XII:2 Kückler, Walther. "Maurice de Guérin, Der Kentauer. Übertragen durch Rainer Maria Rilke." *Die neueren Sprachen*, 27 (1920), pp. 474-475. KU

The translator was surprisingly successful in maintaining the tone of the German translation so that none of the bitter, somewhat monotonous but urgent charm of the original was lost.

XII:3 Scheller, Will. "Der Kentauer. Von Maurice de Guérin. Übertragen durch Rainer Maria Rilke." *Das literarische Echo*, 24, No. 4 (1921/22), cols. 240-241. KU

The gallicisms are out of place, but the development of Rilke's language is maintained here and is suited to this superhuman subject.

XIII Larenopfer (1896)

XIII:1 “René Maria Rilke. Larenopfer.” *Der Gesellschafter*, 2, No. 9 (1896), p. 424.

Brief review contains praise for some poems of great beauty, mentioning at the same time many imperfections.

XIII:2 B., H. “Larenopfer von René Maria Rilke.” *Neuland*, 1, No. 2 (1896/97), p. 153. KU

Approves of the fresh, naive spontaneity; rejects the superficiality and unfinished quality of some poems.

XIII:3 H. “Larenopfer von René Maria Rilke.” *Stern's Literarisches Bulletin der Schweiz*, 5, No. 5 (November 1, 1896), p. 822.

The poet should obtain his material from nature, perhaps even from his own personality; there is something dangerous in poetically reconstituting paintings which are unknown to the reader, as is so often the case in this collection.

XIII:4 P., O. *Deutsche Rundschau*, Unterhaltungsbeilage to Nos. 3/4 (1896), p. 2. KU

Praised as pearls of German lyric poetry. Comparison with Jaroslav Vrchlický.

XIII:5 Benzmann, Hans. “Larenopfer.” *Kolbergs Sonntagsblatt*, May, 1896.

XIII:6 Credner, Karl. “Larenopfer.” *Die Gesellschaft*, 12, No. 5 (1896), p. 690. KU

Under Wilhelm Arent's tutelage, the award-winning poet's metier is the mood poem (Stimmungsgedicht). Forced images and rhymes.

XIII:7 Donath, Adolf. “Larenopfer von René Maria Rilke.” *Das deutsche Dichterheim*, 16, No. 4 (1896), p. 158.

Rilke wastes his talents on this subject, and his wish to be original at any price lends an artificiality and unnaturalness to his poetry. Especially critical of Rilke's mixture of German and Czech end rimes. Reprint of “Allerseelen.”

XIII:8 Hermann, Richard. “Larenopfer von René Maria Rilke.” *Jung-Deutschland und Jung-Elsaß*, 4, No. 5 (1896), p. 47.

The small collection is a first-rate aesthetic achievement, its individual poems are in the style of Böcklin's powerful “Stimmungsmalerei.”

XIII: 9 Stauf von der March, Ottokar. "Larenopfer." *Die Gesellschaft*, 12, No. 12 (1896), pp. 1643-1644. KU

A young, powerful talent. Chides Rilke for using Czech words and forced diction.

XIII: 10 Steen. "Rilkes Lyrik." *Frühling* 1, No. 5 (1898), pp. 152-158. KU

Review of *Larenopfer*, pp. 153-155, from Catholic standpoint; notes humor and strength of the poems.

XIII: 11 Benzmann, Hans. "Prager Dichter." *Die Gesellschaft*, 15, Pt. 3 (1899), 96-108. KU

In the review of *Larenopfer*, pp. 100-102, praise for the sensitivity of a complete poet of the homeland; rejects the coarse tastelessness of some images and rhymes.

XIII: 12 Benzmann, Hans. "Lyrik." *Das Magazin für Litteratur*, 68, No. 19 (1899), pp. 445-446. KU

Perfect images from Rilke's homeland.

XIII: 13 "Z literatury Němců v Čechách." *Rozhledy*, 5 (1896), pp. 391-392.

Review of *Larenopfer*, p. 391. (In Czech.)

XIV Leben und Lieder (1894)

XIV: 1 "Notizen. Leben und Lieder." *Das deutsche Dichterheim* 15, No. 22 (1895), pp. 550-551. KU

Has some good points, but it lacks strength and sap, and therefore there is little hope for progress.

XIV: 2 R., J. "Leben und Lieder." *Stern's Literarisches Bulletin der Schweiz*, 3, No. 10 (April 1, 1895), p. 396.

If the poet had exercised strict self-criticism, many of the poems would have been revised, others entirely omitted.

XIV: 3 Grotowsky, Paul. "Neue Lyrik." *Neue litterarische Blätter*, 3 (1894/95), pp. 264-266.

Review of *Leben und Lieder*, pp. 264-265. Reproduction of the poem "Mein Herz" as a beautiful example of Rilke's gift.

XIV: 4 Turodus, H. "Leben und Lieder, Bilder und Tagebuchblätter von René Maria Rilke." *Jung-Deutschland und Jung-Elsaß*, 3, No. 6/7 (1895), p. 59.

Some unevenness in language does not disturb the final impression of the reviewer who approves of the uncomplicated, sincere pathos of the poetry.

XIV:5 Credner, Karl. [Review of *Leben und Lieder*]. *Die Gesellschaft*, 12, No. 3 (1896), p. 417. KU

Influence of Lenau's "Pusta-Lieder." Poems contain lyrical sensitivity and mood, but insufficient precision. Rilke rhymes and rhymes and loses himself in a banal breadth. His ballads drag terribly.

XV Die Letzten (1902)

XV:1 Bethge, Hans. "Die Letzten." *Das literarische Echo*, 4, No. 8 (1901/02), col. 568. KU

Moods. Rilke eavesdrops with a yearning ear on the deeper meaning of the objects and the words. He discovers that which is great in the little things, and in this he must be called a master.

XV:2 Philipp, Hugo. "Rainer Maria Rilke. Die Letzten." *Stimmen der Gegenwart*, 3, No. 4 (1902), pp. 122-123. KU

Rilke's poetry is an effort to translate the ultimate vibrations and quiverings of the soul into words. "Im Gespräch" is a masterwork of the narrative art.

XV:3 S[auer], A[ugust]. "Die Letzten." *Deutsche Arbeit*, 1, No. 4 (1901/02), pp. 334-336. KU

A mood artist (Stimmungskünstler). If he were to publish a selection of his best poetry, he would immediately burst into the first rank of our contemporary poets.

XV:4 Scherek, J. "Rainer Maria Rilke." *Weiner Fremdenblatt*, No. 331, December 3, 1902, pp. 17-18.

This slender little volume is the best of Rilke that I know.

XV:5 Castelle, Friedrich. "Rilke, Rainer Maria: Die Letzten." *Allgemeines Literaturblatt*, 12, No. 15 (1903), cols. 479-480.

Not very many will be able to follow Rilke on his psychological-pathological ramblings, and many will want to ward off with their healthy life forces the atmosphere which surrounds them. Others who have the ability to internalize will enjoy and refresh themselves.

XV:6 M[arten, Miloš]. "Rainer Maria Rilke: Die Letzten." *Moderní revue*, 13 (1902), pp. 297-301.

Review in Czech.

