

New Poems A Revised Bilingual Edition Rainer Maria Rilke

The enfant terrible of French letters, Jean-Nicholas-Arthur Rimbaud (1854-91) was a defiant and precocious youth who wrote some of the most remarkable prose and poetry of the nineteenth century, all before leaving the world of verse by the age of twenty-one. More than a century after his death, the young rebel-poet continues to appeal to modern readers as much for his turbulent life as for his poetry; his stormy affair with fellow poet Paul Verlaine and his nomadic adventures in eastern Africa are as iconic as his hallucinatory poems and symbolist prose. The first translation of the poet's complete works when it was published in 1966, *Rimbaud: Complete Works, Selected Letters* introduced a new generation of Americans to the alienated genius—among them the Doors's lead singer Jim Morrison, who wrote to translator Wallace Fowlie to thank him for rendering the poems accessible to those who "don't read French that easily." Forty years later, the book remains the only side-by-side bilingual edition of Rimbaud's complete poetic works. Thoroughly revising Fowlie's edition, Seth Whidden has made changes on virtually every page, correcting errors, reordering poems, adding previously omitted versions of poems and some letters, and updating the text to reflect current scholarship; left in place are Fowlie's literal and respectful translations of Rimbaud's complex and nontraditional verse. Whidden also provides a foreword that considers the heritage of Fowlie's edition and adds a bibliography that acknowledges relevant books that have appeared since the original publication. On its fortieth anniversary, Rimbaud remains the most authoritative—and now, completely up-to-date—edition of the young master's entire poetic oeuvre.

The Poet as Phenomenologist: Rilke and the New Poems opens up new perspectives on the relation between Rilke's poetry and phenomenological philosophy, illustrating the ways in which poetry can offer an exceptional response to the philosophical problem of dualism. Drawing on the work of Husserl, Heidegger and Merleau-Ponty, Luke Fischer makes a new contribution to the tradition of phenomenological poetics and expands the debate among Germanists concerning the phenomenological status of Rilke's poetry, which has been severely limited to comparisons of Rilke and Husserl. Fischer explicates an implicit phenomenology of perception in Rilke's writings from his middle period (1902-1910). He argues that Rilke cultivated an artistic perception that, in a philosophically significant manner, overcomes the opposition between the sensuous and the intelligible while simultaneously transcending the boundaries of philosophy. Fischer offers novel interpretations of central poems from Rilke's *Neue Gedichte* (1907) and *Der neuen Gedichte anderer Teil* (1908) and frames them as the ultimate articulation of Rilke's non-dualistic vision. He thus demonstrates the continuity between Rilke and phenomenology while arguing that poetry, in this case, provides the most adequate response to a philosophical problem.

Gathers poems ranging from the playful to the elegaic, and includes English translations and the original Spanish texts. Originally published in two volumes in 1907 and 1908, this collection of poetry, now available in a superlative new translation, by the acclaimed poet includes such works as "The Panther" and "Archaic Torso of Apollo." Original. Originally published in 1966, An Anthology of Modern Yiddish Poetry was the first bilingual anthology to feature the rich, spirited, and passionate Yiddish poetry of the twentieth century. Nearly thirty years after the original publication, the interest in Yiddish studies continues to grow, making this definitive collection all the more significant as a study of influences and developments in Yiddish poetry. Ruth Whitman has skillfully translated the diverse, lyric poetry of fourteen Eastern European-born poets, most of whom came to live in the United States. Of the twenty new poems included in the book, two are by Rachel Korn, three by Kadya Molodowsky, four by Anna Margolin, and four by Celia Dropkin. These additions increase considerably the work of the women poets represented, fulfilling an earlier omission. The anthology also highlights the genius and invention of poets Jacob Glatstein, M.L. Halpern, Moyshe Kulbak, Zisha Landau, H. Leivick, Itzik Manger, Leyb Naydus, Melech Ravitch, Abraham Sutzkever, and Aaron Zeitlin. With a new preface and a revised introduction that provides a short history of the development of Yiddish poetry, the third edition presents seventy-two poems in their original Yiddish and in English translation. These poems reflect the chaos and confusion integral to immigrant culture and the fragmentation of living during two world wars and the Holocaust. In addition the poems reflect the influences of American poetry from the Imagists to Robert Lowell, as well as the influence of German, French, and Russian poetry.

