



Auguste Rodin



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Rainer Maria Rilke

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199 pages

Extrait

We can pretend to know precisely. At three o'clock on the Monday afternoon of September 1, 1902, bearing the appropriate petitions of entry, although he had arranged his visit in advance, the twenty-six-year-old poet Rainer Maria Rilke appeared on the stoop of Auguste Rodin's Paris studio, and was given an uncustomary gentle and courteous reception. Of course Rilke had written Rodin a month before to warn of his impending arrival. It was a letter baited with the sort of fulsome praise you believe only when it is said of yourself, and it must have been an additional pleasure for Rodin to be admired by a stranger so young, as well as someone with a commission to write of the sculptor and the sculptor's work as handsomely as, in his correspondence, he already had. *Revue de presse*

Combining Daniel Slagter's elegant translation from the German of Rilke's writings on Rodin with Michael Eastman's photographs of Rodin's sculptures, *Auguste Rodin* offers a fresh look at an unlikely mentorship. —*The New York Times Book Review*

Brilliant and subtle but richly colored new photographs of Rodin's sculptures by Michael Eastman make this new translation of Rilke's classic meditation on Auguste Rodin a feast for the eye and mind. National Book Critics Circle Award winner William Gass examines the text and the setting to provide insight and context. Fine writing, beautiful images, and exciting ideas make this edition of Rilke's *Auguste Rodin* a real treat.

—**R.K. Dickson**

Poets and the visual arts—it is a vast subject; and all through the twentieth century artists and writers collaborated almost constantly, sometimes with such intensity that it seemed as if they were passing back and forth a single flask labeled 'Inspiration.' Few poets have written more eloquently about the visual arts than Rilke, and one of the most beautiful books of the year is his *Auguste Rodin* (Archipelago Books, \$30), translated by Daniel Slagter, with photographs by Michael Eastman, which bring us close to the charged surfaces of Rodin's bronzes, and catch their storm-tossed intensity. Rodin was at times a disturbingly bombastic artist—while his *Gates of Hell* may be the work of a genius, it is also pure kitsch—but in the years just after 1900, when Rilke got to know him, the avant-garde was still inclined to embrace Rodin as a rough-hewn visionary, a man in whose studio, as Rilke wrote, 'everything was becoming, but nothing was in a hurry.' For Rilke, both Rodin and Cézanne suggested, through the very physicality of their labors, a route beyond fin-de-siècle preciousness. Rilke discovered in Rodin a man who was utterly committed to the materiality of the artistic vocation. Rodin taught Rilke to make his feelings concrete. —**Ruth Franklin**

Présentation de l'éditeur

Influenced by both the masters of Antiquity, the genius of Michelangelo and Baroque sculpture, notably Bernini, Auguste Rodin (1840-1917) is one of the most renowned artists in history. Though Rodin is considered a founder of modern sculpture, he did not set out to critique past classical traditions. Many of his sculptures were criticised and considered controversial because of their sensuality or realistic qualities. His most original works departed from traditional themes of mythology and allegory and embraced the human body, celebrated individualism and physicality. This book uncovers the life and career of this celebrated artist by exploring his most famous works of art such as the *Gates of Hell*, *The Thinker* and the infamous *The Kiss*.

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