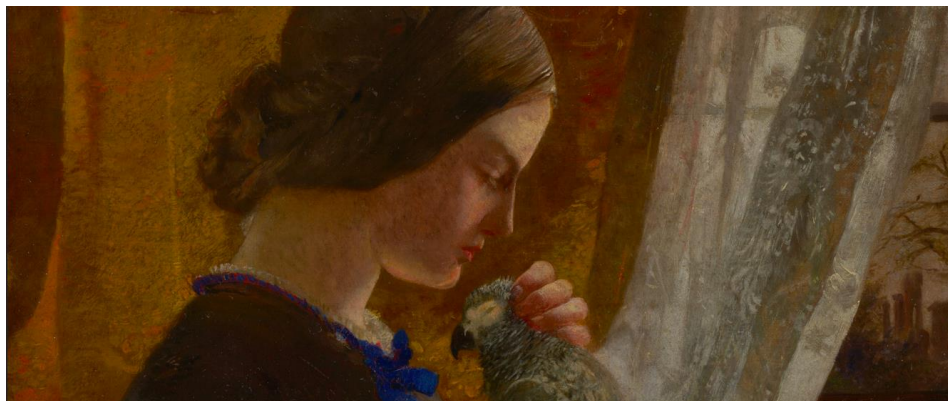


# Recovering Walter Howell Deverell: Image, Identity and Portraiture in Pre-Raphaelite Art

Barbara Bryant



Detail from Fig 2. Walter Howell Deverell. *The Pet Parrot*. c.1852-53.

In 2015 the National Gallery of Victoria staged a two-day symposium to coincide with their exhibition *Medieval Moderns: The Pre-Raphaelite Brotherhood*. In my keynote lecture, “The People behind the Portraits in Australia’s Pre-Raphaelite Collections,” I examined the links between the image in the work of art and the actual individual portrayed, while also developing the theme of the crossover between portraiture and subject painting in Pre-Raphaelite art.<sup>1</sup> From the founding of the Brotherhood in 1848, this group of young British artists ignited new possibilities in all genres of art, not least portraiture. The formal portrait mutated into a more direct vision of a real person, while subject paintings gained new meanings as artists cast family and friends in new roles, bringing into question the wider issue of identity. I argue in this paper that Walter Howell Deverell’s *The Pet Parrot* (1853), a painting in the collection of the National Gallery of Victoria, exemplifies this aspect of Pre-Raphaelite art.<sup>2</sup>

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<sup>1</sup> I am most grateful to Alison Inglis whose invitation to speak at the Symposium provided the opportunity for the research contained in this article. In addition, at the National Gallery of Victoria (NGV), I would like to thank Ted Gott, Senior Curator of International Art, who helpfully arranged for me to study the files in the department of paintings at the NGV and Vivien Gaston for facilitating this research. Laurie Benson, Curator of International Art; Senior Curator Cathy Leahy; and Curator Alisa Bunbury also provided observations and assistance in studying Deverell’s painting and drawing and in arranging additional photography.

<sup>2</sup> I will refer to the painting as *The Pet Parrot*, the title used by the artist when it was first exhibited. At the National Gallery of Victoria it is catalogued as *The Grey Parrot*.

## The Identity of the Artist

Due to his early death and short career, Walter Howell Deverell (1827-54) has not yet been fully integrated into accounts of Pre-Raphaelitism. The one exception is his role in “discovering” Elizabeth Siddal, which has entered the mythology of the movement. Apart from an essay by Mary Lutyens in 1984 at the time of the landmark exhibition *The Pre-Raphaelites* at the Tate Gallery, a few articles in the 1980s,<sup>3</sup> and one more recent text,<sup>4</sup> the literature on Deverell has not amounted to a full art-historical assessment. This now requires attention in light of new material and sources. When I began my research, there was no entry in the standard British biographical source, the *Oxford Dictionary of National Biography*. This omission has now been rectified with my entry on Deverell, which appeared in the online update of the *Oxford DNB*.<sup>5</sup> What I would like to argue for is a reinstatement of this artist within the discussion of art of the period. In this article, I will consider his painting *The Pet Parrot* (Fig. 2) with emphasis on the artist, the sitter and the place of this work in the historiography of Pre-Raphaelitism.

After Walter Deverell’s death in 1854 his reputation all but evaporated. Yet a close examination of the chronology of the Pre-Raphaelite movement shows him to have played an integral role. From a very early point, c.1845-46, he was an intimate friend of Dante Gabriel Rossetti and in 1849 he brought Elizabeth Siddal into the circle of the Brotherhood. Deverell’s own image pervades early Pre-Raphaelite painting. Thanks to his good looks, he modeled for several key works: as one of the brothers in John Everett Millais’s *Isabella*, as the page in Ford Madox Brown’s *Chaucer at the Court of Edward III*, and as Claudio in William Holman Hunt’s *Claudio and Isabella* (for which the National Gallery of Victoria possesses a study in pen and ink).<sup>6</sup>

Deverell’s *oeuvre* is limited, as one might expect for an artist who died at the age of twenty-six. Although various records tell us that he produced about twenty works in oil, some of

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<sup>3</sup> For example, Rebecca A. Jeffrey: “W. H. Deverell: Some Observations and a Checklist,” *Journal of Pre-Raphaelite Studies*, VI.2 (1986), pp. 83-89, with a list of works that is now out of date. The article by E. Shefer: “Deverell, Rossetti, Siddal, and ‘The Bird in the Cage,’” *Art Bulletin*, 67 (1985), pp. 437-80, while discussing Deverell’s paintings *A Pet* and *The Pet Parrot*, presented a speculative and unsubstantiated argument that did not take account of the research published at the time of the Tate’s *Pre-Raphaelites* exhibition of 1984.

<sup>4</sup> V. Holloway: “In Defence of Walter Deverell,” *Pre-Raphaelite Society Review*, 22.2 (2014), pp. 20-28.

<sup>5</sup> Barbara Bryant: *Deverell, Walter Howell (1827–1854)* *Oxford DNB* Online, (Accessed January 2018) <https://doi.org/10.1093/ref:odnb/67565>.

<sup>6</sup> John Everett Millais, *Isabella* (1848), RA 1849, Walker Art Gallery, Liverpool. Ford Madox Brown, *Chaucer at the Court of Edward III* (1847 onward), RA 1851, Art Gallery of New South Wales. William Holman Hunt, *Claudio and Isabella* (1850-53) RA 1853, Tate Britain.

these were slight, a few were unfinished, and at least one was destroyed. He exhibited twelve works that we can assume were finished oils but not all of these are located. Only six of his paintings are in public collections in the United Kingdom (two in Tate Britain); several others are privately owned; one is in a museum in South Africa. Remarkably, considering how few finished paintings he produced, one of his major works is at the National Gallery of Victoria: *The Pet Parrot*, an oil exhibited at the Society of British Artists, London, in 1853, was acquired through the Felton Bequest in 1913. And, even more remarkably, also at the NGV is the only known pen and ink study (Fig. 1) for this oil, acquired in 1972. These works made an important contribution to the exhibition *Medieval Moderns* in 2015, where they were placed side by side, so that one could gauge the transition from drawing to oil. This exhibition and symposium provided a unique opportunity to consider the position of Deverell as an artist whose identity had in certain essential ways fallen into obscurity.<sup>7</sup>

How did Deverell lose his place in art historiography? First some background is necessary. At the time of the founding of the Pre-Raphaelite Brotherhood at John Everett Millais's comfortable middle-class family home in Bloomsbury in September 1848, Deverell was already close to Rossetti and the others, but his position as a potential participant in the Brotherhood was not as clearly laid out. His nomadic upbringing found some stability in 1843 when his father was appointed as Assistant Secretary at the Government School of Design at Somerset House in London. The large Deverell family of some eight children<sup>8</sup> had their accommodation provided in the historic building that had been the home of the Royal Academy of Arts until its move to Trafalgar Square in 1837. Here at classes in the old Great Room of Sir Joshua Reynolds's Academy, students were taught the



Fig. 1. Walter Howell Deverell. *Study for The Pet Parrot (The Grey Parrot)*. c.1852-53. Pen and black and brown ink, 13.2 by 7.9 cm. (National Gallery of Victoria, Melbourne).