Spain's greatest twentieth-century poet and most influential modernist speaks to a new generation of readers in this revised edition of his complete poetical works. Reprint.

Most people outside Italy know Pier Paolo Pasolini for his films, many of which began as literary works—Arabian Nights, The Gospel According to Matthew, The Decameron, and The Canterbury Tales among them. What most people are not aware of is that he was primarily a poet, publishing nineteen books of poems during his lifetime, as well as a visual artist, novelist, playwright, and journalist. Half a dozen of these books have been excerpted and published in English over the years, but even if one were to read all of those, the wide range of poetic styles and subjects that occupied Pasolini during his lifetime would still elude the English-language reader. For the first time, Anglophones will now be able to discover the many facets of this singular poet. Avoiding the tactics of the slim, idiosyncratic, and aesthetically or politically motivated volumes currently available in English, Stephen Sartarelli has chosen poems from every period of Pasolini's poetic oeuvre. In doing so, he gives English-language readers a more complete picture of the poet, whose verse ranged from short lyrics to longer poems and extended sequences, and whose themes ran not only to the moral, spiritual, and social

spheres but also to the aesthetic and sexual, for which he is most known in the United States today. This volume shows how central poetry was to Pasolini, no matter what else he was doing in his creative life, and how poetry informed all of his work from the visual arts to his political essays to his films. Pier Paolo Pasolini was “a poet of the cinema,” as James Ivory says in the book’s foreword, who “left a trove of words on paper that can live on as the fast-deteriorating images he created on celluloid cannot.” This generous selection of poems will be welcomed by poetry lovers and film buffs alike and will be an event in American letters.

This is a bilingual collection of various Spanish and Latin American poets.

In this brilliant, original and lavishly illustrated book, Edward Snow undertakes an inquiry into a single painting by the Flemish master Peter Bruegel the Elder—the kaleidoscopic *Children’s Games*—in order to unlock the secrets of the great painter’s art.

Collects one hundred sonnets and commentaries that highlight the history of the sonnet.

Now substantially revised by Edward Snow, whom Denise Levertov once called “far and away Rilke’s best translator,” this bilingual edition of *The Book of Images* contains a number of the great poet’s previously untranslated pieces. Also included are several of Rilke’s best-loved lyrics, such as “Autumn,” “Childhood,” “Lament,” “Evening,” and “Entrance.”

This peerless edition, first published in 1980, remains the English-language standard for the poetry of Paul Celan, the Holocaust’s most haunting, and haunted, voice.

From the 12th-century *Cantar de Mío Cid* to the 20th-century poetry of Garcia Lorca, Salinas and Alberti, this book contains 37 poems by Spain’s greatest poets. Spanish texts with literal English translations; biographical, critical commentary.

The formative work of the legendary poet who sought to write “not feelings but things I had felt” When Rainer Maria Rilke arrived in Paris for the first time in September 1902, commissioned by a German publisher to write a monograph on Rodin, he was twenty-seven and already the author of nine books of poems. His early work had been accomplished, but belonged tonally to the impressionistic, feeling-centered world of a late-nineteenth-century aesthetic. Paris was to change everything. Rilke’s interest in Rodin deepened and his enthusiasm for the sculptor’s “art of living surfaces” set the course for his own pursuit of an objective ideal. What was “new” about Rilke’s *New Poems*, published in two independent volumes in 1907 and 1908, is a compression of statement and a movement away from “expression” and toward “making realities.” Poems such as “The Panther” and “Archaic Torso of Apollo” are among the most successful and famous results of Rilke’s impulse. This selection from both books unites the companion volumes in a torrent of brilliant work intoxicated with the materiality of the world. Edward Snow has now improved upon the translations for which he received the Harold Morton Landon Translation Award and with which he began his twenty-year project of translating Rilke.

