

The Girl In The Painting The Rossetti Mysteries Book 2

List of Books for Girls and Women and Their Clubs Augusta Harriet Leypoldt 1895

Letters of Sister Nivedita - Volume 2 Sister Nivedita A revised and enlarged edition of the Letters of Sister Nivedita in 2 volumes collected and edited by Prof. Sankari Prasad Basu. It comprises nearly a thousand letters from Sister Nivedita and also includes some received by her. This monumental new edition is to commemorate her 150th Birth Anniversary. The present Volume 2 contains letters penned in the years 1905—1911.

The Woman in White Margaret F. MacDonald 2020-11-24 A fascinating look at the partnership of artist James McNeill Whistler and his chief model, Joanna Hiffernan, and the iconic works of art resulting from their life together “[A] lavish volume. . . . Illuminating. . . . MacDonald’s deep research has . . . unearthed important new facts.”—Gioia Diliberto, Wall Street Journal In 1860 James McNeill Whistler (1834-1903) and Joanna Hiffernan (1839-1886) met and began a significant professional and personal relationship. Hiffernan posed as a model for many of Whistler’s works, including his controversial *Symphony in White* paintings, a trilogy that fascinated and challenged viewers with its complex associations with sex and morality, class and fashion, academic and realist art, Victorian popular fiction, aestheticism and spiritualism. This luxuriously illustrated volume provides the first comprehensive account of Hiffernan’s partnership with Whistler throughout the 1860s and 1870s—a period when Whistler was forging a reputation as one of the most innovative and influential artists of his generation. A series of essays discusses how Hiffernan and Whistler overturned artistic conventions and sheds light on their interactions with contemporaries, including

Gustave Courbet, for whom she also modeled. Packed with new insights into the creation, marketing, and cultural context of Whistler's iconic works, this study also traces their resonance for his fellow artists, including Dante Gabriel Rossetti, Edgar Degas, John Singer Sargent, and Gustav Klimt.

The Doll Factory Elizabeth Macneal 2019-08-13 In this "sharp, scary, gorgeously evocative tale of love, art, and obsession" (Paula Hawkins, bestselling author of *The Girl on the Train*), a beautiful young woman aspires to be an artist, while a man's dark obsession may destroy her world forever. *The Doll Factory* is a sweeping tale of curiosity, love, and possession set among all the sordidness and soaring ambition of 1850s London. The greatest spectacle London has ever seen is being erected in Hyde Park and, among the crowd watching, two people meet. For Iris, an aspiring artist of unique beauty, it is the encounter of a moment—forgotten seconds later—but for Silas, a curiosity collector enchanted by the strange and beautiful, the meeting marks a new beginning. When Iris is asked to model for Pre-Raphaelite artist Louis Frost, she agrees on the condition that he will also teach her to paint, and suddenly her world expands beyond anything she ever dreamed of. But she has no idea that evil stalks her. Silas, it seems, has thought of only one thing since that chance meeting, and his obsession is darkening by the day...

The Correspondence of Dante Gabriel Rossetti: The Chelsea years, 1863-1872, prelude to crisis : 1868-1870 Dante Gabriel Rossetti 2002 Following the death of Elizabeth Siddal in 1862 and his settling in Chelsea, Rossetti entered on a period of his life -- charted in volume 3 -- that was marked by renewed activity as a painter and increased financial prosperity. The years 1868-1870 covered by volume 4 culminate in his return to writing poetry and the publication in June 1870 of his long-anticipated and widely-read *Poems*. However, despite the satisfaction that he could take from his