<sup>7</sup> *Medieval Moderns: The Pre-Raphaelite Brotherhood* ran at the National Gallery of Victoria from 11 April to 12 July 2015. (<https://www.ngv.vic.gov.au/exhibition/medieval-moderns-the-pre-raphaelite-brotherhood>).

<sup>8</sup> The family included the eldest, Walter, then Margaretta (1829-1914), Chantrey (1831-87), Jemima (b. 1832; died young), Spencer (1834-89), Wykeham Travell (1836-1916), Ruding (1839-98), and Maria (b. 1841).

rudiments of drawing with a view to applying their skills to industry. Inevitably, due to his father's position, he had close links to the School of Design. Life in the former premises of the Royal Academy encouraged Deverell's own career choice and by the age of sixteen he was registered as an art student at the National Gallery and admitted as a probationer at the Royal Academy Schools. In 1845 he also joined Sass's Academy to improve his drawing techniques and here he befriended the charismatic Gabriel (later Dante Gabriel) Rossetti with whom he shared an avid interest in writing poetry as well as in art. These two joined with Hunt and Millais to revive a sketching club known as The Cyclographic Society, a precursor of the Pre-Raphaelite Brotherhood.<sup>9</sup> Deverell, however, had to balance the rival claims of officialdom and his family with his firebrand friends, the future Pre-Raphaelites.<sup>10</sup>

Deverell's first exhibited work, a genre portrait study (private collection), appeared at the Royal Academy in 1847, followed the next year by a scene from Faust (unlocated), a choice of subject revealing an affinity with Rossetti. But on the famous evening in September 1848, Deverell was not in attendance. Rossetti, Millais, Hunt, William Michael Rossetti, James Collinson, sculptor Thomas Woolner and F. G. Stephens voted to form a group intent on breaking all the rules that were set down by the art establishment. Their youth (all were aged between nineteen and twenty-three) inflamed their rebellious stance, as did the writings of John Ruskin and a love of early Italian art. By the time the Brotherhood formed, Deverell was already employed as one of the five assistant masters at the Government School of Design, under the Head Masters, who included the prominent Royal Academicians John Rogers Herbert and Richard Redgrave. This job, which earned him fifty pounds a year, is one that his father must have had a hand in arranging. Now guiding students even younger than his own twenty-one years, Deverell taught the standard pedagogical course using the textbook by artist William Dyce, *The Drawing Book of the Government School of Design* (1842). His role embedded him in establishment practices. Even more important, as a resident in rooms at Somerset House, the young artist would have felt a strong sense of the history surrounding him. He admired Old Master painters and respected the work of some current Academicians. His employment at the School of Design, his father's position as Secretary, and indeed the tied accommodation his family enjoyed at Somerset House, meant that Deverell inevitably

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<sup>9</sup> On the Society, see C. Cruise: "Pre-Raphaelite Drawing" in E. Prettejohn, ed.: *The Cambridge Companion to the Pre-Raphaelites*, Cambridge 2012, pp. 50-51.

<sup>10</sup> For further biographical details, see B. Bryant: *Deverell, Walter Howell (1827-54)* *Oxford DNB online*, *op. cit.*

stood apart. Unlike Rossetti and friends, he was not able to cast aside his professional and familial allegiances.

Even if Deverell did not belong to the initial cohort of the seven Brethren, he was as tightly knit into their circle as that other famously unelected Pre-Raphaelite, Ford Madox Brown. In 1849, Hunt painted a portrait of Deverell.<sup>11</sup> That year, Deverell prepared to paint a large oil showing the garden scene from *Twelfth Night* (exh. 1850; private collection), with a portrayal of himself in the leading role of Duke Orsino and a portrait of Rossetti as Feste, the jester. For Viola, he needed a red-haired model, and so he included Elizabeth Siddal—this was her first appearance in a Pre-Raphaelite painting. Retrospective accounts for the most part concur that Deverell “discovered” Lizzie while accompanying his mother on a foray to buy a hat at Madame Tozer’s millinery shop in Cranbourne Alley, Leicester Square, in the later part of 1849. (An alternative but more prosaic account is that Lizzie, an aspiring artist herself, showed her drawings to Deverell’s father for advice and that way she met his son).

The young man boasted to his friends about her: “By Jove! She’s like a queen, magnificently tall, with a lovely figure . . . the flow of surface from the temples over the cheek is exactly like the carving of a Pheidian goddess.”<sup>12</sup> According to at least one contemporary account, Deverell may have harboured affections for Lizzie himself, but in the course of the next few years, she and Rossetti formed a romantic attachment.<sup>13</sup>

In seeking out a new model for Viola, Deverell reflected a central tenet of Pre-Raphaelitism in that models were often individuals known to the artists themselves, such as family and friends, which lent greater authenticity to their pictures.<sup>14</sup> In June 1849 Deverell himself posed as the page in the foreground of Madox Brown’s *Chaucer* and also that year as one of the brothers in Millais’ *Isabella*. For young artists, this was practical (a kind of coincidental or disguised portraiture), but it also directly served their stated aim of truth in appearance and in meaning. Professional models, while excellent at standing still for long periods, tended to take stock poses and keep neutral expressions. To distance their work from a recycled canon of beauty, creating one with more immediacy, using real people gave Pre-Raphaelite art powerful impact. When Hunt recruited Deverell to pose for Claudio, the dissolute brother of the

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<sup>11</sup> J. Bronkurst: *William Holman Hunt: A Catalogue Raisonné*, New Haven and London 2006, vol. 1, p. 120, no. 48.

<sup>12</sup> W. H. Hunt: *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood*, London 1905, I, p. 198.