XVI Die Liebe der Magdalena (1912)

XVI:1 Elster, Hanns Martin. "Rainer Maria Rilke." *Tägliche Rundschau*, No. 100, April 29, 1912, pp. 398-399, 402-403.

Review of *Die Liebe der Magdalena*, pp. 402-403. Sees in Rilke's "Umdichtung" a combination of the clear, intellectual pathos of the French and the world-hating mysticism of the Russian.

XVI:2 Mondt, E. "R. M. Rilke, Die Liebe der Magdalena." *Kritische Tribüne*, 1, No. 4 (1912).

XVII Das Marien-Leben (1913)

XVII:1 Brieger, Lothar. "Die neue Askese." *Frankfurter Zeitung*, 58, No. 227, August 17, 1913, 1st. Morgenblatt, p. 1.

Mention of *Das Marien-Leben*, in which Rilke flees to the woodcut and to those few all-embracing and exhaustive, but at the same time not at all magnificent words.

XVII:2 Schwarz, Georg. "Rilke." *Die neue Kunst*, 1 No. 1 (1913/14), p. 103. KU

Very negative. Rilke's poetry is a promise of whose fulfillment we are betrayed.

XVIII:3 Thummerer, Johannes. "Lyrik aus Oesterreich." *Deutsche Arbeit*, 12 (1913), pp. 537-543, 780-783.

Review of *Das Marien-Leben*, pp. 781-782. Confusingly deep; intended for mystic souls. Should not have been selected for the 50-Pfennig series of the Insel-Verlag to introduce Rilke's poetry to a general audience.

XVIIa Das Marien-Leben (English, 1921)

XVIIa:1 Selver, P. "The Life of the Virgin Mary." *Das literarische Echo*, 25, No. 7/8 (1922/23), cols. 466-467. KU

XVIII Mir zur Feier (1899)

XVIII:1 Benzmann, Hans. "Deutsch-Böhmische Dichter." *Norddeutsche Allgemeine Zeitung*, No. 127, June 2, 1900.

Rilke's Romanticism recalls Eichendorff, Jacobsen and the British Pre-Raphaelites. The "Mädchenlieder" have ties to catholicism and the cult of the Virgin Mary in their mystical, pantheistic sexuality. These poems are among the best Rilke has written.

XVIII:2 David, J. J. "Zur Technik der Lyrik." *Die Zeit*, 23, No. 290, April 21, 1900, pp. 42-43.

Rilke strives for the highest euphony of language. The word has its effect on

us as a word through its musicality, not through its meaning. Influence of Nietzsche, Maeterlinck and the Parnassian poets, also of Eichendorff and Tolstoi.

XVIII: 3 Filek, Egid von. "Rainer Maria Rilke." *Der Kyffhäuser*, 2 (1900), p. 133-134.

This is not Rilke's deepest and truest poetry.

XVIII: 4 Jacobowski, Ludwig. "Mir zur Feier." *Die Gesellschaft*, 16, Pt. 1 (1900), p. 193-194.

Rilke is a modern Romantic. This wonderful gift, Rilke's most mature, is the book of an exhausted soul; it is not a book to encourage life. Rilke's senses probe the secrets where silenced life opens itself to a higher form of existence.

XVIII: 5 Lienhard, Fritz. "Neue Lyrik." *Deutsche Welt. Wochenschrift der Deutschen Zeitung*, 2 (1900), pp. 333-334. KU

If this sensitive lyric poet would free himself from femininity on one hand and discipline his aesthetic intellect on the other hand, his lyric talent would mature.

XVIII: 6 Tielo, A. K. T. "Mir zur Feier." *Das literarische Echo*, 2, No. 20 (1899/1900), cols. 1448-1449. KU

In his efforts to compress his feelings into poetic images, Rilke sometimes muddies their purity with too many metaphors which strangle each other.

XVIII: 7 Wertheimer, Paul. "Seidene Gedichte." *Rheinisch-Westfälische Zeitung*, No. 883 (1900).

Linked together with Richard Schaukal. Rilke is the poet of the "pure silk psyche of young girls." The reviewer laments the loss of Rilke's natural fresh beginnings.

XVIII: 8 Leppin, Paul. "Prager Dichter." *Der Lotse*, 1, No. 32 (1901), pp. 200-202. KU

Mention of *Mir zur Feier*, p. 200, as a wonderful gift.

XVIII: 9 Scherek, J. "Rainer Maria Rilke." *Wiener Fremdenblatt*, No. 331, December 3, 1902, pp. 17-18.

Review of *Mir zur Feier*, p. 17. Praise for Rilke's form, for his cultivated language, his flattering rhythms, and especially his rhymes, with which he plays as a juggler does with colored balls.

XVIII: 10 Leppin, Paul. "Rainer Maria Rilke." *Moderní Revue*, 11 (1900), p. 176.

Review in Czech.

XIX Neue Gedichte (1907)

XIX:1 Baumgarten, Franz. "Rainer Maria Rilke." *Pester Lloyd*, 55, No. 44, February 19, 1908, Morgenblatt, pp. 1-3.

Capsulized observations of a few of the *Neue Gedichte* in order to illustrate Rilke's objectivity.

XIX:2 Bethge, Hans. "Lyrische Mystiker." *Berliner Tageblatt*, No. 394, August 5, 1908, 2. Beiblatt, Literarische Rundschau.

More austerity than in Rilke's earlier poetry, less softness; songlike elements recede in favor of picturesque images.

XIX:3 Brod, Max. "R. M. Rilke, Neue Gedichte." *Die Gegenwart*, 74, No. 37 (1908), p. 175.

Excursions into the realm of objects which are portrayed with all of the magic of vague moods. Positive review.

XIX:4 Effenberger, Hans. "Neue Gedichte." *Deutsche Arbeit*, 8, Pt. 1 (1908/09), pp. 397-398. KU

Critique of other reviews and articles about Rilke's *Neue Gedichte*; praise for Ellen Key's article.

XIX:5 Oppeln-Bronikowski, Friedrich von. "Rilkes Neue Gedichte." *Münchener neueste Nachrichten*, Beilage No. 118, November 15, 1908, pp. 372-373.

The *Neue Gedichte* show him for the first time lyrically independent in his efforts to penetrate the external world with his spiritualized ego.

XIX:6 Schaukal, Richard. "Rainer Maria Rilke." *Nord und Süd*, 32, No. 371 (1908), pp. 230-237. KU

Review of *Neue Gedichte*, p. 237. Rilke focusses his attention here on unknown paths into the secrets of the objects.

XIX:7 Schellenberg, Ernst Ludwig. "Literarische Notizen." *Neue freie Presse*, No. 15,649, March 15, 1908, p. 35.

The reviewer is skeptical because Rilke has become more impersonal.

XIX:8 Schellenberg, Ernst Ludwig. "Rainer Maria Rilkes Neue Gedichte." *Xenien*, 1, No. 5 (1908), pp. 313-316.

The significant difference between this book and earlier ones is its greater objectivity. He succeeds in portraying apparently everyday objects and the external aspects of an impression in his probing, well-constructed art.