standing as a painter and from the fact that he was about to establish himself as a poet, 1868-1870 were troubled years for Rossetti. Problems with his eyesight led him to give up painting for long periods, and to fear that, like his father before him, he would end his days blind. He consulted Sir William Bowman and other leading ophthalmologists, who eased his mind sufficiently for him to return to his easel. This was also the time when he declared his love for Jane Morris, the wife of his long-time friend and admirer William Morris. In his long, moving letters to Janey we come face to face with the satisfactions and frustrations of their relationship. The letters to Janey provide a context for understanding the many paintings and drawings from this period for which she was the model, and for gauging the biographical origins of the sonnets, written at this time for the sequence, *The House of Life*, an early version of which was included in *Poems*. Probably the most rewarding letters in the volume concern the preparation of *Poems*. The letters deal at length with Rossetti's decision to have his poems typeset for distribution to friends, the exhumation of Elizabeth Siddal's coffin to recover the manuscript of his poems, his obsessive care over the physical appearance of the volume, especially the binding, and his efforts at "working the oracle," William Bell Scott's description of his methodically lining up sympathetic reviewers. As with all of Rossetti's correspondence, the letters in volume 4 are replete with pointed and sometimes humorous commentary on an array of people and events, ranging from Edward Burne-Jones's affair with "the Greek damzel," Mary Zambaco, and Frederick Sandys's appropriation of subjects from his pictures, to his unease over Swinburne's uncontrollable drunkenness, and his ominous hatred of Robert Buchanan, the author of the "Fleshly School" attack on his poetry in the *Contemporary Review* of October 1871, which became a major cause of the disastrous events of the years 1871-1872.

Dante Gabriel Rossetti Henry Currie Marillier 1904

The Pre-Raphaelite Art of the Victorian Novel Sophia Andres 2005 A provocative interdisciplinary study of the Victorian novel and Pre-Raphaelite art, this book offers a new understanding of Victorian novels through Pre-Raphaelite paintings. Concentrating on Elizabeth Gaskell, Wilkie Collins, George Eliot, and Thomas Hardy and aligning each novelist with specific painters, this work interprets narrative redrawings of Pre-Raphaelite paintings within a range of cultural contexts as well as alongside recent theoretical work on gender. Letters, reviews, and journals convincingly reinforce the contentions about the novels and their connection with paintings. Featuring color reproductions of Pre-Raphaelite paintings, this book reveals the great achievement of Pre-Raphaelite art and its impact on the Victorian novel. Arguing for the direct relationship between Pre-Raphaelite painting and the Victorian novel, this book fills a gap in the currently available literature devoted to the Victorian novel, the Pre-Raphaelites, and the connection of Pre-Raphaelite art to Victorian poetry. Visual readings of the Victorian novel channel the twenty-first-century readers' desire for the visual into the exploration of Pre-Raphaelite art in the Victorian novel, in the process offering fresh insights into the representation of gender in Victorian culture. Through a textual and a visual journey, this work reveals a new approach to the Victorian novel and Pre-Raphaelite art with profound implications for the study of both.

[Girl in the Photograph](#) Kirsty Ferry 2018-03-08

Reading the Pre-Raphaelites Tim Barringer 1999-01-01 This illustrated book focuses on the Pre-Raphaelite artists and their radical departure from artistic conventions. Barringer explores the meanings encoded in Pre-Raphaelite paintings and analyses key pictures and their significance within the complex social and cultural matrix of 19th century Britain.

[The Thief's Daughter](#) Victoria Cornwall 2017-01-03 A woman driven to crime finds love with a man

of the law in this tale of eighteenth-century Cornwall, “full of twists and turns” (Buried Under Romance). England, 1779. Though many citizens of Cornwall have resorted to smuggling as their only means of survival, Jenna Cartwright has determined to always abide the law. But when her brother is sent to debtor’s prison, Jenna must do whatever it takes to free him. Housekeeping by day for one Jack Penhale, she joins a gang of violent brigands each night on Cornwall’s rocky coast. A professional thief-taker, Jack knows to keep his business private, even from his charming new housekeeper. He has come to Cornwall to find the criminals who killed his father, but his mind keeps returning to Jenna’s innocent, bewitching smile. As their lives become entangled, and the worlds of justice and crime collide, the love-struck pair must decide where their allegiances lie. This “striking” tale of passion and survival brings to life an unforgettable time and place in history (Historical Novel Society).