<sup>13</sup> Bryant, *Oxford DNB*, *op. cit.*

<sup>14</sup> See, for example, W. M. Rossetti: “Dante Gabriel Rossetti and Elizabeth Siddal,” *Burlington Magazine*, I (1903), p. 274.

virtuous Isabella, in his representation of the charged encounter between the two siblings, he vividly animated his dramatic source material. Models, professional and otherwise, engaged in a kind of role-playing game in the artists' studios, part of deciding who should be cast in which part. The famously handsome Deverell, a keen amateur actor, made an apt choice for Claudio, for as Hunt himself wrote about his friend, he "often enacted imaginary adventures of a dramatic character which we were to enjoy together."<sup>15</sup> Deverell seemed to be at the heart of the merriment, as in Dante Gabriel Rossetti's spoof on Keats's "The Eve of St. Agnes," which references him as a ready participant in nocturnal P.R.B. gatherings.<sup>16</sup> In 1850 Deverell turned his back on the Royal Academy when he submitted his painting *Twelfth Night* to the "National Institution of Fine Arts" at the Portland Gallery in upper Regent Street, near Langham Place, a venue which has been characterised as "radical, artist-focused" and "anti-institutional."<sup>17</sup> Here Rossetti also sent *Ecce Ancilla Domini*. The previous year, the initials "P.R.B." had been revealed on Rossetti's *Girlhood of Mary Virgin* at this very exhibition venue, under its former name of the "Free Exhibition." Deverell's choice of venue clearly indicates an affirmation of Rossetti's aims and motives and those of the new movement.

Writing and making art went hand in hand. A logical outcome of these related interests was the publication of the short-lived journal *The Germ: thoughts toward Nature in Poetry, Literature and Art*, which acted as a test bed for visual and verbal Pre-Raphaelite concerns. What has received less attention than its merits is Deverell's key role in its realisation. The project occupied him throughout 1849 and 1850; at one stage Rossetti dubbed him "the dilatory Deverell" for his slowness in producing a prospectus.<sup>18</sup> In September 1849 Deverell convinced John Rogers Herbert, one of the masters at the School of Design, to allow the use of his name to promote the fledgling journal.<sup>19</sup> As one of the proprietors, Deverell organised the printing and distribution of *The Germ*, arranging for the sale of copies to students at the Schools. He published his sonnet sequence, "The Sight Beyond," in the second issue of *The Germ*. His etched illustration *Viola and Olivia* (for which Elizabeth Siddal modelled again as the cross-dressing Viola), and his poem "A Modern Idyl" appeared in the fourth and last issue

<sup>15</sup> Hunt, *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood*, *op. cit.*, p. 367.

<sup>16</sup> D. Roe, ed.: *The Pre-Raphaelites: From Rossetti to Ruskin*, London 2010, p. 130.

<sup>17</sup> C. Cruise: "'Sincerity and Earnestness': D. G. Rossetti's Early Exhibitions 1849-53," *Burlington Magazine* 146 (2004), p. 11.

<sup>18</sup> W. M. Rossetti, ed.: *Præraphaelite Diaries and Letters*, London 1900, p. 92.

<sup>19</sup> Rossetti, *ibid.*, p. 92.

in May 1850.<sup>20</sup> Shared tastes in subject matter amongst the Pre-Raphaelites are reflected in Deverell's frequent choice of Shakespearean subjects, including the *Banishment of Hamlet*.<sup>21</sup>

That Deverell played an integral part in this early phase of Pre-Raphaelitism is confirmed by near-official election to the ranks of the Brotherhood. One defining aspect of the group was its limited number of elected members; by early 1850, however, this policy came into question. As William Michael Rossetti wrote in his journal: "We had some argument concerning the limitability of the P.R.B.:—Hunt maintaining that it ought inviolably to consist of the present Members, for which Collinson and I do not see any very cogent necessity."<sup>22</sup> That was in January 1850, and by May that year Collinson himself had resigned from the Brotherhood for religious reasons. In October William Michael considered that Deverell, who was a long-standing friend of several members of the group, as well as working on *The Germ*, had "worthily filled up the place left vacant by Collinson."<sup>23</sup> In late December Stephens asked Deverell to attend the next meeting on 2 January 1851 to be elected "into your proper chair."<sup>24</sup> But the meeting did not take place, and the moment passed for Deverell, who never officially joined the Brotherhood. As a result, in the historiography of Pre-Raphaelitism, Deverell's role has been muted. Yet he continued to be integral to the activities of the group, and he and Rossetti shared a studio in Red Lion Square from January to May 1851.

When the Government School of Design left Somerset House, following a reorganisation, it moved to Marlborough House, a royal property in St. James's, where Deverell and his father now worked. But this transfer meant the family lost their tied accommodation and they had to relocate, a rupture compounded by the recent death of Mrs. Deverell. The family settled in a new home in Kew where, by at least June 1852, they were resident at Heathfield House, a well-proportioned Georgian residence, still extant at 352 Kew Road, directly opposite the gardens. Testifying to its modest grandeur is the Adam-style door case ornamented with a relief of Leda and the swan. It was formerly the home of the several generations of artists in the Engleheart family and perhaps Deverell senior leased it through his connections in the art world in London. It is clear that Deverell's family was under some stress, as the young artist was also out of touch with his friends at this time, especially once he left London for Kew.

<sup>20</sup> See *The Germ*, no. 2 (February 1850), p. 79; no. 4 (May 1850), pp. iv, 177-79.

<sup>21</sup> This painting, exhibited in 1851 (now destroyed), is known by a drawing in the Ashmolean Museum, Oxford.

<sup>22</sup> W. Fredeman, ed.: *The P.R.B. Journal: William Michael Rossetti's Diary of the Pre-Raphaelite Brotherhood 1849-1853*, Oxford 1975, p. 44.

<sup>23</sup> Fredeman, *ibid.*, p. 72.

<sup>24</sup> As quoted in Fredeman, *ibid.*, p. 241.

William Michael noted in November 1852 that he had not heard from Deverell, who had had to take on teaching night classes at the schools. But Kew had its advantages. It was a prosperous suburb, recently opened up by the railway. Here the famed Royal Botanical Gardens were in the process of grand redevelopment with the creation of the great Victorian glasshouses.

Young Deverell went from living in the middle of metropolitan London to an idyllic leafy enclave well away from city life. He commuted to work at the Schools in their new location at Marlborough House, but this meant a long, tiring journey by rail late at night four or five times a week, which eventually undermined his health. Significantly, this relocation prompted new directions in his art. Given the proximity of Kew, it is unsurprising that Deverell became obsessed with gardens, particularly his own. He worked in the conservatory and used a stable in the grounds as a studio. He wrote lovingly of his “passion for nature,” especially the garden: “a great delight . . . where I painted carefully a background.”<sup>25</sup> Hunt wrote to him that he intended to come to Kew “to see you, among your flowers.”<sup>26</sup>

Settling into this new environment, and as new people entered his circle, Deverell explored fresh subject matter that included scenes from everyday life. He began three compositions, all with the same model, set at Heathfield House. An oil study for *The Pet Parrot: a Sketch* (unlocated) appeared at the exhibition of the North of England Society for the Promotion of the Fine Arts in