XIX: 9 Spiero, Heinrich. "Neue Lyrik." *Die Grenzboten*, 67, Pt. 2 (1908), pp. 479-485. KU

Review of *Neue Gedichte*, pp. 482-483. Condemned as examples of "Verstiegenheit." Not richness of expression, but rather an artificial craving for unnecessarily distinctive expression.

XIX: 10 Susman, Margarete. "Neue Lyrik." *Frankfurter Zeitung*, No. 215, August 4, 1908, pp. 1-2.

Review of *Neue Gedichte*, p. 1. Rilke's recent lyric poetry is an example of an entirely uncomplicated, refined poetry which is foreign to the folk song and which yet possesses the same objectivity as the most sincere folk song. However, where he portrays real phenomena or works of art, his poetry is easily weakened by artificiality.

XIX: 11 Bethge, Hans. "Rainer Maria Rilke." *Prager Tagblatt*, No. 66 (1909).

More linguistic and rhythmical rigor than in previous books, less femininity; the melodic tones retreat in favor of picturesque and occasionally entirely monumental phenomena. This is the true calling of the poet: to remove the veil from objects which appear to us to be commonplace. See also XXV:15.

XIX: 12 Braun, Felix. "Neue Gedichte von Rainer Maria Rilke." *Süddeutsche Monatshefte*, 6, No. 2 (1909), pp. 286-287.

These poems are replete with images such as German literature has not yet seen and which portray all of the phenomena of life.

XIX: 13 Brunnemann, Anna. "Rainer Maria Rilke." *Sonntags-Beilage zur Bohemia*, No. 231, August 22, 1909, p. 25.

Rilke's originally poetic characteristics recede in these most recent lyrics in favor of consciously artistic elements. Apparently lost in the plastic arts, he doesn't receive his impressions from the objects of nature themselves, but rather from some other artistic representation of the objects.

XIX: 14 Friedrich, Hans. "Dichter der Form." *Illustrierte Zeitung* (August 19, 1909), unpag.

Rilke's form is new and often surprising, in the treatment of the verses as well as in that of the rhymes. In the latter, one still finds weaknesses: unimportant words receive too much emphasis through the rhymes. It is our goal to fill this form with living content, with a red-blooded art.

XIX: 15 Herrmann, Helene. "Rainer Maria Rilke in seinen Neuen Gedichten." *Die Frau*, 16 (1908/09), pp. 548-555.

Praises Rilke's ability to express the individuality of each object with complete vividness. Some poems are uneven in their independence and also in the way in

which the poet's own genuine experience is given poetic expression. Comparison with George and Hofmannsthal.

XIX: 16 Hoffmann, Camill. "Rainer Maria Rilke." *Die Zukunft*, 17, No. 38 (1909), pp. 434-436. KU

Rilke has raised the veil which lay on the objects; he sheds light on the object, not the subject.

XIX: 17 Oppeln-Bronikowski, Friedrich von. "Rainer Maria Rilke. Eine kritische Würdigung." *Xenien*, 2, No. 9 (1909), pp. 138-157, No. 10, pp. 220-230.

On p. 229 of this general article, the reviewer appends his first reaction: In these poems the poet has, for the first time, been able to overcome his own subjectivity at the cost of the fresh immediacy simulated in his early poetry.

XIX: 18 Zweig, Stefan. "Rilkes Neue Gedichte." *Das literarische Echo*, 11, No. 6 (1908/09), cols. 416-418. KU

Ranks Rilke second only to Dehmel. Qualified praise for these poems in which Rilke may have exceeded the capacity of purely poetic art in his attempt at a deeper plastic penetration of the objects.

XIX: 19 Benzmann, Hans. "Von neuer Lyrik." *Der Türmer*, 13, Pt. 2 (1911), pp. 534-537.

Review of *Neue Gedichte*, p. 536. In addition to the incomparable depth and beauty of some of the poems, Benzmann finds a predominance of incomprehensible and formally ugly poems.

XIX: 20 Thummerer, Johannes. "Rainer Maria Rilke." *Das literarische Echo*, 13 (1910/11), cols. 1507-1515.

Review of *Neue Gedichte*, cols. 1512-1513.

XIX: 21 van Hall, J. N. "Neue Gedichte von Rainer Maria Rilke." *De Gids*, No. 9 (1909), pp. 516-522.

Praises the poems, in which Rilke has selected the most striking moment, the most characteristic expression of sensation and image in a plastic verse form. (Review in Dutch.)

XIX: 22 Guilbeaux, Henri. "Hugo von Hofmannsthal et le cercle des 'Jung-Wiener.'" *Mercure de France*, 85 (May, 1910), pp. 34-46.

Rilke is a marvellous portrait painter and also a remarkable landscape artist. (Review in French.)

XX Der neuen Gedichte anderer Teil (1908)

XX: 1 Effenberger, Hans. "Neue Gedichte." *Deutsche Arbeit*, 8, Pt. 1 (1908/09), pp. 397-398.

See XIX:4.

XX: 2 Brunnemann, Anna. "Rainer Maria Rilke." Sonntags-Beilage zur *Bohemia*, No. 231, August 22, 1909, p. 25.

See XIX:13.

XX: 3 Friedrich, Hans. "Dichter der Form." *Illustrierte Zeitung* (August 19, 1909), unpag.

See XIX:14.

XX: 4 Holzer, Marie. "Bücherschau. Rainer Maria Rilke: 'Der neuen Gedichte anderer Teil.'" *Die Wage*, 12, No. 10 (1909), p. 243.

An enthusiastic, non-critical review.

XX: 5 Michel, Wilhelm. "R. M. Rilke: Der neuen Gedichte anderer Teil." *Münchener neueste Nachrichten*, No. 250, May 30, 1909.

Rilke is still a poet today, but the poet in him is being strangled by a virtuoso, a juggler, a stirrer up of oddities and a boundlessly facile rhymers. These poems are basically rhymed essays about various objects. Very negative.

XX: 6 Schellenberg, Ernst Ludwig. "Literarische Notizen." *Neue freie Presse*, No. 15,986, February 21, 1909, p. 36.

Attaches importance to the title, in that these poems show something new for Rilke: coarse, raw, colorful life. Until now he had hidden himself in the sweetly smelling autumn garden of his loneliness. For that reason the reviewer rejects the *Neue Gedichte*.

XX: 7 Spiero, Heinrich. "Neue Lyrik." *Die Grenzboten*, 68, Pt. 3 (1909), pp. 170-174.

Review of *Der neuen Gedichte anderer Teil*, p. 170. Asks with regard to Rilke's dedication to Rodin whether the Germans will always remain lackeys to the French and decries the pretentiousness and artificiality of many of the poems.

XX: 8 Susman, Margarete. "Neue Lyrik." *Frankfurter Zeitung*, No. 193, July 13, 1909, pp. 1-2.

The second part of the *Neue Gedichte* runs the risk of making us appreciate the form of these poems as an ornate but not always equally filled container.

XX:9 Zweig, Stefan. "Rilkes Neue Gedichte." *Das literarische Echo*, 11, No. 6 (1908/09), cols. 416-418.

See XIX:18.