The Literary World 1894

[The Collected Works of W.B. Yeats Volume XIII: A Vision](#) William Butler Yeats 2013-02-12 The Collected Works of W. B. Yeats, Volume XIII: A Vision is part of a fourteen-volume series under the general editorship of eminent Yeats scholar George Bornstein and formerly the late Richard J. Finneran and George Mills Harper. One of the strangest works of literary modernism, A Vision is Yeats's greatest occult work. Edited by Yeats scholars Catherine E. Paul and Margaret Mills Harper, the volume presents the "system" of philosophy, psychology, history, and the life of the soul that Yeats and his wife George (née Hyde Lees) received and created by means of mediumistic experiments from 1917 through the early 1920s. Yeats obsessively revised the book, and the revised 1937 version is much more widely available than its predecessor. The original 1925 version of A Vision, poetic, unpolished, masked in fiction, and close to the excitement of the automatic writing

that the Yeatses believed to be its supernatural origin, is presented here in a scholarly edition for the first time. The text, minimally corrected to retain the sense of the original, is extensively annotated, with particular attention paid to the relationship between the published book and its complex genetic materials. Indispensable to an understanding of the poet's late work and entrancing on its own merit, *A Vision* aims to be, all at once, a work of theoretical history, an esoteric philosophy, an aesthetic symbology, a psychological schema, and a sacred book. It is as difficult as it is essential reading for any student of Yeats.

[The Girl in the Painting](#) Kirsty Ferry 2016-03-07 In this time-slip romantic mystery, a captivating painting connects a young woman to her new artist beau—and to a Victorian diary full of haunting secrets. While visiting London's Tate Britain museum, Cori Keeling can't take her eyes off her favorite pre-Raphaelite painting: John Everett Millais's *Ophelia*. But it's Cori herself who catches the eye of gallery worker and aspiring artist Simon Daniels. He's immediately struck by Cori's resemblance to the red-haired beauty in the nineteenth-century masterwork. Though the painting draws Cori and Simon together, it's Cori who becomes obsessed with its haunting subject. Her determination to learn more leads to a mysterious, century-old diary—one kept by a woman named Daisy who hid a shocking secret in its pages. The further Cori reads, the clearer it becomes that Daisy will stop at nothing to be heard—and that she's crying out for Cori to help her. As the ghosts of the past envelop Cori and Simon, they'll discover the truth about the girl in the painting, the woman in the diary—and Cori's own chilling connection to both of them.

The Modern Portrait Poem Frances Dickey 2012 In bridging historical periods, national boundaries, and disciplinary distinctions, Dickey makes a case for the continuity of this genre over the Victorian/Modernist divide and from Britain to the United States in a time of rapid change in the

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arts.

Selected Letters of William Michael Rossetti Roger W. Peattie 2010-11-01

Beauty in Thorns Kate Forsyth 2018-07-16 "A spellbinding reimagining of 'Sleeping Beauty' set amongst the wild bohemian circle of Pre-Raphaelite artists and poets. The Pre-Raphaelites were determined to liberate art and love from the shackles of convention. Ned Burne-Jones had never had a painting lesson and his family wanted him to be a parson. Only young Georgie Macdonald - the daughter of a Methodist minister - understood. She put aside her own dreams to support him, only to be confronted by many years of gossip and scandal. Dante Gabriel Rossetti was smitten with his favourite model, Lizzie Siddal. She wanted to be an artist herself, but was seduced by the irresistible lure of laudanum. William Morris fell head-over-heels for a 'stunner' from the slums, Janey Burden. Discovered by Ned, married to William, she embarked on a passionate affair with Gabriel that led inexorably to tragedy. Margot Burne-Jones had become her father's muse. He painted her as Briar Rose, the focus of his most renowned series of paintings, based on the fairy-tale that haunted him all his life. Yet Margot longed to be awakened to love. Bringing to life the dramatic true story of love, obsession and heartbreak that lies behind the Victorian era's most famous paintings, *Beauty in Thorns* is the story of awakenings of all kinds."--Back cover.

British Books 1919

The Bohemian Girl Kenneth Cameron 2009-08-20 A letter hidden in a painting. A story of lethal obsession. Can Denton crack the case in time? Denton is used to getting unconventional mail but one letter in particular peaks his curiosity. A note from a young woman, Mary, saying she's in terrible danger and needs his help. But the letter is months old and was only forwarded to him when the buyer of a painting found it stuck behind the frame. Presumably whatever Mary was frightened of

has already happened. So why did she hide the note behind this particular painting instead of he sending it? As he delves into the heart of Bohemian London, Denton learns the border between genius and madness is hard to discern but easy to cross. When shocking truths come to light Denton needs to confront his own demon and solve the case before it's too late. Don't miss the other books in the gripping Denton Mystery Series: 1. The Frightened Man 2. The Bohemian Girl 3. The Second Woman 4. The Haunted Martyr 5. The Backward Boy 6. The Past Master 7. The Oxford Fellow If you're looking for a gripping historical crime series look no further than the Denton Murder Mysteries. Perfect for fans of M.C. Beaton's Edwardian Murder Mysteries and Oscar de Muriel's Frey & McGray series.