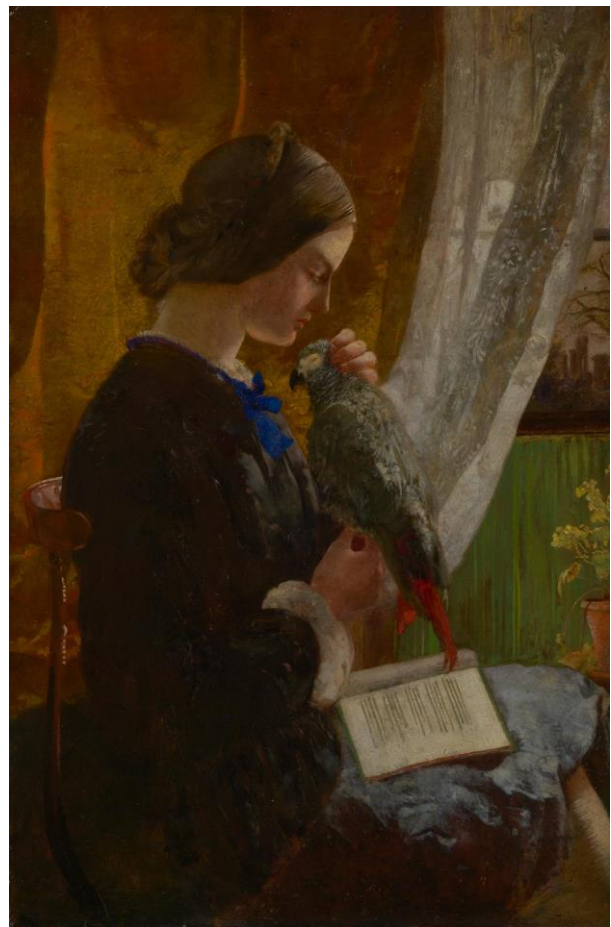


Fig. 2. Walter Howell Deverell. *The Pet Parrot (The Grey Parrot)*. c.1852-53. Oil on canvas, 53.5 by 35.2 cm. (National Gallery of Victoria, Melbourne).

<sup>25</sup> [Frances Deverell (Mrs Wykeham Deverell)]: “The P.R.B. & Walter Howell Deverell. Letters from Dante Gabriel Rossetti & Others, with a Narrative & Illustrations.” Unpublished manuscript (HM 12917) with a preface and annotations by W. M. Rossetti, 1899. The Huntington Library, San Marino, California, USA, p. 67/96 (there are two sets of page numbers). Also quoted in M. Lutyens: “Walter Howell Deverell (1827–1854)” in L. Parris, ed.: *Pre-Raphaelite Papers*, London 1984, p. 84.

<sup>26</sup> Hunt to Deverell, from Oxford, dated June 1852. M. Lutyens, ed.: “Letters from Sir John Everett Millais (1829–1896) and William Hunt (1827–1910) in the Henry E. Huntington Library, San Marino, California,” *Walpole Society Annual* 44 (1972–74), p. 51.



Newcastle in August 1852. This version of *The Pet Parrot* must have been the same as the “small study” with the same title he sent to the British Institution in the following February 1853 priced at 10 pounds.<sup>27</sup> In April at the Society of British Artists he showed the larger, finished version of *The Pet Parrot* (Fig. 2), along with another oil, *Eustatia* (Fig. 3), depicting the same model. Later that year, in September, he showed *A Pet* (Fig. 4) at the Liverpool Academy, which eventually sold for 80 pounds.<sup>28</sup> These three modern life subjects are inter-related in various ways but most importantly Deverell depicted the same sitter within his own domestic environment.

### **The Identity of the Sitter**

Deverell’s painting *The Pet Parrot* (1852-53) was not a formally commissioned portrait, but it is a depiction of a specific person and that sets the terms for the following discussion. Since this Special Issue of *AJVS* focuses on Pre-Raphaelitism in Australasia, it is fortunate that the National Gallery of Victoria holds the key evidence, both the drawing and the painting itself.<sup>29</sup> These works, when combined with other depictions of this sitter in two oils at Tate Britain, allow a consideration of notions of image and identity in Deverell’s work. A full discussion of the Tate’s pictures would be beyond the scope of the present article but with this group of works, we see a woman whom the artist clearly knew well while he lived at Kew, and who inspired a group of works which have at their centre her enigmatic personality.

The woman in the NGV’s painting is seen in profile, seated within a comfortable middle-class interior complete with lace curtains. Her decorous daytime dress, set off with white lace collar and cuffs, is accented with a bright blue bow at the neckline. What is most noteworthy about her is the elaborate coiffure, consisting of her braided hair wound around the nape of her neck

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<sup>27</sup> The exhibition of the British Institution opened in early February and closed in early May; the catalogue shows the price Deverell cited.

<sup>28</sup> Although there has been some speculation that the NGV’s painting may have been the work first exhibited in Newcastle (which would mean that the later picture is unlocated), I do not think this is the case. The “sketch” seen in Newcastle in August 1852 is likely to be the same work as the “small study” William Michael Rossetti referred to in his *Spectator* review of the British Institution in February 1853. In his April 1853 review of the later exhibition of the Society of British Artists, he called the work of the same title a “finished sketch,” i.e. a different, larger picture. It seems that this is the work at the NGV. The price differential between what Deverell charged for smaller and larger pictures also confirms this conclusion. He named 10 pounds as the cost of the “small study” of *The Pet Parrot* at the British Institution compared to 80 pounds for *A Pet* at the Liverpool Academy. *The Pet Parrot* is not as large as *A Pet*, but neither would it be described as a “small study.”

<sup>29</sup> These two works were displayed together in the exhibition at the National Gallery of Victoria, Melbourne, 2015 and that juxtaposition is replicated in L. Benson: exh. cat. *Medieval Moderns: The Pre-Raphaelite Brotherhood*, Melbourne (National Gallery of Victoria) 2015, pp. 22-23.

and then twisted around the top of her head. Her personality is elusive, partly due to the severe profile presentation and partly due to the quiet contemplative moment depicted.

The title of the painting *The Pet Parrot* calls attention to the creature as much as to the person depicted. The relationship between the sitter and her pet is the central motif of the composition, as the woman gently caresses a type of parrot known as an African Grey (*Psittacus erithacus*),<sup>30</sup> which rests safely in her confident hands. These highly intelligent birds bond powerfully to one person. So lovingly is the bird depicted, one must assume it too is a portrait; certainly, it is accurate in its markings, particularly the crimson flash of its tail. A curious aspect of the African Grey is a tendency to experience anxiety; indeed, they are quite solitary creatures unless tamed with careful handling and a reassuringly soft voice. Yet too much handling is not desirable for this type of parrot, just some gentle scratching of the head, as one sees in the painting itself. As seen in the drawing, the artist's first idea was to show the bird chained; in the oil it is not restrained, suggesting a more intimate rapport between the person and the parrot. As one would expect, the artist has developed the setting more fully in the oil, with a view out the window to a row of buildings and trees with a suggestion of spring leaves.<sup>31</sup> Nature is brought indoors by the potted plant, which appears to be a primrose, but is otherwise only glimpsed through the window, reinforcing the notion of domesticity and enclosure. The woman in the painting sits with a book on her lap, the pages showing stanzas of poetry, characterising her as an individual of artistic sensibilities.

In its naturalistic handling, the drawing in the NGV departs from the style of Pre-Raphaelite draughtsmanship Deverell employed a few years earlier featuring idiosyncratic poses, angular figures and quirky details, as seen in the *Study for Twelfth Night* (c.1850; Tate Britain). It provides more than just a key to how Deverell worked up his subject, although it does contain his inscribed annotations on colour and accessories, which have been faithfully carried out. The small drawing, only about five inches high, is on the scale one would expect for a sketchbook or notebook which an artist might carry around to jot down notes of a general nature, as well as using for quick studies. Inscriptions on the verso of the drawing show two addresses in what seems to be the artist's own hand: *6 Richmond Place, Lisson Grove, St. John's Wood*; a second is less easily readable, although it clearly includes the designation "Portman Market." Richmond Place overlooked a massive stone yard next to the Regent's Canal. The large area

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<sup>30</sup> On the characteristics of this type of parrot, see Dr. E. J. Mulawka: *African Grey Parrots*, Neptune, New Jersey 1983.