XX:10 Böhm, Hans. "Neue Lyrik." *Der Kunstwart*, 23, Pt. 3, No. 15 (1910), pp. 185-187. KU

Seldom has poetry avoided thought more than today's; to that extent it is the unfortunate heir of Naturalism. The poems are valuable not for their poetic worth, but as documents of the times.

XX:11 Benzmann, Hans. "Von neuer Lyrik." *Der Türmer*, 13, Pt. 2 (1911), 534-537.

Review of *Der neuen Gedichte anderer Teil*, p. 536. See XIX:19.

XX:12 Thummerer, Johannes. "Rainer Maria Rilke." *Das literarische Echo*, 13 (1910/11), cols. 1507-1515.

Review of *Der neuen Gedichte anderer Teil*, cols. 1512-1513.

XXI Portugiesische Briefe (1918)

XXI:1 Teich. "Aus den Büchern. Insel-Bücherei Nr. 74." *Deutsche Internierten-Zeitung*, Nos. 86/87 (June 30, 1918).

The five love-letters are too highly attuned to feelings to be subjected to critical dissection. Praise for the beautiful images in Rilke's translation.

XXII Requiem (1909)

XXII:1 Schellenberg, Ernst Ludwig. "Literarische Notizen." *Neue freie Presse*, No. 16,137, July 25, 1909, p. 36.

Here also speaks a well-considered wisdom—perhaps all too well considered. Here is much more talking about pain than its first unconscious impression.

XXII:2 Susman, Margarete. "Neue Lyrik." *Frankfurter Zeitung*, No. 193, July 13, 1909, pp. 1-2.

Review of *Requiem*, pp. 1-2. *Requiem* is a moving lament of the fate of a woman—of the dichotomy of human artistic maturity and the general fate of women.

XXII:3 Böhm, Hans. "Neue Lyrik." *Der Kunstwart*, 23, No. 3 (1910), pp. 185-188. KU

Review of *Requiem*, p. 186. The requiem refers to the death of friends. In this strangely cool and at times raw sadness there seldom blooms a cordial word or an economically formed line like the last one: "Who speaks of victory? Survival is everything." ("Wer spricht von Siegen? Überstehn ist alles.")

XXII: 4 Effenberger, Hans. "Die frühen Gedichte." *Deutsche Arbeit*, 9, No. 6 (1909/10), pp. 382-383. KU

Review of *Requiem*, p. 383. It is not music, it is the architectural seriousness of a gothic cathedral, no crying, no gestures of despair—a silent mass.

XXII: 5 Hoffmann, Camill. "Requiem." *Die Zeit*, No. 2696 (1910).

Rilke's art here is not striving to recreate impressions of the objects or the feelings which they produce in the poet; he is trying to portray the objects themselves, their exterior and their essence.

XXIII Sonette an Orpheus (1923)

XXIII: 1 "Rainer Maria Rilke's New Poems." *The Times Literary Supplement*, September 6, 1923, p. 586. KU

His poetry is not the outcome of tempestuous passion and warm enthusiasm but rather of philosophical reflection and brooding over the problems of human destiny and aspiration. Aesthetic pantheism.

XXIII: 2 Bab, Julius. "Neue deutsche Lyrik." *Die Unterhaltung. Literarische Beilage zum Hannoverschen Kurier*, No. 433/434, September 16, 1923.

The sonnets are the work of a master, but they only seldom achieve the actual lyric experience, the true miracle of song. All these poems are not the mental transfiguration of a sense experience; they are products of the mind, thoughts about the essence of poetry. Lack of unity between form and content.

XXIII: 3 Isolani, Gertrude. "Enkel des Orpheus." *Berliner Börsenzeitung*, No. 168, April 12, 1923, p. 3.

Comparison with the Orpheus cycle of Arthur Silbergleit. Many of Rilke's stately, proud sonnets have almost an operatic, unnatural rhythm; some we remember because of the powerful simplicity of their tender folk melodies. Reprinted in XXIII:14.

XXIII: 4 Lissauer, Ernst. "Zur deutschen Lyrik der Gegenwart." *Die Literatur*, 26, No. 4 (1923/24), pp. 196-198. KU

Review of *Sonnette an Orpheus*, p. 196. From beginning to end, these sonnets exude a penetrating artificiality, so that only the most extreme devotee of lyrical refinements can grasp it. They are lifeless because of the extreme egocentricity of their author.

XXIII: 5 Reiser, Hans. "Die Sonette an Orpheus." *Die schöne Literatur*, 24 (1923), pp. 311-312.

Rilke no longer shows any trace of passionate involvement; a strong intellectual preponderance, sensitively thought out, but always more artificial than genuine.

The format of the book is simply wonderful. The Insel-Verlag has been successful in clothing this hodge-podge (Schmarrn) in the cloak of a classic.

XXIII: 6 Rockenbach, Martin. "Zum literarischen Leben der Gegenwart." *Der Gral*, 17, No. 9 (1922/23), pp. 414-415.

An attempt to probe for the music which hovers behind the object.

XXIII: 7 Scheller, Will. "Sonette an Orpheus." *Braunschweiger Zeitung*, No. 184, July 6, 1923.

Excerpted in *Die Literatur*, 26 (1923/24), p. 22.

XXIII: 8 Schnack, Anton. "Rainer Maria Rilkes neues Schaffen. Zu seinem Gedichtbuch Sonette an Orpheus." *Baden-Badener Bühnenblatt*, 3, No. 35 (1923), pp. 2-3.

XXIII: 9 Schnack, Anton. "Rainer Maria Rilkes neues Schaffen. Zu seinem Gedichtbuch Sonette an Orpheus." *Neue badische Landeszeitung*, No. 229, May 7, 1923.

Excerpted in *Das literarische Echo*, 25 (1922/23), col. 1014.

XXIII: 10 Thieß, Frank. "Musik des Worts." *Hannoverscher Anzeiger*, 31, 1. Beilage zu No. 162, July 14, 1923, p. 1.

His verses are, in the sense of all mysteries, certainly like oracles, ambiguous, nonsensical, and yet revealing suddenly a great depth. One must blot out bourgeois rationality in order to penetrate to the wisdom and art of these sonnets.

XXIII: 11 Zech, Paul. "Mystisches Opfer." *Vossische Zeitung*, No. 279, June 15, 1923, pp. 2-3. KU

Sees and feels the maturity of the sonnets in the autumn bitterness (herbstlichen Herbheit) of the means of expression and in the magnificent simplicity of the images.

XXIII: 12 Busse, A. "Amerikanischer Brief." *Die Literatur*, 26, No. 6 (1923/24), pp. 371-374. KU

On p. 373 rejects Albert Lietzmann's criticism of the *Sonette an Orpheus*. The location of Lietzmann's review could not be verified.

XXIII: 13 Elster, Hanns Martin. "Neue Lyrik." *Die Horen*, 1, No. 4 (1924/25), pp. 388-392. KU

The utterly isolated poet sets himself above the agony of the times and becomes a mystic. Review of *Die Sonette an Orpheus*, p. 389.

XXIII: 14 Isolani, Gertrude. "Enkel des Orpheus." *Ostdeutsche Monatshefte*, 5, No. 4 (1924/25), pp. 340-344. KU

Cf. XXIII:3.