This authoritative, bilingual edition represents the first time the entirety of Cold Mountain’s poetry has been translated into English. These translations were originally published by Copper Canyon Press nearly twenty years ago. Now, significantly revised and

expanded, the collection also includes a new preface by the translator, Red Pine, whose accompanying notes are at once scholarly, accessible, and entertaining. Also included for the first time are poems by two of Cold Mountain's colleagues. Legendary for his clarity, directness, and lack of pretension, the eight-century hermit-poet Cold Mountain (Han Shan) is a major figure in the history of Chinese literature and has been a profound influence on writers and readers worldwide. Writers such as Charles Frazier and Gary Snyder studied his poetry, and Jack Kerouac's *Dharma Bums* is dedicated "to Han Shan." 1.B storied cliffs were the fortune I cast bird trails beyond human tracks what surrounds my yard white clouds nesting dark rocks I've lived here quite a few years and always seen the spring-water change tell those people with tripods and bells empty names are no damn good 71. someone sits in a mountain gorge cloud robe sunset tassels handful of fragrances he'd share the road is long and hard regretful and doubtful old and unaccomplished the crowd calls him crippled he stands alone steadfast 205. my place is on Cold Mountain perched on a cliff beyond the circuit of affliction images leave no trace when they vanish I roam the whole galaxy from here lights and shadows flash across my mind not one dharma comes before me since I found the magic pearl I can go anywhere everywhere it's perfect Cold Mountain A mountain man lives under thatch before his gate carts and horses are rare the forest is quiet but partial to birds the streams are wide and home to fish with his son he picks wild fruit with his wife he hoes between rocks what does he have at home a shelf full of nothing but books

A revised edition of this major writer's complete poetical work And I who was walking with the earth at my waist, saw two snowy eagles and a naked girl. The one was the other and the girl was neither. -from "Qasida of the Dark Doves" Federico García Lorca was the most beloved poet of twentieth-century Spain and one of the world's most influential modernist writers. His work has long been admired for its passionate urgency and haunting evocation of sorrow and loss. Perhaps more persistently than any writer of his time, he sought to understand and accommodate the numinous sources of his inspiration. Though he died at age thirty-eight, he left behind a generous body of poetry, drama, musical arrangements, and drawings, which continue to surprise and inspire. Christopher Maurer, a leading García Lorca scholar and editor, has brought together new and substantially revised translations by twelve poets and translators, placed side by side with the Spanish originals. The seminal volume *Poet in New York* is also included here in its entirety. This is the most comprehensive collection in English of a poet who—as Maurer writes in his illuminating introduction—"spoke unforgettably of all that most interests us: the otherness of nature, the demons of personal identity and artistic creation, sex, childhood, and death."

Considered by some critics to be the definitive translation to date of Baudelaire's seminal work of world poetry, this dual language book contains all of the poems that were published in the second edition of 1861. The censored pieces from the first edition of 1857 are also included. "I should like to congratulate John Tidball on his most erudite translations of Baudelaire's poetry." - Dan Kelly, *Commandeur dans l'Ordre des Palmes Academiques*. "The translations here come closer to the original feel of the texts than any other versions I have read." - Annie Burnside, M.A. (Classical French

Literature), Officier dans l'Ordre des Palmes Academiques."

The first in a series of three books of Paul Celan published by Green Integer

Presents more than two hundred poems by sixteen Spanish and Latin American poets from the Renaissance and baroque periods and the nineteenth and twentieth centuries, in Spanish and in English translations by noted poets.

Readers looking for a light, fun read full of holiday mischief will be delighted by Samantha Hastings' *A Royal Christmas Quandary*, perfect for fans of *A Christmas Prince* and *The Crown*. When you spend Christmas in a castle, anything is possible.