<sup>31</sup> An x-ray of the oil shows the artist's clear purpose with no major corrections or adjustments.

dedicated to the Portman Market, further south in the same vicinity, opened in 1830, initially to sell hay, and later included fruit and vegetables. Both addresses are located in a part of London that was densely populated, often overcrowded, where dwellings had cheap rents and the people who resided there were at the lower end of the social spectrum. Although we can only speculate why Deverell recorded these addresses in 1852, it was perhaps in search of models. It is also worth recalling that Holman Hunt actually hired a room in a house not far away in Alpha Place in 1853 as the setting for his scene of a kept woman and her lover in *The Awakening Conscience* (1853; RA 1854; Tate Britain). As Judith Bronkhurst has noted, Hunt explicitly described this residence, Woodbine Villa, as a “Courtesan’s house.”<sup>32</sup>

Other inscriptions associated with the drawing take us beyond the work of art itself and serve to introduce Deverell’s model. On the mount a name is inscribed identifying the sitter (most probably) recorded by a member of Deverell’s family who, as will be seen in the final segment of this article, kept the flame of his reputation alive after the artist’s death). The inscription, which reads “Eustatia Davey (Mrs Lawrence),” is later and, although retrospective, it indicates that the writer was familiar with the sitter and knew that she had married, suggesting she was a family friend. That the drawing is inscribed has been previously noted,<sup>33</sup> as has the likelihood of this individual posing for three of Deverell’s



Fig. 3. Walter Howell Deverell. *Eustatia*. 1853. Oil on canvas, 55.9 by 35.6 cm. (Tate Gallery, London). Creative Commons, [Photo © Tate Gallery](#).

<sup>32</sup> J. Bronkhurst: *William Holman Hunt: A Catalogue Raisonné*, New Haven 2006, I, p. 165.

<sup>33</sup> L. Parris, ed.: *The Pre-Raphaelites*, London 1984, p. 114; Lutyens “Walter Howell Deverell (1827–1854),” *op. cit.*, p. 90. Sophie Matthiessen (Curator, NGV) has suggested that the writer of the inscription with the name of the model is William Michael Rossetti [see Laurie Benson’s entry in *Love & Desire: Pre-Raphaelite Masterpieces from the Tate*, exh. cat., Canberra (National Gallery of Australia) 2018, pp. 63, 210n41]. It is possible, but equally it might be Wykeham Deverell, Walter’s brother. In addition, the assumption that if Rossetti wrote the inscription he also owned the drawing seems less likely. In 1899 William Michael gave much assistance to Walter’s brother Wykeham, and his wife Frances, Deverell as they sought to raise the profile of Walter’s reputation (see [Frances Deverell (Mrs Wykeham Deverell)], *op. cit.*, pp. 16ff below, and W. M. Rossetti, *Some Reminiscences*, London 1906, I, p. 149). Therefore I would suggest that since we know that Rossetti helped the Deverells sort through their collection of Walter’s artistic and literary effects, he may have inscribed the mount based on information Wykeham provided about this drawing in the family’s collection.

paintings, but as yet no one has considered the identity of Eustatia. And this seems to be an essential line of enquiry. She was not (it would seem) a professional model, but must have had a connection with the artist or his family, although this has yet to be firmly established. In terms of Deverell's art, as a specific individual, she might be seen as an alternative to Elizabeth Siddal, whom he had discovered, but who by this time was exclusively a model to his friend Rossetti.

Recently, I have been able to go further through genealogical research in situating Eustatia, hitherto known by her (incorrectly spelled) surname. Eustatia Elizabeth was the daughter of a captain in the Royal Navy named John Davie. With connections on his mother's side to Devonshire landed gentry, Davie had a long record in the navy; he saw action in the Napoleonic wars before the peace of 1815, attaining the high position of post-captain. Given this social standing, we can assume his daughter was unlikely to be a professional or even semi-professional model. In 1815, Davie married Jemima Tappen at St. Clement Danes and their only daughter Eustatia was born on 26 December 1818 in Somerset. Her exotic name made reference to the island St. Eustatius in the Caribbean, the site of a famous British naval battle in 1781. The unmarried Eustatia, aged 33 while sitting to Deverell in 1852, was some years older than his 24 years. Not until 1857 did she wed Walter Lawrence, a well-to-do company director with family estates in Jamaica; they set up house in Chelsea and she lived there until her death in 1881. These are the bare facts of Eustatia's life. She is a personality whom we only know as a visual presence, but she dominated Deverell's artistic output in 1852-53. She was a mature young woman, a friend of the family or a neighbour in Kew, whom the young artist turned to for his new interest in the depiction of modern life. Whatever her role in Deverell's life, she brought her own sensibility to his art with her ambiguous and unreadable face and her evident affinity with birds.

By early 1853 Deverell had painted Eustatia Davie in at least one oil study and three finished oils. Her individual figure is the focus of each composition. In addition, there are certain thematic links amongst the works as the sitter is associated with animals and birds; she is situated in domestic settings with adjacent gardens. *The Pet Parrot* is set in an interior with a glimpse of a garden beyond; Eustatia is seated with a tame African Grey perched on her hand. In *A Pet* (Fig. 4) she stands in the doorway of a conservatory with a wide path leading into a garden in full bloom. In profile, she wears a striking pale apricot coloured dress, her distinctive hair style again a focus of interest for the artist. The painting features the garden at Heath-

field House, with its carefully planted borders in full flower on a splendid summer day, contrasting with the interior of the conservatory with a vine, flowering geranium and two other potted plants. Such is the setting, but Deverell depicted his sitter in conjunction with pets of various kinds including a fluffy white dog sleeping at her feet. Echoing the subject of *The Pet Parrot*, in this painting a variety of birds are on display. Eustatia leans toward a caged one; a dove or pigeon sits on its birdcage just outside the door; another is situated on the path and one is perched on a wall to the left. All are free except the one the sitter communicates with, setting up the parallel between confinement and freedom, which is also reflected in the title *A Pet*. Who is the pet? In the third painting, *Eustatia* (Fig. 3), the figure, dressed in black, stands just outside the same conservatory door. This severe winter setting is devoid of the visual appeal of the garden, although it does show the sitter in full face. This is the work Deverell sent to exhibition with *The Pet Parrot*, inviting the reading of the latter as a portrait, rather than a subject painting.



Fig. 4. Walter Howell Deverell. *A Pet*. c.1853. Oil on canvas, 83.8 by 57.1 cm. (Tate Gallery, London). Creative Commons, [Photo © Tate Gallery](#).

