

Nicholas Chevalier (1828-1902)

Australia's first Impressionist

Paintings, Sketches, Portraits –
Lithographs & wood-cut engravings

The
Roy Morgan
Collection

NICHOLAS CHEVALIER
The Roy Morgan Collection,
October 21, 2022 - April 6, 2023.
Mount Buller Alpine Central,
1 Summit Rd, Mount Buller,
VIC 3723.
Monday - Sunday, 10am - 4pm.



The Roy Morgan Collection covers Nicholas Chevalier's artistic life beginning in Europe in 1848 including his time in Australia and New Zealand between 1854 and 1869 and finishing in 1871 when he arrived back in London.

Nicholas Chevalier's skills were far reaching – an artist, engraver, and musician. This Exhibition showcases Chevalier's artistic and creative abilities, exploring the many facets of the life of **Australia's first Impressionist**. From his early life in Bavaria and Austria portrayed in his 1848 sketchbook of people and landscapes followed by his six years in Melbourne producing weekly creative political and social satire sketches seen in *Melbourne Punch* (from August 1855). During this period Chevalier also painted important Melbourne scenes, Victorian country landscapes and portraits for *The News Letter of Australasia*, *The Illustrated Journal of Australasia*, and other Melbourne periodicals.

Well before the term 'Impressionists' was used, Nicholas Chevalier was sketching and painting his artistic impressions of landscapes and people. His impressionist style portrayed landscapes of great beauty – far more beautiful than they were reality (see *Parker's River Waterfall*, water colour, page 17). While Nicholas Chevalier's artistic impression of people was to show the extremes of character and emotion (see *Melbourne Punch* sketches, pages 8 & 9).

Like Alfred Hitchcock 100 years later, Nicholas Chevalier would appear in some of his sketches & paintings, see his 1848 sketchbook, page 4, recto 21, & New Zealand Tour 1865-1866 paintings; and his artistic impressions of people portrayed their characters to a greater extent than their looks – indeed most clearly seen in the character portraits and creative political & social satire sketches – using Shakespeare and Dickens characters, 25 years before Dickens characters influenced van Gough's artistic career.

James Smith, *The Illustrated Journal of Australasia*, Jan 1857 anointed Nicholas Chevalier as **Australia's first impressionist** – years before *French Impressionists* (mid-1870's) and *Australian Impressionists* (1890's) emerged when he wrote:

"M. Chevalier, is evidently a devout believer in 'treatment.' His admirable pictures are highly wrought, and the subjects are lifted beyond the level of the commonplace. Exactness of form is observed to far higher degree than will be found in nature. Even while we admire them we feel that there is a somewhat of sophistication; a something added and a something discarded by the artist, a certain deviation from nature for the sake of art."

James Smith, *The Illustrated Journal of Australasia*, Jan 1858 covered the first exhibition of pictures collected by the Fine Arts Association, held in the William St Exhibition Building and wrote:

"The collection comprised many works that would have taken a good position in the galleries of older countries. The works of Messrs. Guerard, Chevalier, and Strutt, deserve especial mention. M. Guerard has succeeded to admiration in portraying the peculiar features of Australian Scenery. His style is very peculiar; it is minute to a degree in detail, ...Mr. Chevalier, hitherto chiefly known as an artist in water colors, and as a clever caricaturist, exhibits, for the first time, paintings in oil, which manifest considerable skill and taste, as well in drawings in coloring.... And he is a painter. Despite the fact that his principal picture is unfinished (indeed a small portion, only, of it has received the final touches), the "Pilgrims halting at Tivoli" is one of the gems of the gallery. A few of the many figures are perhaps rather stiff, but there is a living spirit in most of them, and a delicious harmony of tone pervades the whole picture, while the drawing and coloring evince the hand of a master. The only other pictures he exhibits are an exquisite portrait of Raffaele, after the well know engraving, and a little sketch in oil of "St. Kilda Beach on a Sunday morning"."

1. **Nicholas Chevalier's Bavarian sketchbook, 1848** (Roy Morgan Collection)

Nicholas Chevalier's first sketchbook includes many pencil and watercolour drawings made by him during the summer months of 1848 when visiting Bavaria and Austria and at the same time studying architecture at the Academy of Fine Arts in Munich.