XXIII: 15 Omankowski, Willibald. "Lyrischer Umschwung." *Ostdeutsche Monatshefte*, 5, No. 2 (1924), pp. 140-144.

Review of *Sonette an Orpheus*, pp. 140-141. These poems are dominated by the intellect. Rilke is the master of the art of words, the unparalleled sculptor of the concept.

XXIII: 16 Viëtor, Karl. "Neue Lyrik." *Österreichische Rundschau*, 20 (1924), pp. 509-519.

Review of *Sonette an Orpheus*, pp. 514-517. The rigorous outlines of the sonnet remove the tendency toward disintegrating digressions in similes and far-fetched metaphors which characterized much of Rilke's earlier poetry.

XXIII: 17 Zech, Paul. "Der Dichter hinter dem Gitter der Zeit." *Orplid*, 1, No. 7/8 (1924), pp. 113-115.

Review of *Sonette an Orpheus*, pp. 114-115. Asserts that Rilke has influenced the German language more than any other poet besides Goethe and Nietzsche.

XXIII: 18 Faesi, Robert. "Rainer Maria Rilkes neuestes Schaffen. Zum 50. Geburtstag des Dichters." *Neue freie Presse*, No. 21994, December 6, 1925, pp. 30-31.

See VI:9.

XXIII: 19 Schwiefert, Fritz. "Die Sonette an Orpheus. Neue Gedichte von Rilke." *Vossische Zeitung*, September 13, 1925. KU

These poems resist time. It is impossible to approach their center.

XXIII: 20 Zadek, Walter. "Wiedergeburt des Künstlers aus dem Unendlichen. Zu Rilkes Sonetten an Orpheus." *Berliner Tageblatt*, No. 212, May 5, 1925. KU

Rilke's transformation is deep and substantial. The dreamlike indefiniteness of his images and the impressionism of his language have disappeared. In place of the aloof aesthete has stepped the responsible citizen.

XXIII: 21 de Graaf, Chr. "Over Rilke's Sonette an Orpheus." *Die witte mier*, 1, No. 4 (April 15, 1924), pp. 170-173.

Sees in the sonnets a way to overcome impressionism by honorable means. (Review in Dutch.)

XXIII: 22 Graaff, Chr. de. "Duineser Elegien/ Sonette an Orpheus." *De Amsterdammer*.

Citation from Fritz Hünich, *Rilke-Bibliographie* (Leipzig: Insel-Verlag, 1935), p. 129. (Review in Dutch.)

XXIII: 23 Loving, Pierre. "Rainer Maria Rilke." *Saturday Review of Literature*, 1 (October 11, 1924), p. 188. KU

The unimitated music of these poems makes possible a more throbbing contact with nature. (Review in English.)

XXIII: 24 Mazzucchetti, Lavinia. "Rainer Maria Rilke." *I libri del giorno*, 6 (1923), pp. 262-263.

A brief general survey of the sonnets as a mystical expression. (Review in Italian.)

XXIV Sonette nach dem Portugiesischen (1908)

XXIV: 1 "Elizabeth Barrett-Brownings Sonette." *Die Frau* 16, No. 4 (1908/09), p. 246. KU

Those to whom Elizabeth Barrett Browning means something special will perhaps be a little annoyed because of the way in which the essence of her poetry is completely lost. The translation is an attractive and charming artistic achievement, but it is no longer hers.

XXIV: 2 Hoffmann, Camill. "Elizabeth Barrett-Brownings Sonette nach dem Portugiesischen." *Das literarische Echo*, 11, No. 17 (1908/09), cols. 1262-1263. KU

In beauty, sound and precision, in grace and rigor, Rilke's verse art achieves the most sublime effects—a magnificent, perfect, definitive translation.

XXIV: 3 Hoffmann, Camill. "Sonette nach dem Portugiesischen." *Die Zeit*, No. 2090, July 19, 1908, p. 19.

Rilke has recaptured the aroma of the original inspiration, its attitude of chastity and passion.

XXIV: 4 Noll, Gustav. "Elizabeth Barrett Brownings Sonette nach dem Portugiesischen." Beiblatt zur *Anglia. Mitteilungen über englische Sprache und Literatur und über englischen Unterricht*, 19 (1908), pp. 232-238. KU

Rilke is ideally suited to translate Elizabeth Browning's sonnets. He not only translated words, sentences and the sense of the original, but also the atmosphere in which these poems were originally created. His translation constitutes an enrichment of German literature. Reviewer cites examples and makes comparisons.

XXIV:5 Ubell, Hermann. "Elizabeth Barrett-Brownings Sonette nach dem Portugiesischen." *Wiener Abendblatt*, Beilage zur *Wiener Zeitung*, No. 125, May 30, 1908, pp. 1-2.

The reviewer speaks of the great art of the translator of this dazzling attempt to express the inexpressible.

XXV Das Stunden-Buch (1905)

XXV:1 Blei, Franz. "Besprechungen. Rainer Maria Rilke: Das Stundenbuch." *Österreichische Rundschau*, 7, No. 88/89 (1906), pp. 473-474. KU

For the reviewer, Rilke is the most artificial of contemporary poets. However, his verses, rhymes and images are more suggestive and vibrant in all of their artificiality than are those of any other poet.

XXV:2 Braun, Felix. "Das Stunden-Buch." *Neue freie Presse*, No. 15,000, May 27, 1906, pp. 37-38.

Reviewer prefers Rilke's earlier, lighter poetry, but notices the greatness and depth of this work. Rejects the tendency to compare Rilke with Schaukal: Rilke's place is on the lonely mountain-top with Stefan George and Gustav Falke whose names represent the fulfillment of modern German poetry.

XXV:3 Brunnemann, Anna. "Gesänge eines 'Lebensgläubigen.'" *Deutsche Arbeit*, 6, Pt. 1, No. 6 (1906/07), pp. 381-383. KU

Mentions Rilke's debt to Ellen Key. Deeply mystical, religious book written in deep reverence.

XXV:4 Flaskamp, Christoph. "Rainer Maria Rilke." *Hochland*, 4, Pt. 2 (1906/07), pp. 373-375.

The *Stunden-Buch* confirms everything: here also Rilke's "Manier"—not, however, for its own sake, as in the poetry of so many flashes in the pan.

XXV:5 Heydt, Karl von der. "Das Stunden-Buch." *Deutsche Arbeit*, 5, Pt. 2, No. 8 (1905/06), p. 168. KU

Reprint of XXV:6.

XXV:6 Heydt, Karl von der. "Das Stundenbuch." *Preußische Jahrbücher*, 123 (1906), pp. 162-166.

Extreme intensification of the evocative power of the word. Because of its content, it is much better than its predecessors in its greater and deeper unity. Stylistically the same as *Buch der Bilder*. With C. F. Meyer, Liliencron, George and Hofmannsthal, Rilke is counted among the foremost exponents of German lyric poetry.

XXV:7 Hoffmann, Camill. "Das Stundenbuch Von Rainer Maria Rilke." *Die Zeit*, No. 1242, March 11, 1906.

In these poems Rilke has become the greatest religious poet since Angelus Silesius.