The Girl's Own Annual : Ч. 2 Коллектив авторов 2021-01-18

The Bookman 1893

The Collected Works of W.B. Yeats Vol. V: Later Essays William Butler Yeats 1994-09-30

Compiling nineteen essays and introductions, a volume with explanatory notes includes *Per Amica Silentia Lunae* and *On the Boiler* as well as introductions on Shelley and Balzac and essays on Irish poetry and politics.

Paintings and Drawings of the Pre-Raphaelites and Their Circle Fogg Art Museum 1946

The Athenaeum 1894

The World in Paint David Peters Corbett 2004 Familiar narratives about the nature of English modernism, &"tradition,&" and &"periodization,&" together with the &"literary&" character of English art from the mid-nineteenth to the early twentieth centuries, are abandoned in this innovative and important book. In their stead, David Peters Corbett proposes a new way of looking at this painting from the Pre-Raphaelites to the Vorticists. Arguing that art history has been too

reluctant to confront the fundamental question of how and what the consistency and application of paint signifies, Corbett investigates the work of English artists&—among them Rossetti, Burne-Jones, Leighton, Watts, Whistler, Sickert, and the modernists of 1914 &—through a historical examination of the meanings of the visual in English culture. By revealing that for many artists and thinkers the visual promised to deliver a more profound understanding of the world than language, the book offers a new reading of the art of the period between 1848 and the First World War. *Sisters* Michael Cohen 1995 The agency of this erasure is a heroic rescue of one sister by the other. In both arts the subject of female rescue is resisted and contested.

The Nation 1867

Lewis Carroll Among His Books Charlie Lovett 2015-01-09 Charles Lutwidge Dodgson—known better by his pseudonym, Lewis Carroll—was a 19th century English logician, mathematician, photographer, and novelist. He is especially remembered for his children’s tale *Alice’s Adventures in Wonderland* and its sequel, *Through the Looking Glass*. By the time of Dodgson’s death in 1898, *Alice* (the integration of the two volumes) had become the most popular children’s book in England. By the time of his centenary in 1932, it was perhaps the most famous in the world. This book presents a complete catalogue of Dodgson’s personal library, with attention to every book the author is known to have owned or read. Alphabetized entries fully describe each book, its edition, its contents, its importance, and any particular relevance it might have had to Dodgson. The library not only provides a plethora of fodder for further study on Dodgson, but also reflects the Victorian world of the second half of the 19th century, a time of unprecedented investigation, experimentation, invention, and imagination. Dodgson’s volumes represent a vast array of academic interests from Victorian England and beyond, including homeopathic medicine, spiritualism, astrology, evolution,

women's rights, children's literature, linguistics, theology, eugenics, and many others. The catalogue is designed for scholars seeking insight into the mind of Charles Dodgson through his books.

Edinburgh Public Library. Catalogue of books in the Lending Library Edinburgh Public Libraries 1890

Pale as the Dead Fiona Mountain 2014-02-03 This is the first stunning installment of Fiona Mountain's riveting new mystery series that uncovers the secrets of the dead. Pale as the Dead deals with the mysterious death of Lizzie Siddal, a real and fascinating historical figure whose beauty and tragic life have made her into a legend. (She was the model for the famous painting on the cover of the book.) Lizzie's death has always been shrouded in mystery. She is perhaps best known for the macabre story that tells of her husband, the Pre-Raphaelite artist Dante Gabriel Rossetti, having her coffin dug up to retrieve some poems he had buried with her. When the coffin was opened, Lizzie was said to be as beautiful as the day she died. Pale as the Dead is the story of how the disappearance of a young girl, Bethany, appears to be linked in some way to Lizzie Siddal. Our detective is Natasha Blake, a complex young genealogist with a passion for history. Natasha's career choice is partly driven by the mystery of her own roots--she was abandoned in the hospital as a newborn. Her mother disappeared hours after giving birth, leaving a false name and address and a note on the back of a picture postcard that said simply, "Her name is Natasha." Natasha is hired by the missing girl's lover, Adam, whose own life seems to have plenty of dark shadows. An old diary and famous graveyard lead Natasha into more danger than she bargains for--some people will do ANYTHING to keep a secret!