It is a significant relic from the early career of one of Victoria's colonial artist (arrived in Melbourne, Christmas Day 1854), illustrating the extent of his artistic development at around twenty years of age, while still a student. Nicholas Chevalier's sketchbook, 18.5 x 22cm, is on original plain papered boards (heavily worn) with cloth spine (now rebound in half kangaroo leather, using the original boards), pastedown with label of stationer Andreas Kaut, München.

The sketchbook leaves include watercolour and graphite sketches and studies by Nicholas Chevalier on the rectos and versos, a number of them signed (or initialled) and dated. The subject matter is evenly divided between **landscape studies** made during a Wanderung through southern Bavaria and into the Austrian Tyrol, and detailed studies of **ecclesiastical and secular architecture elements** (stonework and wood carvings); there are also a small number of studies with **human figures including himself asleep (page 4, 21 recto)**.



Watercolour. Full-page. Shepherd's hut and alpine landscape, Bavaria. Artist's caption: *Pfau* (?). Signed and dated N. Chevalier 13 June 1848. (2 recto)



Graphite. Full-page. Alpine landscape in the Bavarian Tyrol. Artist's caption: *Wetterstein G[e]birge]. Nach Süd and die Zugspitze*. Signed and dated N. Chevalier 14 June 1848. (4 recto)



Graphite. Study of a wooden fence. Unsigned and undated. (4 verso)



Graphite. Full-page. Alpine village in the Austrian Tyrol. Untitled. Signed and dated N. Chevalier, 14 June 1848. (5 recto)



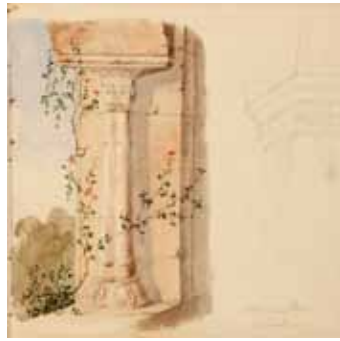
Graphite. Full-page. Wooden buildings and alpine landscape with ruined hilltop castle in the Austrian Tyrol. Artist's caption: *Partie bei Reutte, mit Ehrensberg* (sic). Signed and dated N. Chevalier, 16 June 1848. (6 recto)



Graphite. Six studies of figural stone columns on a church in Untermenzing, Munich. Artist's caption: *Unter-Mendsing*. Unsigned, dated 23 July 1848. (7 recto)



Graphite. Five studies of stone capitals on a secular building in Altenstadt, Bavaria.
Artist's caption: *Altenstadt*.
Unsigned and undated. (8 recto)



Watercolour. Half page. Study of a baroque column with foliage.
Artists' caption: *Gitter vins Hause Schonborn*. Unsigned and undated.
(9 recto)



Watercolour. Full-page. Church by lake in the moonlight.
Untitled, unsigned, and undated.
(11 recto)



Graphite and watercolour studies of decorative wood carving in a church interior, plus a study of a pair of shoes. Untitled, unsigned and undated. (13 recto)



Graphite and watercolour studies of church wood carvings; large graphite sketch of the Walchensee (75 km south of Munich), titled and dated 12.6.48. (14 verso)



Large watercolour study of a fountain in the form of a swan.
Artist's caption is difficult to decipher. (15 verso)



Large graphite sketch of the Walchensee. Titled and dated 18.6.48. (16 recto)



Graphite sketch of a girl leaning on a balustrade. Titled in French 'Rose agée de 4 ans à Milch....', undated. Initialed by the artist lower right. (19 recto)



Graphite and watercolour sketch of a country residence, titled French 'maison à Berque (local Starnberg)'. Signed 'N. Chevalier' lower right. (20 recto)



Graphite sketch of man asleep in garden. Titled 'I'm plafonda P... Pistorino'. Dated 18.8.48 Signed 'N. Chevalier' lower right. (21 recto-half leaf only)



Watercolour study of a wood carving (from a church pew?) Titled 'Partenkirchen'. Undated. (23 verso)



Large graphite sketch of two men performing a Bavarian folk dance in a tavern at Partenkirchen. Titled, dated 18.6.48 and initiated by the artist lower right. (24 recto)



Graphite and watercolour studies of figural wood carvings. Untitled, unsigned and undated. (26 verso)



Large watercolour study of a stand of trees, done in the late afternoon light. Dated 18.6.48 (4 o'clock). Artist's caption is difficult to decipher. (32 recto)