XXV:8 S., H. "Das Stunden-Buch." *Deutsche Arbeit*, 5, Pt. 2, No. 8 (1905/06), p. 159. KU

These new rhymes seem to be the echo of cold, white walls. The world is far away, words roll down, one after another, one more valuable than the next, more sonorous, pearly.

XXV:9 Schaukal, Richard. "Evolution der Lyrik." *Wiener Abendpost*, Beilage zur *Wiener Zeitung*, No. 143, June 23, 1906, pp. 1-2.

Rilke's poetry is compared with Arno Holz (*Revolution der Lyrik*). Schaukal places importance on the epistemological implications of Rilke's poetry.

XXV:10 Scholz, Wilhelm von. "Neue Mystik." *Der Tag*, August 2, 1906.

The mysticism of Rilke's book has been freed from dogmatism, although it cannot free itself aesthetically from the tradition. Rilke writes the most beautiful verses in Germany today, and his art is definitely independent although he always is under the spell of great foreign personalities.

XXV:11 Ubell, Hermann. "Lyrik." *Österreichische Rundschau*, 9, No. 4 (1906), pp. 299-303.

Review of *Stunden-Buch*, pp. 302-303. Characterizes the third book ("Von der Armut und vom Tode") as grandiose maledictions against the modern metropolis and speaks of Rilke's hatred for the "Unkultur" of his time.

XXV:12 Zweig, Stefan. "Verse eines Gottsuchers." *Die Nation*, 23, No. 36 (1905/06), pp. 571-572. KU

Precisely because the general public will overlook this book, let it be said with all emphasis and with all love: it is one of the richest of our recent poetry, and the name of Rainer Maria Rilke is one of those which will remain.

XXV:13 Schaukal, Richard. "Neue deutsche Lyrik." *Die Gegenwart*, 71/72, No. 4 (1907), pp. 53-54.

This book shows unheard-of ability and an ethical, artistic and generous unity.

XXV:14 Schaukal, Richard. "Rainer Maria Rilke." *Nord und Süd*, 32, No. 371 (1908), pp. 230-237. KU

Unthinkable without Jakob Böhme and the glowing fervor of the German and Italian mystics. Review of *Das Stunden-Buch*, p. 236.

XXV: 15 Bethge, Hans. "Rainer Maria Rilke." *Prager Tagblatt*, No. 66 (1909).

A moving lyric poetry filled with pictures and images which all lead to God. See XIX:11.

XXVa Das Stunden-Buch (1906)

XXVa: 1 Guppenheim, Ernst. "Rainer Maria Rilke, Das Stundenbuch." *Das Blaubuch*, 1, No. 47 (November 29, 1906), pp. 1871-1872.

A prayer-book for those who would like to pray and can't because they carry God within them.

XXVb Das Stunden-Buch (1907)

XXVb: 1 Strobl, Karl Hans. "Rainer Maria Rilke: Das Stundenbuch." *Tagesbote aus Mähren und Schlesien*, No. 337, July 20, 1907, Feuilleton-Beilage, p. 4.

Sees in the Stundenbuch psalmlike songs which are like precious containers for a mysterious, purple bubbling drink. Quotes Otto Julius Bierbaum as his authority for seeing in Rilke the greatest master of form among contemporary poets.

XXVc Das Stunden-Buch (1909)

XXVc: 1 Thummerer, Johannes. "Rainer Maria Rilke." *Das literarische Echo*, 13 (1910/11), cols. 1507-1515.

Review of *Das Stunden-Buch*, col. 1511.

XXVd Das Stunden-Buch (1913)

XXVd: 1 G., E. "Rainer Maria Rilke." *Christliche Freiheit*, 29, No. 19 (1913), cols. 313-316.

It is a sign of our times that in many circles the yearning for and discussion of religion only gains our attention and becomes de rigueur when it is artificially and aesthetically dressed up.

XXVe Das Stunden-Buch (1921)

XXVe: 1 "Rainer Maria Rilke." *Zeitschrift für Bücherfreunde* NS, 14 (1922), Beiblatt, col. 38.

KU

Very high praise for the deluxe limited edition of 440 copies.

XXVI Das tägliche Leben (1902)

XXVI: 1 Heilborn, Ernst. "Ein Bericht über die Aufführung von Das tägliche Leben im Residenztheater Berlin." *Die Zeit*, No. 378, December 28, 1901, p. 205.

Has not yet found his own individuality, is still under the influence of Ibsen and Maeterlinck. The created mood is artificial and forced.

XXVI: 2 Bethge, Hans. "Rainer Maria Rilke: Das tägliche Leben." *Stimmen der Gegenwart*, 3, No. 4 (1902), p. 120. KU

Successful poetic transfiguration of one of those mood-deep hours; well-characterized; his language is simple, quiet and lyrically compressed.

XXVI: 3 P[hilipp, Julius]. "Theater." *Stimmen der Gegenwart*, 3, No. 1 (1902), Beilage, unpag. KU

On the last literary evening of the Residenztheater, Rilke's sensitive drama was received poorly. The subtle material of his drama does not belong on the stage.

XXVI: 4 S[auer], A[ugust]. "Das tägliche Leben." *Deutsche Arbeit*, 1, No. 4 (1901/02), pp. 334-335. KU

Even though the painter is converted from his dreamy excesses to a more secure happiness, the structure of the play remains weak and the playwright is unable to maintain a uniform mood throughout.

XXVI: 5 Stümcke, Heinrich. "Von den Berliner Theatern 1901/1902." *Bühne und Welt*, 4 (1901/02), pp. 345-347.

Review of Berlin performance, p. 346: total failure; leading feminine role miscast.

XXVI: 6 Wilhelm, Carl. "Notizen." *Stimmen der Gegenwart*, 3, No. 8 (1902), p. 237. KU

The reviewer is surprised that Martin Zickel would undertake to put on a new play of Rilke's when the previous year's failure must have shown that Rilke's fragile, intimate art is not suitable for the stage.

XXVI: 7 [Wol]ff, [E.] "Das tägliche Leben." *Zeitung für Literatur, Kunst und Wissenschaft. Beilage des Hamburgischen Correspondenten*, No. 3, February 8, 1903, p. 10.

Not a full drama, only a one-act sketch. Through all of this immaturity one detects an attractive, soulful trait.

XXVI: 8 Dohse, Richard. "Mitteilungen. Theater." *Die schöne Literatur*, 8, No. 11 (May 25, 1907), cols. 191-192.

Brief review of the matinee performance of the "Freie literarische Vereinigung" in the Breslau "Lobetheater."

XXVI:9 Freund, Erich. "Das tägliche Leben. Drama in zwei Akten von Rainer Maria Rilke." *Das literarische Echo*, 9, No. 17 (1907), cols. 1336-1337. KU

Only an out-and-out lyric poet like Rilke could believe naively that an external dramatic form would suffice to elevate nervous moods and soulful revelations in dialogue form to drama. The reviewer praises the play as pure, undramatic poetry. Review of a performance of the "Freie literarische Vereinigung" in Breslau.

XXVI:10 Schellenberg, Ernst Ludwig. "Ein Drama von Rainer Maria Rilke." *Masken*, 3, No. 29 (1907/08), pp. 482-485.

Rilke's drama has nothing of external events and was written for the few who are sensitive and shun loud actions. Substantial quote from Ellen Key's important early Rilke article.