The Saturday Review of Politics, Literature, Science and Art 1882

The Cambridge Companion to the Pre-Raphaelites Elizabeth Prettejohn 2012-07-23 A general

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introduction to the Pre-Raphaelite movement, treating both literature and visual art.

Desperate Romantics Franny Moyle 2012-11-08 Their Bohemian lifestyle and intertwined love affairs shockingly broke 19th Century class barriers and bent the rules that governed the roles of the sexes. They became defined by love triangles, played out against the austere moral climate of Victorian England; they outraged their contemporaries with their loves, jealousies and betrayals, and they stunned society when their complex moral choices led to madness and suicide, or when their permissive experiments ended in addiction and death. The characters are huge and vivid and remain as compelling today as they were in their own time. The influential critic, writer and artist John Ruskin was their father figure and his apostles included the painter Dante Gabriel Rossetti and the designer William Morris. They drew extraordinary women into their circle. In a move intended to raise eyebrows for its social audacity, they recruited the most ravishing models they could find from the gutters of Victorian slums. The saga is brought to life through the vivid letters and diaries kept by the group and the accounts written by their contemporaries. These real-life stories shed new light on the greatest nineteenth-century British art.

Ophelia's Muse Rita Cameron 2015-10-01 "I'll never want to draw anyone else but you. You are my muse. Without you there is no art in me." With her pale, luminous skin and cloud of copper-colored hair, nineteen-year-old Lizzie Siddal looks nothing like the rosy-cheeked ideal of Victorian beauty. Working in a London milliner's shop, Lizzie stitches elegant bonnets destined for wealthier young women, until a chance meeting brings her to the attention of painter and poet Dante Gabriel Rossetti. Enchanted both by her ethereal appearance and her artistic ambitions--quite out of place for a shop girl--Rossetti draws her into his glittering world of salons and bohemian soirees. Lizzie begins to sit for some of the most celebrated members of the Pre-Raphaelite Brotherhood, posing for

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John Everett Millais as Shakespeare's Ophelia, for William Holman Hunt--and especially for Rossetti, who immortalizes her in countless paintings as his namesake's beloved Beatrice. The passionate visions Rossetti creates on canvas are echoed in their intense affair. But while Lizzie strives to establish herself as a painter and poet in her own right, betrayal, illness, and addiction leave her struggling to save her marriage and her sense of self. Rita Cameron weaves historical figures and vivid details into a complex, unconventional love story, giving voice to one of the most influential yet overlooked figures of a fascinating era--a woman who is both artist and inspiration, long gazed upon, but until now, never fully seen. An excerpt from *Ophelia's Muse* Rossetti stood behind the canvas, pretending to study Deverell's painting while he admired its model. Despite Deverell's enthusiastic descriptions, Rossetti was completely unprepared for the glorious woman before him. She seemed to be from another age, as if she had sprung to life from an antique painting of an Italian saint. Seated before the window, her hair cast a slight golden glow in the afternoon sun, like a halo. She could not have been more perfect if he had sculpted her from marble with his own hands. Deverell claimed that he had found the perfect Viola, but this girl was far too beautiful to pose as some love-sick page. She was clearly meant to sit for the great heroines of history and myth, and Rossetti vowed to paint her as a queen. "Miss Siddal, has anyone ever told you that you were surely crafted by the gods in order to be painted? If you don't believe that yours is a beauty for the ages, you underestimate yourself." The force of his words struck Lizzie, and she wondered if he was serious, and if it could be true. Was this the thing that she had always been waiting for? Was she really meant to inspire great artists? Her head buzzed with the possibility, but the very allure of the idea felt dangerous...