Finely detailed graphite and watercolour study of a Corinthian stone capital. Artist's caption is difficult to decipher. (33 recto)



Finely detailed graphite study of a figural scene on a church architrave. Titled in French 'Basrelief au portal d'église à Starnberg', dated 18.6.48 At 11 o'clock. (34 recto)



Large graphite sketch of a group of men and women seated at a Stammtisch in Passing (Bavaria). Titled and dated 18.7.48 at midnight, initialed by the artist lower right. (36 recto)



Small graphite studies of architectural elements. Artist's captions (indistinct), unsigned and undated. (37 verso)

Below are three **Nicholas Chevalier**, initialled and dated, 'actual size' watercolour sketches from his first 1848 sketchbook. The sketches were executed in June 1848, during the summer months when Nicholas Chevalier visited southern Barvia and into the Austrian Tyrol.



*Bavarian Children,
June 13, 1848,
10.5 x 10.5cm.*

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*Bavarian Peasant Girl,
June 14, 1848,
6.2 x 5.0cm.*



*Reverse side, decorative
church wood carving,
June 12, 1848, 7.4 x 7cm.
(See 13 recto, 14 verso.)*

2. Melbourne 1840, Oil on canvas by C. H.
(Nicholas Chevalier/George Haydon), c.1856



Roy Morgan Collection

Nicholas Chevalier painted *Melbourne 1840* (above, c.1856) using the *Melbourne in 1840* lithograph printed 1841 by **George Arden** (joint publisher, *Port Phillip Gazette*) from a drawing by **R. G. (George) Haydon of Melbourne in 1840**. Author/Artist George H. Haydon (1822-1891) arrived in Melbourne in July 1840 and departed for London in January 1845, see two lithographs below.

Artist **Georgiana McCrae** arrived in Port Phillip March 1, 1841, and became a friend of **George Arden**. In July 1841 the *Port Phillip Gazette* promotion advertisement advised “*A number of Lithographic engravings of View of Melbourne are in the course of preparation...*”.

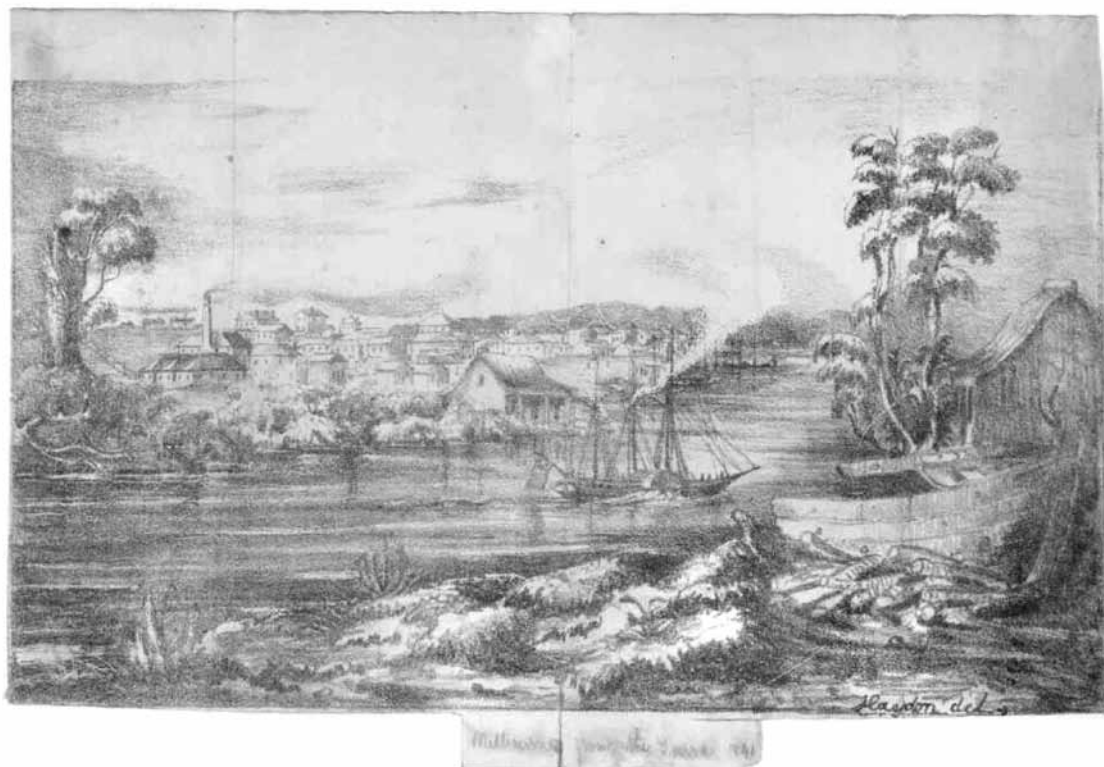
Georgiana McCrae’s September 8, 1843 note, *Georgiana’s Journal*, page 38, supports this: “...took the boys to see Mr George Arden’s dromedaries...”. **George Adren** left Melbourne late 1843, returning in 1846. (Details; *A Sketch of Port Phillip* by George Arden, Garravembi Press, 1991, introduction Thomas A. Darragh, page 8.) A copy of the lithograph *Melbourne in 1840* was published in 1934, *Georgiana’s Journal, Melbourne a hundred years ago*, edited by Hugh McCrae, Angus & Robertson Ltd., page 243 - see below.