XXVII Traumgekrönt (1897)

XXVII:1 Rilke, Rainer Maria. "Traumgekrönt." *Wegwarten*, 3. Ed. Rainer Maria Rilke and Bodo Wildberg. München and Dresden: Wegwarten-Verlag [1896] p. 18. KU

A review by Rilke himself. "Wieder ein paar Lieder.—Geständnisse, Träume. Ich ewiger Schwärmer!"

XXVII:2 Bornstein, Paul. "Traumgekrönt." *Monatsschrift für neue Litteratur und Kunst*, 1 (1896/97), pp. 313-314. KU

Rilke is not a large talent but a pleasing one. This book shows progress over earlier attempts. These poems saturate objective nature with subjective feelings, and Rilke evokes pure and tender images of minute and sometimes over-worked delicacy.

XXVII:3 C[redner], K[arl]. "Traumgekrönt." *Die Gesellschaft*, 13, Pt. 3 (1897), pp. 270-272. KU

A genuine lyric talent, however insecure and undisciplined in the area of human emotions and poetic forms. Lacks individuality.

XXVII:4 L. "Traumgekrönt." *Westermanns illustrierte deutsche Monatshefte*, 82 (1897), p. 660.

Most of the songs have a certain musical charm. Promising youthful talent.

XXVII:5 Schmidt-Aar, Carl. "Traumgekrönt." *Monatsblätter. Organ des Vereins Breslauer Dichterschulen*, 23, No. 6 (1897), p. 71. KU

Shows promise in this transitional work. Many images still have a harsh effect. Many mood pictures and much yearning, but nothing of weepy sentimentality.

XXVII:6 Telmann, Konrad. "Traumgekrönt." *Das deutsche Dichterheim*, 4, No. 2 (1897), p. 46.

Rilke is a lyric poet par excellence. Occasionally he attempts to be original at any price.

XXVII:7 W., W. "Traumgekrönt." *Wiener Rundschau*, 1, Pt. 1 (1896/97), p. 319. KU

His verses possess that finely-tuned evocation of mood, that intense subjectivity which we moderns can no longer do without. This worthy goal has misled the poet to use some daring and somewhat forced neologisms.

XXVII:8 W[assermann], J[akob]. "Ohne Brille." *Simplicissimus*, 2, No. 3 (1897/98), p. 22.

His verses are distinguished by their beautiful form and by a considerable, one might well say, effusive genuineness of emotion.

XXVII:9 Steen. "Rilkes Lyrik." *Frühling*, 1, No. 5 (1898), pp. 152-158.

Review of *Traumgekrönt*, pp. 155-157. Sees an effort on Rilke's part to broaden his horizons and write more delicate poetry.

XXVII:10 Benzmann, Hans. "Lyrik." *Das Magazin für Litteratur*, 68, No. 19 (1899), pp. 445-446. KU

Rilke's compulsion to create unusual effects in his rhymes and images is reprehensible, especially considering his talent. The poet seldom shows the self-discipline which is able to maintain sound and sense, unity and harmony.

XXVII:11 Benzmann, Hans. "Prager Dichter." *Die Gesellschaft*, 15, No. 3 (1899), pp. 96-108. KU

Review of *Traumgekrönt*, pp. 102-103. Similar mistakes as in *Larenopfer*, but not so severe. Some of the poems are not free of trivialities.

XXVIII Über Kunst (1899)

XXVIII:1 Gurlitt, Cornelius. "Kunstgeschichte. 1898, 1899." *Jahresberichte für neuere deutsche Literaturgeschichte*, 10 (1899), I, 9: 10. KU

Very sensitive, very tender—hardly useful for him who prefers not to lose himself in emotions.

XXIX Vergers (1926)

XXIX: 1 Betz, Maurice. "Vergers." *La Nouvelle Revue française*, 13, No. 156 (September 1, 1926), pp. 367-368. KU

The imprecision (flou) of the foreign language offers to Rilke here that which the countryside offers to the city dweller: a temptation of freedom, an unforeseen diversion, where he moves easily among the surprises of the new words and the pleasures of the scenery. (Review in French.)

XXIX: 2 Buenzod, Emmanuel. "Rainer Maria Rilke." *La Semaine littéraire*, 34 (September 11, 1926), pp. 435-438).

Review of *Vergers*, p. 436. I don't believe it is appropriate to attach much importance to this little work. As correctly as Rilke can speak French, he is not aware of the many subtleties of our language.

XXX Vom lieben Gott und Anderes (1900)

XXX: 1 Busse, Carl. "Literatenkunst." *Der Türmer*, 4 (1901/02), pp. 64-71.

Review of *Vom lieben Gott und Anderes*, pp. 68-69. Not free of insincerity, but the pose is endurable here. The form of the children's fairy tale revolves around an unchildlike wisdom. In the way in which everything is expressed the poet is revealed.

XXX: 2 Gebhard, August. "Novellen und Geschichten." *Literarisches Zentralblatt für Deutschland*, 52, No. 31 (1901), cols. 1283-1284. KU

Review of *Vom lieben Gott und Anderes*, col. 1284. Not entirely free of mannerism, but the poems are able to stimulate further thought about the problems of existence.

XXX: 3 Holzamer, Wilhelm. "Allerhand Märchen." *Das literarische Echo*, 3, No. 24 (1900/01), cols. 1717-1720. KU

Review of *Vom lieben Gott und Anderes*, cols. 1718-1719. Often too peculiar, too ornate and baroque. But it stands the test: it rings of conviction. It is genuine. This genuinely decadent poet Rilke has to write this way.

XXX: 4 Leppin, Paul. "Reiner [!] Maria Rilkes neues Buch." *Frühling*, No. 4 (1901), p. 11.

This gentle love for words which makes them so deep and strange and very holy. Certainly his best prose.

XXX: 5 Röttger, Karl. "Erzählende Prosa." *Stimmen der Gegenwart*, 3, No. 5/6 (1902), p. 163. KU

The book moved me mightily. What it doesn't offer by way of pain and beauty!

XXX: 6 Scherek, J. "Rainer Maria Rilke." *Wiener Fremdenblatt*, No. 331, December 3, 1902, pp. 17-18.

Review of *Vom lieben Gott und Anderes*, p. 17. Rilke's nature inclines to a certain extent to the fairy tale, but only to a certain extent, for he lacks a child-like naiveté and his inventive gift is not fruitful.

XXX: 7 Effenberger, Hans. "Ein Kinderbuch von Rainer Maria Rilke." *Mährisch-Schlesischer Korrespondent*, February 25, 1904, pp. 5-6.

Conceived as a reintroduction of a poet who is relatively unknown in his homeland, this review praises the naive, childlikeness of the portrayal of nature, free from every bias and philosophizing.

XXX: 8 m. "Aus dem Insel-Verlag." *Zeitschrift für Bücherfreunde*, 8, Pt. 2, No. 8 (1904/05), p. 334. KU

These stories are deep. Rilke pokes fun but is always closely observant. The stories are characterized by meticulous, perhaps sometimes too meticulous choice of words.

XXX: 9 Leppin, Paul. "Nove Knihý." *Moderní Revue*, 12 (1901), pp. 252-254.

