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account of the  
artistic scene in  
Paris in the 1860s,  
the years that  
witnessed the  
beginnings of  
Impressionism. For  
the first time the  
interactions and  
relationships  
among the group of  
painters who  
became known as  
the Impressionists

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are examined  
without the  
overworn art  
historical polarities  
commonly evoked:  
academic versus  
avant-garde,  
classicist versus  
romantic, realist  
versus  
impressionist. A  
host of strong  
personalities  
contributed to this

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history, and their style evolved into a new way of looking at the world. These artists wanted above all to give an impression of truth and to have an impact on or even to shock the public. And they wanted to measure up to or surpass their elders. This

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complex and rich  
environment is  
presented here -  
the grand old men  
and the young  
turks encounter  
each other, the  
Salon pontificates,  
and the new  
generation moves  
fitfully ahead,  
benignly but  
always with  
determination."

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"Origins of  
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gives a day-by-day,  
year-by-year study  
of the genesis of an  
epoch-making  
style."

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provenances are  
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hundred works in  
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there is an

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illustrated chronology. With  
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A new account of  
the French

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Clara Rilke  
modernist master's  
complex  
relationship with  
his muse and wife  
argues against her  
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her pivotal  
contributions as a  
willing model,  
Cézanne's creative  
partner and the  
mother of his only  
son.

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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

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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

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Germanists  
& Dilthey In Hg  
Clara Rilke

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

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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

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8 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

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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.

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This study provides an overview of philosophical questions relating to sight and vision. It discusses the intertwinement of seeing and ways of seeing against the background of an entirely different theoretical framework. Seeing is both a proven

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means of acquiring information and a personality-specific way of disclosing the apparent, perceptible world, conditioned by individual and cultural variations. In a peculiar way, the eye holds a middle position between inside and outside of the self

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and its relations  
towards itself and  
others. This book  
provides a way out  
of false  
alternatives by  
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with reference to  
concrete cases of  
aesthetical and  
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experiences. It will  
be of particular  
interest to scholars

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phenomenology  
and philosophy of  
perception and it  
will be valuable to  
students of  
philosophy, cultural  
studies and art.

Tavis explores the  
importance of  
Russia in shaping  
Rilke's aesthetics.  
Rilke's two trips to

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the country at the  
turn of the century  
led to connections  
with Tolstoy,  
Pasternak,  
Tsvetaeva and  
Gorky. Tavis traces  
both actual and  
symbolic  
encounters.

A concise,  
accessible  
introduction to Paul

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Cézanne's  
portraiture This  
beautifully  
illustrated book  
features twenty-  
four masterpieces  
in portraiture by  
celebrated French  
artist Paul Cézanne  
(1839–1906),  
offering an  
excellent  
introduction to this  
important aspect of

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his work. Arranged chronologically and spanning five decades, featured portraits range from the artist's earliest surviving self-portrait dating from the 1860s to paintings depicting family and friends, including his uncle Dominique, his wife Hortense, his son

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Paul, and his final portrait of Vallier, the gardener at his house near Aix-en-Provence, completed shortly before Cézanne's death. Art historian Mary Tompkins Lewis contributes an illuminating essay on Cézanne and his portraiture for general readers,

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alongside an Hg  
illustrated  
Clara Rilke  
chronology of the  
artist's life and  
work.

Reexamines the  
paintings of  
Cezanne, discusses  
symbolism and  
hidden allusions,  
and looks at the  
influence of  
Cezanne's personal

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