1860. Lady Alexandrina Gailey is looking forward to a cozy holiday at Windsor Castle with her best friend, Princess Alice, and her long-time crush, Lord George Worthington. But Drina's plans are all but dashed when Alice's parents, Queen Victoria and Prince Albert, declare that Alice must choose one of two royal princes to become engaged to before Christmas. There's just one problem: George, a junior member of the Foreign Office, has accidentally

misplaced one of the princes. Together, Drina and George scour the town of Windsor for the missing prince, desperately hoping to deliver him to the royal dinner party with the queen none the wiser. They might just need a royal Christmas

miracle to pull it off. Praise for *A Royal Christmas Quandary*: "A delightful, romantic romp of a book—perfect for readers who like their holiday romance to come with a sprinkling of royal glamour." —Rosalyn Eves, author of *Blood Rose*

Rebellion "A delightful foray into the Victorian era, *A Royal Christmas Quandary* will charm readers from page one. With endearing characters, a sweet romance, and fascinating details about Queen Victoria and the royal family, this story is

sure to become a new Christmas favorite." —Joanna Barker, author of *Otherwise Engaged* "An exciting and romantic romp through Victorian England. ... A delicious blend of history, humor, and romance." —Esther Hatch, author of *A Proper*

Scandal

This volume explores the relationship between literature and translation from three perspectives: the creative dimensions of the translation process; the way texts circulate between languages; and the way texts are received in translation by new audiences. The distinctiveness of the volume lies in the fact that it considers these fundamental aspects of literary translation together and in terms of their interconnections. Contributors examine a wide variety of texts, including world classics, poetry, genre fiction, transnational literature, and life writing from around the world. Both theoretical and empirical issues are covered, with some contributors approaching the topic as practitioners of literary translation, and others writing from within the academy.

"In the diaries [Rilke] kept from 1898 to 1900, now translated for the first time . . . the overall impression is that of a genius just coming into his own powers."—*Boston Phoenix* In April 1898 Rainer Maria Rilke, not yet twenty-three, began a diary of his Florence visit. It was to record, in the form of an imaginary dialogue with his mentor and then-lover, Lou

Andreas-Salome, his firsthand experiences of early Renaissance art. The project quickly expanded to include not only thoughts on life, history, and artistic genius, but also unguarded moments of revulsion, self-doubt, and manic expectation. The result is an intimate glimpse into the young Rilke, already experimenting brilliantly with language and metaphor. "For the lover of Rilke, this superb translation of the poet's early diaries will be a watershed. Through Edward Snow's and Michael Winkler's brilliantly supple and faithful translation . . . a new and more balanced picture of Rilke will emerge."—Ralph Freedman

Antonio Machado (1875–1939) is Spain's master poet, the explorer of dream and landscape, and of consciousness below language. Widely regarded as the greatest twentieth century poet who wrote in Spanish, Machado—like his contemporary Rilke—is intensely introspective and meditative. In this collection, the unparalleled translator Willis Barnstone, returns to the poet with whom he first started his distinguished career, offering a new bilingual edition which provides a sweeping assessment of Machado's work. In addition, *Border of a Dream* includes a reminiscence by Nobel Laureate Juan Ramón Jiménez and a foreword by John Dos Passos. from "Proverbs and Songs" Absolute faith. We neither are nor will be. Our whole life is borrowed We brought nothing. With nothing we leave. * You say nothing is created? Don't worry. With clay of the earth make a cup so your brother can drink. Born near Seville, Spain, Antonio Machado turned to a career in writing and translating in order to help support his family after the death of his father in 1893. His growing reputation as a poet led to teaching posts in various cities in Spain and, eventually, he returned to finish his degree from the University of Madrid in 1918. He remained in Madrid after the outbreak of civil war, committed to the Republican cause, but the violence finally forced him to flee. He died an exile in France. Willis Barnstone is one of America's foremost translator-poets, bringing into English an extraordinary range of work, from Mao Tse-tung to the New Testament.

Poems deal with death, nature, the past, art, perception, love, travel, communication, and truth

A strong, idiomatic translation of Italy's greatest modern poet. Eugenio Montale is universally recognized as having brought the great Italian lyric tradition that began with Dante into the twentieth century with unrivaled power and brilliance. Montale is a love poet whose deeply beautiful, individual work confronts the dilemmas of modern history, philosophy, and faith with courage and subtlety; he has been widely translated into English and his work has influenced two generations of American and British poets. Jonathan Galassi's versions of Montale's major works--*Ossi di seppia*, *Le occasioni*, and *La bufera e altro*--are the clearest and most convincing yet, and his extensive notes discuss in depth the sources and difficulties of this dense, allusive poetry. This book offers English-language readers uniquely informed and readable access to the work of one of the greatest of all modern poets. Edward Snow's selection of more than one hundred of Rainer Maria Rilke's little-known and neglected poems in this bilingual

edition offers the reader a glimpse into one of the most powerful and underrated accomplishments in all of modern poetry. The poems in *Uncollected Poems* reveal a freer, more dangerous, less self-fashioning Rilke than the poet of the *Elegies* and the *Sonnets*; and Snow's translations of them, while always scrupulously faithful to the German, bring Rilke's power and music into English with unmatched grace and intelligence.