Deverell's paintings lack the extreme precision of handling found in early Pre-Raphaelite art. His treatment is broader, especially in the landscape portions of the composition. There are, however, areas of finer workmanship in the foreground and in details of the costume. In the works of 1852-53 including *The Pet Parrot* and *Eustatia* he sought certain formal qualities of colour and light, as he recorded in one of the few extracts from his diary:

they were both advanced as far as strength of effect is concerned but the colour seems to my eye to be heavy & dull. On these I have tried the effect of a glass over them which in my opinion not only serves in the most wonderful manner to preserve oil pictures as I have found from personal experience but also to take off all the little blemishes on the surface and gives atmospheric quality to the colour.<sup>34</sup>

<sup>34</sup> [Frances Deverell (Mrs Wykeham Deverell)], *op. cit.*, p. 98/69 (there are two sets of page numbers).

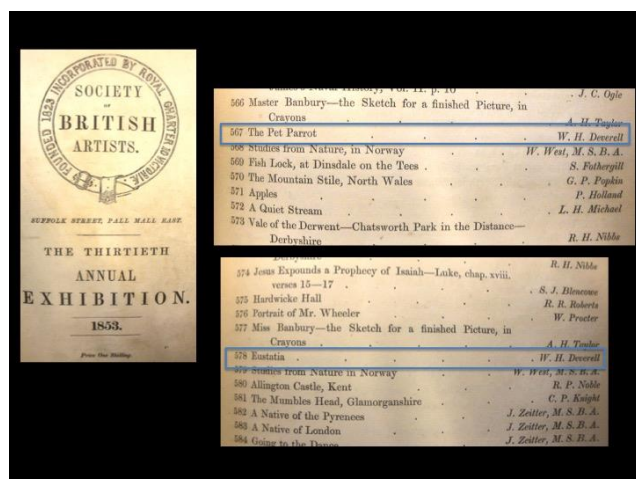


Fig. 5. Detail of exhibition catalogue.  
*Annual Exhibition of the Society of British Artists, 1853.*

It is significant that the artist felt the visual impact of the colour improved when the painting was “glazed” (the contemporary term for covered with glass). The public presentation of Deverell’s paintings occurred in 1853. *A Pet*, somewhat larger in size, went to the annual exhibition at the Liverpool Academy in the autumn; *The Pet Parrot* and *Eustatia* (which are almost exactly the same size) were seen at the Society of British Artists (Fig. 5), which opened in early April.

This long-established venue in Suffolk Street, around the corner from the National Gallery and Royal Academy, was a secondary exhibition space in comparison to the premier status of its near neighbour.

Deverell sent five submissions to the Royal Academy that spring and three were rejected. It is just possible that the works sent to the Society of British Artists were those rejected. Yet even these two did not succeed in the exhibition rooms, as the so-called “hangers,” i.e. the Royal Academy’s hanging committee who arranged the display, placed them in awkward positions. As William Michael Rossetti wrote in his review: “The two best painted and most pleasing single figures—‘The Pet Parrot’ and ‘Eustatia,’ by Mr. Deverell—are shabbily banished to the Water-colour Room.”<sup>35</sup> He had already written about the small study of *The Pet Parrot* seen in Newcastle in 1852, which he characterised as “an extremely pleasant little thing. The young lady, with her sweet maidenly bosom, and the gown turned over across the knees, is really a ‘nice girl.’ The artist has only to work, and he cannot but go forward and prosper.” He seemed to be hinting that even though the underskirt of the outfit is visible (from an artistic point of view, so that the blue lining is revealed), the sitter’s status as a lady is not compromised. Regarding the larger picture, he commented in the same review:

In this finished sketch there is a certain severity in the young lady’s face, and the subdued colour, harmonious enough as it is, is somewhat leaden: but the grace, feeling, and capacity of a true artist, are visible at every point. The parrot, crimping his eyes up in brooding enjoyment under his mistress’s caressing hand, is capital.

<sup>35</sup> [W. M. Rossetti]: “Exhibition of the Society of British Artists,” *The Spectator*, 2 April 1853, p. 326.

“Eustatia” is yet better: the arch inviting beauty, the dress all black, falling in long straight folds . . . having just that peculiarity and piquancy which prove an artist’s vocation . . .<sup>36</sup>

The two works could easily be seen as a pair and no one could fail to notice that both show the same woman with her rounded chin and elaborately plaited hair.

*Eustatia*, by virtue of the title bestowed on it by the artist, is a step closer to a portrait and by association allows a reading of the other two paintings as depictions of a specific individual. The new current in Deverell’s work, representing contemporary women, derives from his encounter with Eustatia Davie, who might even be considered as a new muse for him, a modern woman whose presence prompted him to try a new type of picture. Certainly, his residence contributed to this new vision. He had direct access to nature in the form of his own garden and the more elaborate botanical display across the road from his home in Kew. Compositionally, these works derive lessons from Millais’s recent, well-received paintings with their clear outlines and figures in profile, such as *The Huguenot* (RA 1852; private collection). This was a departure for Deverell who had previously painted dramatic figural compositions with oddities of angles and busy background action. The Shakespearean paintings were multi-figure compositions packed with activity that conformed to the events of well-known plays with which most observers were familiar from theatre-going or reading. While one might consider Deverell’s single figures of this particular woman as rooted in the tradition of “Keepsake” images,<sup>37</sup> the fresh approach and specific nature of his works were Pre-Raphaelite. The paintings of *Eustatia* depict scenes with no action; they simply show the static figure of a woman, with an enigmatic unreadable face and presence. In these works, Deverell moved from imagined historical settings to a representation of modern life in fashion and styling. These portrayals of modern women can be compared with Hunt’s *Awakening Conscience* (conceived slightly later than Deverell’s works) or Rossetti’s *Found*, which clearly portray fallen women. *Eustatia* was a Pre-Raphaelite “stunner,” not in the standard sensuous mode, but more unusual in her self-contained demeanour. Deverell deserves greater recognition for his exploration of modern life subject matter at this early stage in the 1850s, ahead of Hunt, Rossetti and Millais.

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<sup>36</sup> Rossetti, *ibid.*

<sup>37</sup> See S. Casteras: *Images of Victorian Womanhood in English Art*, Rutherford 1987, *passim*; K. Rhodes: *Ophelia and Victorian Visual Culture*, Aldershot 2008, pp. 25-26.

The year 1853 should have been the turning point for Deverell's career. He had two paintings accepted by the Royal Academy, including the work he considered his best so far: *The marriage of Orlando and Rosalind* from *As You Like It* (Birmingham Museums). *Twelfth Night* gained positive critical notice when on view in Dublin at the Hibernian Academy. As it turned out, personal life intruded on Deverell's pursuit of his art. The illness known as Bright's disease seriously affected his kidneys and, in the course of 1853, grew worse. The death of his father in June 1853 put great pressure on him as he assumed responsibility for his siblings. The house in Kew had to be given up, as the family moved to less expensive accommodation in Chelsea. Their home in Margaretta Terrace, which still stands, is a substantial and comfortable dwelling, located near Cheyne Walk, an area noted for artists and writers who resided in that part of London near the river. But Deverell lived here for less than a year. His condition deteriorated and he died in early February 1854. And it is this event that has determined all discussions of his career as an artist.