A Rossetti Cabinet Dante Gabriel Rossetti 1991

Life John Ames Mitchell 1886

Waking the Princess (The Scottish Lairds Series, Book 2) Susan King 2015-06-30 Years ago, Christina Blackburn posed for a scandalous painting that rocked the Victorian art world--and nearly ruined her life. Now a proper antiquarian for the National Museum, Christina hides her smoldering beauty behind an icy façade and prim spectacles. When the museum sends Christina to examine an ancient Highland treasure, she comes face-to-face with the same notorious painting--and its dangerously handsome owner. Sir Aedan MacBride knows that a local legend of a sleeping maiden says the estate's heir must never fall in love, which suits him fine--until he meets Christina Blackburn. Convinced that the painting's beautiful model is the key to saving his threatened lands, he is desperate to discover what she knows about the old legend--yet he never expects love to interfere. REVIEWS: "Unsurpassed... Susan King is one of the best!" ~Cathy Maxwell "Susan King makes a delicious leap to the 19th century... never has Scotland been more magical or more romantic!" ~Mary Jo Putney THE SCOTTISH LAIRDS, in series order Taming the Heiress Waking the Princess Kissing the Countess THE CELTIC NIGHTS, in series order The Stone Maiden The Swan Maiden The Sword Maiden Laird of the Wind THE BORDER ROGUES, in series order The Raven's Wish The Raven's Moon The Heather Moon OTHER TITLES by Susan King The Black Thorne's Rose

A Review of English Literature Alexander Norman Jeffares 1965

Following Ophelia Sophia Bennett 2017-03-09 When Mary Adams sees Millais' depiction of the tragic Ophelia, a whole new world opens up for her. Determined to find out more about the beautiful girl in the painting, she hears the story of Lizzie Siddal - a girl from a modest background, not unlike her own, who has found fame and fortune against the odds. Mary sets out to become a Pre-Raphaelite muse, too, and reinvents herself as Persephone Lavelle. But as she fights her way to

become the new face of London's glittering art scene, 'Persephone' ends up mingling with some of the city's more nefarious types and is forced to make some impossible choices. Will Persephone be forced to betray those she loves, and even the person she once was, if she is to achieve her dreams?

Whistler to Cassatt Timothy J. Standring 2021 A revelatory look at an underexplored chapter of American art, which took place not on American soil but in France In the late nineteenth and early twentieth centuries, American artists flocked to France in search of instruction, critical acclaim, and patronage. Some, including James McNeill Whistler, John Singer Sargent, and Mary Cassatt, became highly regarded in the French press, advancing their careers on both sides of the Atlantic. Others, notably William Merritt Chase, John Twachtman, Childe Hassam, and Thomas Wilmer Dewing--part of the association known as The Ten--found success working in the style of the French Impressionists, while Henry Ossawa Tanner, Cecilia Beaux, and Elizabeth Jane Gardner focused on genre and history subjects. This richly illustrated volume offers a sophisticated examination of cultural and aesthetic exchange as it highlights many figures, including artists of color and women, who were left out of previous histories. Celebrated scholars from both American and French institutions detail the complex history and diverse styles of these expatriate artists--styles ranging from conservative academic modes to Tonalism--and provide original perspectives on this fertile period of creativity, expanding our understanding of what constitutes American art.

The Girl in the Photograph Kirsty Ferry 2017-03-07 A heartbroken woman retreats to the Yorkshire coast to explore turn-of-the-century art—and uncovers a ghostly secret—in this time-slip romantic mystery. Staying alone in the shadow of an abandoned manor house along the desolate coast of Yorkshire would be madness to some, but art enthusiast Lissy de Luca can't wait. After separating from her Italian photographer boyfriend, Stefano, Lissy could use a little isolation. Plus,

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she wants to study the Staithes Group—an artists' commune active at the turn of the twentieth century. Lissy is fascinated by Sea Scarr Hall, but her research is interrupted by strange events and peculiar sightings. A lonely figure patrols the cove at night, while the discovery of a hidden painting leads Lissy to a chilling realization about the home's former occupants. And then there's the photograph of a girl; so beautiful . . . and so familiar. The occupants of Sea Scarr Hall may be gone, but they still have an important message for Lissy—and they'll do whatever it takes to make sure she gets it.

The Girl In The Painting The Rossetti Mysteries Book 2

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