During the Vietnam war, John Balaban traveled the Vietnamese countryside alone, taping, transcribing, and translating oral folk poems known as "ca dao." No one had ever done this before, and it was Balaban's belief that his project would help end the war. The young American poet walked up to farmers, fishermen, seamstresses, and monks and said, "Sing me your favorite poem," and they did. "Folk poetry is so much a part of everybody's life, my request didn't seem like such a strange proposition," Balaban writes. The resulting collection—the first in any Western language—became a phenomenon within the American Vietnamese community, but the book slipped out of print after the original publisher folded in the '70s. This revised, bilingual edition includes new poems and an eloquent introduction explicating poetry's importance in Vietnamese culture.

Whether viewed as an influence or in and for themselves, the Symbolists are a tantalizing group. Paralleling similar movements in art and music, their intensely personal poetry leans more heavily on oblique suggestions and evocation than on overt statement. It sets its perceptions, intuitive and nonrational, squarely against intellectual and scientific thinking—and this with a music that is flexible, intrepid, and subtle, sometimes even dissonant and jazzy. But the poetry itself is the movement's best definition. Here with bilingual text en face, an introduction, and illuminating notes, are some forty carefully selected poems of that movement. They range from the remote beginnings in Nerval and Baudelaire, through the humor and irony of Corbière and Laforgue, to the technical brilliance of Valéry, who died as recently as 1945. For those who wish an overall view of the movement, this is a generous sampling.

The Greek poet C. P. Cavafy (1863-1933) lived most of his life in Alexandria, where he was content to circulate his work only among a select group of readers; but since his death he has come to be recognized and widely enjoyed as one of the great poets of the twentieth century in any language celebrated for his elegant formal structures, for his brilliant reanimation of myth and for his subtle treatment of erotic experience. Lawrence Durrell has written of this masterly translation: 'Cavafy has now at last fallen upon translators who can do justice to his wry melodious poems, glinting with insight as if from veins of mica'.

From the writer of the classic *Letters to a Young Poet*, reflections on grief and loss, collected and published here in one volume for the first time. "A great poet's reflections on our greatest mystery."—Billy Collins "A treasure . . . The solace Rilke offers is uncommon, uplifting and necessary."—The Guardian Gleaned from Rainer Maria Rilke's voluminous, never-before-translated letters to bereaved friends and acquaintances, *The Dark Interval* is a profound vision of the mourning process and a meditation on death's place in our lives. Following the format of *Letters to a Young Poet*, this book arranges Rilke's letters into an uninterrupted sequence, showcasing the full range of the great author's thoughts on death and dying, as well as his sensitive and moving expressions of consolation and condolence. Presented with care and authority by master translator Ulrich Baer, *The Dark Interval*

is a literary treasure, an indispensable resource for anyone searching for solace, comfort, and meaning in a time of grief. Praise for *The Dark Interval* "Even though each of these letters of condolence is personalized with intimate detail, together they hammer home Rilke's remarkable truth about the death of another: that the pain of it can force us into a 'deeper . . . level of life' and render us more 'vibrant.' Here we have a great poet's reflections on our greatest mystery."—Billy Collins "As we live our lives, it is possible to feel not sadness or melancholy but a rush of power as the life of others passes into us. This rhapsodic volume teaches us that death is not a negation but a deepening experience in the onslaught of existence. What a wise and victorious book!"—Henri Cole