### **Intertwined Afterlives: Artist and Painting**

Apart from an obituary by William Michael Rossetti and a brief mention of his career in an article of 1857 by F. G. Stephens (who were both by then professional art critics), Deverell faded from view. His family struggled on, with his siblings coping as best they could. By 1857 his younger brother Wykeham had a position at the South Kensington Museum; and Ruding, with the intervention of John Ruskin, secured a post at the publishers Smith and Elder.<sup>38</sup> Eventually, however, Ruding and another brother, Spencer, emigrated to Australia,<sup>39</sup> and it seems so did Wykeham.<sup>40</sup> Deverell's artist friends were much in evidence, especially Dante Gabriel Rossetti, who helped to try to sell the young artist's remaining paintings. We can assume the NGV's *Pet Parrot* was amongst this group of paintings owned by the family. Until 1866 the artist Richard Burchett housed some (if not all) of the paintings; later, in 1870, Dante Gabriel Rossetti planned to stage a raffle of two paintings for the benefit of the artist's impoverished sister. Eventually Wykeham, as senior male family member, assumed ownership of Walter's effects.

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<sup>38</sup> See note 8 above regarding Deverell's siblings.

<sup>39</sup> Holloway, *op. cit.*, p. 21.

<sup>40</sup> What has gone previously unnoticed is that Wykeham also went to Australia and settled in New South Wales. He is recorded as the editor of the newspaper *The Albury Banner* from 1867 to 1872 (see <https://alburyhistory.org.au/wp-content/uploads/2016/12/Albury-Newspapers.pdf>). However, he returned to England in 1873 and married Frances Wishlade in Shropshire in 1879.



Owing to his early death and fragmentary *oeuvre*, Deverell did not feature in accounts of the Pre-Raphaelites until retrospective publications, chiefly by William Michael Rossetti, began to appear in the 1880s. So low was Deverell's profile that when the polymath writer Andrew Lang tackled one of his admittedly non-specialist subjects in a preface to the exhibition of Millais's paintings at the Fine Arts Society in 1881, he classified Deverell as one of the founder Pre-Raphaelites. William Michael corrected this in the *Magazine of Art* that same year.<sup>41</sup> Hunt's self-serving account of the group's formation in the *Contemporary Review* of 1886 cited Deverell, along with Charles Collins and Arthur Hughes, as one of "several artists of real calibre and enthusiasm who were working diligently with our views guiding them."<sup>42</sup>

More poignantly, when Deverell's old friend F. G. Stephens, writing in the *Athenaeum* in 1891, named him "the Marcellus of the Brotherhood," he hit upon a classical reference more familiar to readers then than now.<sup>43</sup> Book Six of Virgil's *Aeneid* contains a celebrated passage lamenting the premature death of the Emperor Augustus's promising nephew, Marcellus. This too had been Deverell's fate, and the reason for his legacy being unrecognised at this point. In the course of the 1890s, however, that changed. In his posthumously-published *Autobiographical Notes*, William Bell Scott, friend of Rossetti and master at the School of Art in Newcastle, who had known Deverell well, related some charming anecdotes about the good-looking young artist. (For example, that "it was said ladies had gone hurriedly round by side streets to catch another sight of him").<sup>44</sup> Around this time, Deverell's name also entered into the public domain in a small way through his art being exhibited and purchased. In 1896 an exhibition of the collection of James Leathart of Newcastle took place at the Goupil Gallery in London. It included Deverell's *A Pet* (Fig. 4), which Bell Scott had advised Leathart to buy some years before; and shortly after, Edward Burne-Jones and his wife Georgiana bought this work for six pounds. Deverell's *Twelfth Night* appeared in reproduction for the first time in Percy Bate's *English Pre-Raphaelite Painters: Their Associates and Successors* (first edition, 1899). At this point, along with his name evoking an earlier moment in the history of British art, his paintings were being seen.

Also, William Michael Rossetti's mission to publish reliable information about the Brotherhood as its official chronicler gathered pace through the 1880s and into the 1890s with books

<sup>41</sup> W. M. Rossetti: "The Pre-Raphaelite Brotherhood," *Magazine of Art* (1881), p. 435.

<sup>42</sup> W. H. Hunt: "The Pre-Raphaelite Brotherhood: A Fight for Art," *Contemporary Review* (1886), p. 744.

<sup>43</sup> F. G. Stephens: "Pictures at Birmingham," *Athenaeum*, 10 October 1891, p. 491.

<sup>44</sup> W. Minto, ed.: *Autobiographical Notes of the Life of William Bell Scott: and Notices of his Artistic and Poetic Circle of Friends, 1830 to 1882*, London 1892, I, p. 285.

and articles about Dante Gabriel's life and work (*Collected Works*, 1886; *Designer and Writer*, 1889; *Poetical Works*, 1891), which inevitably assessed the early years of the young artists who associated with him. Deverell's active role comes across particularly clearly in *Præraphaelite Diaries and Letters* (1900) with pages from William Michael's journal tracking, day-by-day and month-by-month, events in the formative years of the P.R.B. Here, Deverell's name recurred with frequency especially in connection with *The Germ*. By October 1850, as noted above, Rossetti had declared Deverell as one who has "worthily filled up the place left vacant by Collinson."<sup>45</sup>

William Michael's memory, while editing and writing his commentary on the diaries, had no doubt been refreshed by the events of 1899. That year Frances, wife of Deverell's brother Wykeham, approached him with a memoir of the deceased artist, her brother-in-law, based on extensive papers, including Walter's diary (no longer extant, apart from two pages). Not a professional writer, she acted primarily from family loyalties and interests. With new interest in the Pre-Raphaelites in publications and memoirs of the 1890s, the Wykeham Deverells realised that their documents, paintings and drawings would be of wider interest and potential monetary value. She asked William Michael Rossetti to help her with the memoir and to assist in placing it for publication. And he did indeed read her text, corrected it and added his own emendations and a preface. Due to the connections with Dante Gabriel Rossetti, this manuscript has already received scholarly attention from Roger Peattie, but for our purposes it is important to recognise that 1899 was the turning point in Deverell's posthumous reputation. Even though the memoir was never published, it made the literary rounds and became known to other individuals, such as Charles Fairfax Murray and figures in the museum world, who were in a position to focus on Deverell. In 1905 an exhibition at the Whitechapel Art Gallery, *British Art Fifty Years Ago*, brought Deverell's *A Pet* (then named *Lady Feeding a Bird*) from the collection of

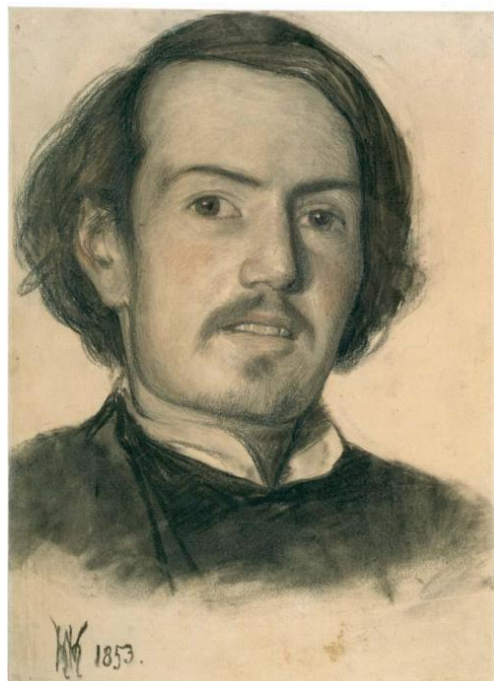


Fig. 6. William Holman Hunt. *Portrait of Walter Howell Deverell*. 1853. Black and red chalk with wash, on paper, 35.5 by 26 cm. (Birmingham Museums and Art Gallery) ©Birmingham Museums Trust.