Review of *Vom lieben Gott und Anderes*, pp. 252-253. Leppin refers to this work and edition as "Geschichten vom lieben Gott." (Review in Czech.)

XXXI Wegwarten I (1896)

XXXI: 1 Donath, Adolf. "Wegwarten, Lieder dem Volke geschenkt von René Maria Rilke." *Das deutsche Dichterheim*, 16, No. 4 (1896), p. 318.

The reviewer recalls his negative review of *Larenopfer* and proceeds to praise these poems, particularly "Sterne" which is reprinted.

XXXI: 2 "Jetzt und in der Stunde unseres Absterbens." *Die Musen*, No. 6 (1896), p. 91.

By Remi [!] Maria Rilke. A picture of the everyday social misery of our time.

XXXI: 3 K[attentidt], G. L. "Jetzt und in der Stunde unseres Absterbens . . ." *Jung-Deutschland und Jung-Elsaß*, 4, No. 9/10 (1896), p. 88.

A negative review by the publisher of Rilke's first volume of poetry *Leben und Lieder* (1894): It is embarrassing to me that Rilke has chosen for the second issue of his thoroughly idealistic and optimistic undertaking (*Wegwarten*) such a cheerless and gloomy plot.

XXXI: 4 [Klaar, Alfred]. "Jetzt und in der Stunde unseres Absterbens." *Bohemia*, No. 216 (August 7, 1896), p. 7.

The play is a ballad in everyday dress, but no drama. The compactness of the series of scenes, many a bold dash of color and a play with contrasts all demonstrate a dramatic talent.

XXXI: 5 M[erian], H[ans]. "Jetzt und in der Stunde unseres Absterbens . . .": Scene von René Maria Rilke." *Die Gesellschaft*, 12, Pt. 2 (1896), p. 828. KU

The scene is not observed reality, but an artificial conception. Praise for Rilke's compassion.

XXXI: 6 Stauf von der March, Ottokar. "Wegwarten." *Die Gesellschaft*, 12, No. 12 (1896), p. 1644. KU

Does not contain the mistakes found in *Larenopfer*.

XXXI: 7 Credner, Karl. "Wegwarten." *Die Gesellschaft*, 13, Pt. 4 (1897), pp. 256-257. KU

Although very well-known names from modern German lyric poetry are represented here, only Gustav Falke and Rilke are worthy of note. The other poems are not even of average quality.

XXXII Die Weise von Liebe und Tod des Cornets Christoph Rilke (1906)

XXXII: 1 Hoffmann, Camill. "Neues von Rainer Maria Rilke." *Die Zeit*, No. 1581, February 17, 1907.

A ballad in prose which exudes dynamic strength and incomparably vivid colors. The small, splendidly printed edition was probably intended for his friends.

XXXIII Der Wert des Monologes (1898)

XXXIII: 1 Steiner, Rudolf. "Bemerkungen zu dem Aufsatz: 'Der Wert des Monologes.'" *Dramaturgische Blätter*, 1, No. 38 (1898), col. 302.

Draws a parallel with Nietzsche.

XXXIV Worpswede (1903)

XXXIV: 1 "Worpswede." *Der alte Glaube*, 4 (1902/03), Literarische Beilage No. 12, p. 185.

A nebulous subjectivity, no firm lines. Everywhere the discussion dissolves into impressions or bobs back and forth like a butterfly.

XXXIV: 2 "Worpswede." *Monatsberichte über Kunst und Kunstwissenschaft*, 3 (1903), pp. 112-113.

Rilke describes the art of these five painters with the finest understanding for the individuality of each and with a congenial sensitivity for their artistic intent.

XXXIV: 3 Bethge, Hans. "Worpswede." Beilage to *Allgemeine Zeitung*, No. 185, 18 August 1903, p. 327. KU

Not a critical study. Wishes only to recreate in words and explain what was painted or etched.

XXXIV: 4 Bethge, Hans. "Worpswede." *Das literarische Echo*, 5, No. 24 (1902/03), col. 1725. KU

Attempts to expose the inner being of each of these artists with loving words in a language reminiscent of Jacobsen.

XXXIV: 5 H. "Worpswede." *Bremer Tageblatt und General-Anzeiger*, No. 90 (April 18, 1903), p. 2. KU

Rilke's book is not blindly uncritical, but rather descriptive owing to the congeniality and closeness which he feels for the Worpswede painters.

XXXIV: 6 Leisching, Julius. "Worpswede." *Deutsche Arbeit*, 3, No. 2 (1903/04), pp. 196-198. KU

Positive critique, but sees too much love and too little justice in the poeticization of the pictures.

XXXIV: 7 m. "Exlibris-Bewegung." *Zeitschrift für Bücherfreunde*, 7, Pt. 1, No. 1 (1903/04), p. 45. KU

The well-known poet portrays the development of the Worpswede school, not as a judge, but as a poet and companion.

XXXIV: 8 Mann, Franziska. "Worpswede." *Die Zeit*, No. 329, August 30, 1903, p. 17.

The beauty of this monograph, including the 122 marvellously reproduced prints, cannot be reflected in words.

XXXIV: 9 Neuwirth, Joseph. "Rilke Rainer Maria: Worpswede." *Allgemeines Literaturblatt*, 13, No. 19 (1904), col. 593.

Rilke's insight and the tastefully selected illustrations will win new friends for the Worpswede school.

XXXIV:10 Scholz, Wilhelm von. "R. M. Rilke als Kunstschriftsteller." *Deutsche Arbeit*, 2, No. 12 (1902/03), pp. 983-985. KU

Review of *Worpswede*, pp. 983-984. Sometimes indiscriminating admiration, sometimes uncritical rejection. Lack of critical evaluations.

XXXIVa Worpswede (1905)

XXXIVa:1 Eggeling, Otto. "Rainer Maria Rilke, Worpswede." *Monatshefte der kunswissenschaftlichen Literatur*, 1 (1905), pp. 198-199.

At the end of the essay on Overbeck in this edition, a sentence is omitted which would have shown the author's personal involvement in the landscape of his artist.

XXXIVb Worpswede (1910)

XXXIVb:1 Thummerer, Johannes. "Rainer Maria Rilke." *Das literarische Echo*, 13 (1910/11), cols. 1507-1515.

Review of *Worpswede*, cols. 1509-1510.

XXXV Zwei Prager Geschichten (1899)

XXXV:1 Sc[hol]z, [Wilhelm]. "Zwei Prager Geschichten." *Revue franco-allemande*, 1 (1899), pp. 171-172.

Reviewer suspects that these stories are youthful sketches which have been thoroughly revised. Some of the poetic moods which are evoked are so strong as to detract from the narrative.

XXXV:2 Semerau, Alfred. "Zwei neue Erzähler." *National-Zeitung*, No. 585, 1899.

XXXV:3 Fischer, Otokar. "Z českoněmecké poesie. Soudobé život český v německé literaturě (Salus, Rilke, Ohorn)." *Naše doba*, 10, No. 9 (1903), pp. 702-705.

The review of *Zwei Prager Geschichten*, p. 704, contains a brief excerpt in Czech and praise for their beautiful images. (Review in Czech.)

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