North in the World presents 121 poems by Rolf Jacobsen (1907-1994), one of Norway's greatest modern poets. Garnering the highest praise of critics, Jacobsen won many of Norway's and Sweden's most prestigious literary awards, including the Swedish Academy's Dobloug Prize and the Grand Nordic Prize, also known as the "Little Nobel." But he also has earned a wide popular audience, because ordinary readers can understand and enjoy the way he explores the complex counterpoint of nature and technology, progress and self-destruction, daily life and cosmic wonder. Drawing from all twelve of his books, and including one poem collected posthumously, *North in the World* offers award-winning English translations of Jacobsen's poems, accompanied by the original Norwegian texts. The translator, the American poet Roger Greenwald, worked with Jacobsen himself to correct errors that had crept into the Norwegian texts over the years. An in-depth introduction by Greenwald highlights the main features of Jacobsen's poetry, and extensive endnotes, as well as indexes to titles and first lines in both languages, enhance the usefulness of the book for general readers and scholars alike. The result is the definitive bilingual edition of Jacobsen's marvelous poetry.

"César Vallejo is the greatest Catholic poet since Dante—and by Catholic I mean universal."—Thomas Merton, author of *The Seven Storey Mountain* "An astonishing accomplishment. Eshleman's translation is writhing with energy."—Forrest Gander, author of *Eye Against Eye* "Vallejo has emerged for us as the greatest of the great South American poets—a crucial figure in the making of the total body of twentieth-century world poetry. In Clayton Eshleman's spectacular translation, now complete, this most tangled and most rewarding of poets comes at us full blast and no holds barred. A tribute to the power of the imagination as it manifests through language in a world where meaning has always to be fought for and, as here, retrieved against the odds."—Jerome Rothenberg, co-editor of *Poems for the Millennium* "Every great poet should be so lucky as to have a translator as gifted and heroic as Clayton Eshleman, who seems to have gotten inside Vallejo's poems and translated them from the inside out. The result is spectacular, or as one poem says, 'green and happy and dangerous.'"—Ron Padgett, translator of *Complete Poems* by Blaise Cendrars "César Vallejo was one of the essential poets of the twentieth century, a heartbreaking and groundbreaking writer, and this gathering of the many years of imaginative work by Clayton Eshleman is one of Vallejo's essential locations in the English tongue."—Robert Hass, former Poet Laureate of the United States "This is a crucially important translation of one of the poetic geniuses of the twentieth century." —William Rowe, author of *Poets of Contemporary Latin America: History and the Inner Life* "Only the dauntless perseverance and the love with which the translator has dedicated so many years of his life to this task can

explain why the English version conveys, in all its boldness and vigor, the unmistakable voice of César Vallejo."—Mario Vargas Llosa

A collection of haunting, mystical poems of the night by the great Rainer Maria Rilke - most of which have never before been translated into English One night I held between my hands your face. The moon fell upon it. In 1916, Rainer Maria Rilke presented the writer Rudolf Kassner with a notebook, containing twenty-two poems, meticulously copied out in his own hand, which bore the title "Poems to Night." This cycle of poems which came about in an almost clandestine manner, are now thought to represent one of the key stages of this master poet's development. Never before translated into English, this collection brings together all Rilke's significant night poems in one volume.

"An exemplary book about seeing: about what the mind can do with great art. Like the sublime paintings which are its subject, "A Study of Vermeer is full of sensual and spiritual pleasures."--Susan Sontag "A rigorously searching analysis of the psychology and subject matter of a master whose paintings are as enigmatic as they are beautiful. This revision is not so much an improvement of the 1979 text as an elaboration of its insights, and with some very interesting reconsiderations."--Guy Davenport

To whom does a poem speak? Do poems really communicate with those they address? Is reading poems like overhearing? Like intimate conversation? Like performing a script? William Waters pursues these questions by closely reading a selection of poems that say "you" to a human being: to the reader, to the beloved, or to the dead. In any account of reading lyric poetry, Waters argues, there will be places where the participant roles of speaker, intended hearer, and bystander melt together or away; these are moments of wonder. Looking both at poetry's "you" and at how readers encounter it, Waters asserts that poetic address shows literature pressing for a close relation with those into whose hands it may fall. What is at stake for us as readers and critics is our ability to acknowledge the claims made on us by the works of art with which we engage. In second-person poems, in a poem's touch, we may come to see why poetry matters to us, and how we, in turn, come to feel answerable to it. Poetry's Touch takes as a central thread the poetry of Rainer Maria Rilke, a writer whose work is unusually self-conscious about poetic address. The book also draws examples from a gamut of European and American poems, ranging from archaic Greek inscriptions to Keats, Dickinson, and Ashbery.