<sup>45</sup> Fredeman, *op. cit.*, p. 72.

Lady Burne-Jones onto the walls of a public art gallery to be displayed alongside other Pre-Raphaelite paintings. In 1906 at a retrospective exhibition of Hunt's work at the Leicester Galleries in London, the artist himself lent his vivid and lively portrait drawing of Deverell (Fig. 6) which he had held onto since drawing the young artist several months before he died. Exhibiting this work gave a face to Deverell's newly reemergent artistic identity.

Only a few years later, in 1911, the Tate Gallery, the premier institution devoted to British art, held an important gathering of Pre-Raphaelite works loaned from the City Art Gallery in Birmingham, with additions from private collections including Deverell's *A Pet* and *The Pet Parrot*. The catalogue comprised full entries so that for the first time there was a list of Deverell's works along with their current owners. Here, entitled *Lady and Parrot*, from the collection of Mr. Wykeham Deverell, is the first reference to *The Pet Parrot* since its appearance at the Society of British Artists nearly sixty years before. This display prompted the Tate Gallery to buy *A Pet* and, at the same time, Wykeham Deverell presented a group of drawings by his brother. In commemoration of this event, an informal display of Deverell's works went on view at the Tate Gallery in April 1912.

From this point onward, the artist's name would be associated with a body of works, oils and drawings, which, although not extensive, clearly had a bearing on the history of Pre-Raphaelitism. At long last, Deverell had attained a profile with the consequent interest in his role in the Pre-Raphaelite movement and the willingness of his family to sell works they owned to public collections. According to records at the NGV, Sir Sidney Colvin, art historian and former museum director, and recently appointed adviser to the Felton Bequest, in 1913 singled out *The Pet Parrot* (priced at 100 guineas) for recommendation as an acquisition, as did Frank Gibson, London-based Art Adviser to the Commonwealth of Australia.<sup>46</sup> Gibson placed this advice in the context of the Gallery's desire, in his words, "to form a small collection of Pre-Raphaelite painters . . . we must not lose any chance of acquiring an important example of one of the brotherhood themselves, though the artist be a lesser one."<sup>47</sup> The Felton Bequest already included noteworthy Pre-Raphaelite works by Hunt that had been acquired in 1907 (as a result of the Whitechapel exhibition of 1905 noted above). Colvin must have been relieved when his recommendation of the work by Deverell, unlike many others he had already put forward, was accepted. The acquisition rapidly became newsworthy when it was announced in April 1913,

<sup>46</sup> Melbourne, National Gallery of Victoria, Department of International Art, Curatorial file on W. H. Deverell's *The Grey Parrot*.

<sup>47</sup> Quoted in *The Argus*, 5 April 1913, p. 19.

being reported in newspapers from Ballarat to Broken Hill and from Sydney and Perth to Tasmania. Two of Deverell's younger siblings, Ruding and Spencer, had emigrated to Melbourne and the latter had written to *The Argus* in the 1880s defending his brother's reputation as a founding Pre-Raphaelite,<sup>48</sup> so it is appropriate that *The Pet Parrot*, one of Deverell's key works, should have found its home at the NGV as one of the Felton acquisitions. Connections between Deverell and Australia also came to the fore in Daniel Thomas's pioneering exhibition on the Pre-Raphaelites in Adelaide in 1962, when he borrowed a group of drawings from the Tate Gallery (London) showing members of Deverell's family.

Yet another striking example of the interconnections between real lives and works of art is the way in which the NGV learned about the drawing, the only known study for *The Pet Parrot*, prior to its acquisition in 1972. Dr. Ursula Hoff, then Assistant Director of the NGV, had, during her earlier time in London, assiduously cultivated the art trade.<sup>49</sup> Through a network of contacts, Deverell's little Pre-Raphaelite drawing came to the attention of the NGV. It had resided in the collection of John Bryson (1896-1976), former academic and a fellow of Balliol College, Oxford, who offered it privately for sale. In the 1930s, he had formed an excellent collection of Pre-Raphaelite material, including drawings,<sup>50</sup> at a time when these were little valued. He already possessed two finished drawings by Deverell (*The Banishment of Hamlet* and an earlier watercolour of 1847, both now in the Ashmolean). But it must have become clear that a more appropriate home for the small study for *The Pet Parrot* was with the finished picture in Melbourne. Ursula Hoff certainly already knew of the drawing at the time it was recommended by the Felton Adviser (and one would like to know if she was instrumental in locating it);<sup>51</sup> the sale duly went through. Thanks to the information inscribed on this drawing, Deverell's art can be illuminated in a new way, making this an inspired acquisition for the NGV.

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<sup>48</sup> For further information, see Holloway, *op. cit.*, pp. 22-23.

<sup>49</sup> Hoff continued to do so during her years as Felton Adviser after 1975. See U. Hoff: *Comments on the London Art Scene touching on changing attitudes in the art trade and in exhibition policies of public galleries and museums*, Melbourne 1978.

<sup>50</sup> J. Maas: "The Pre-Raphaelites: A Personal View" in Parris, ed., *Pre-Raphaelite Papers*, *op. cit.*, p. 230.

<sup>51</sup> Equally, this drawing may have already been known to Dr. Mary Woodall, the Felton Adviser, who also recommended it for purchase. As the former Director of the City Art Gallery in Birmingham, which held one oil and several drawings by Deverell, she knew his art as part of the great collection of the Pre-Raphaelites there. Also, as Peter Tzamouranis has written, "works were not recommended for purchase simply because they were reasonably priced, but also because they provided a scholarly link between existing works in the collection." See P. Tzamouranis: "Buying for the Future, Mary Woodall and Italian Old Master Paintings," *Art Journal of the National Gallery of Victoria* 44 (2004), online. On acquisitions in these years, see also J. Poynter: *Mr. Felton's Bequests*, Melbourne 2003, pp. 558-67.

From the late 1850s, Deverell had receded from the historiography of Pre-Raphaelitism and might almost be termed “the lost Pre-Raphaelite,” or as F. G. Stephens had evocatively named him, “the Marcellus of the Brotherhood.” His reputation was indeed lost until information about his role and his actual works of art came into the public domain nearly forty years later. Deverell presents an intriguing case study in recovering an identity—as a Pre-Raphaelite and as a person. And within this discussion, the works at the National Gallery of Victoria have played an essential role, particularly in exemplifying a new interest in modern life subject matter.

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She has published and lectured widely on nineteenth-century British art and architecture, including chapters on the Aesthetic portrait for *The Cult of Beauty* (Victoria and Albert Museum, 2011); on Mortimer Menpes’s studio house (Art Gallery of South Australia, 2015) and on Alice Macdonald Kipling for *John Lockwood Kipling* (Yale U P, 2017). In 2018, her article on portraits by Watts in the NGV appeared in the *Art Journal of the National Gallery of Victoria*. She also wrote for *The Royal Academy Summer Exhibition: A Chronicle, 1769–2018*, published online by the Paul Mellon Centre for Studies in British Art. She is Art UK’s Group Leader for nineteenth-century British portraits in their online discussion forum, *Art Detective*.

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