The eighty-four poems included in this small volume will serve as a sound and inviting introduction to Rilke's strategies in the pursuit of "being." And just as the unicorn in "This Is the Creature" has an eternal "possibility of being" but only becomes visible in the mirror held by a virgin, so can our own possibilities become manifest in the mirror held by the sensitive artist. The poems are chosen from *The Book of Hours* (1899-1903), *The Book of Images* (1902 and 1906), *New*

Poems (1907 and 1908), Requiem (1909), Duino Elegies (1923), Sonnets to Orpheus (1923), and the posthumous Poems 1906-26. This selection was made by Professor Theodore Ziolkowski of Princeton University, who drew from the various New Directions volumes of Rilke's work translated by J. B. Leishman.

In 1984 Edward Snow won the Harold Morton Landon Translation Award of the Academy of American Poets for the first volume of these translations of Rainer Maria Rilke's watershed work, *NEW POEMS*, 1907. His work was praised for the resonance of the English and its faithfulness to the density and meaning of the German. Like the poems in the first volume, these are presentations of objects, "thing-poems" (Dinggedichte). In 1902 Rilke left Germany for Paris where he acted as the secretary to the sculptor Auguste Rodin. Rodin's craftsman-like approach, his steady discipline, and his relentless productivity inspired in Rilke a new poetic method: he, too would be a craftsman meticulously appropriating the world about him for his poetic vision. "Somehow," he wrote, "I too must come to make things; not plastic, but written things--realities that emerge from handiwork. Somehow I too must discover the smallest basic element, the cell of my art, the tangible immaterial means of representation for everything." Until this volume, Rilke's voice had come from the interior, expressing feelings and moods. Though always celebrated for his mastery of word-sound, rhythm, meter, and rhyme, Rilke had written poetry often marred by sentimentality and insularity. *NEW POEMS* represented a turning point, an intoxication from the materiality of the world. *NEW POEMS*, 1908 contains such famous works as "Archaic Torso of Apollo," "Corpse Washing," "Buddha in Glory," and "Late Autumn in Venice." Rilke takes familiar figures--from a sundial to a stained-glass Adam and Eve--and refracts their presence into corporeality and spirituality. Rilke peers behind sculptural surfaces to the implicit desire or pain in the objects of our environment.

Selected verse from the poet who "expanded the scope of lyric poetry" (Rafael Campo, *The Washington Post*). The work of Federico García Lorca, Spain's greatest modernist poet, has long been admired for its emotional intensity and metaphorical brilliance. The revised Selected Verse, which incorporates changes made to García Lorca's *Collected Poems*, is an essential addition to any poetry lover's bookshelf. In this bilingual edition, García Lorca's poetic range comes clearly into view, from the playful Suites and stylized evocations of Andalusia to the utter gravity and mystery of the final elegies, confirming his stature as one of the twentieth century's finest poets.

For the past twenty-five years, North Point Press has been working with Edward Snow, "Rilke's best contemporary translator" (Brian Phillips, *The New Republic*), to bring into English Rilke's major poetic works. The *Poetry of Rilke*—the single most comprehensive volume of Rilke's German poetry ever to be published in English—is the culmination of this effort. With more than two hundred and fifty selected poems by Rilke, including complete translations of the *Sonnets to Orpheus* and the *Duino Elegies*, *The Poetry of Rilke* spans the arc of Rilke's work, from the breakthrough poems of *The*

Book of Hours to the visionary masterpieces written only weeks before his death. This landmark bilingual edition also contains all of Snow's commentaries on Rilke, as well as an important new introduction by the award-winning poet Adam Zagajewski. The Poetry of Rilke will stand as the authoritative single-volume translation of Rilke into English for years to come.

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