MELBOURNE IN 1840
From a drawing by R. G. Haydon

Georgiana McCrae Collection

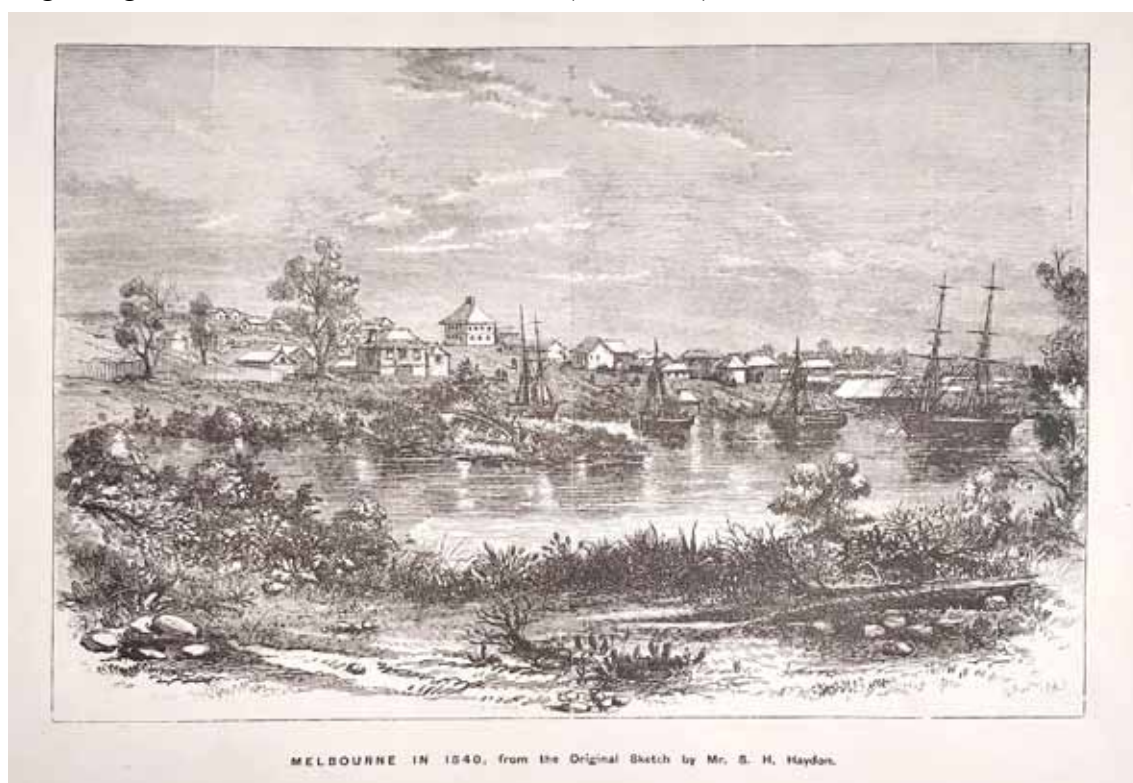
The National Library of Australia has the lithograph *Melbourne from the Yarra*, George Haydon, 1841 which is a similar view to *Melbourne in 1840* by George Haydon, 1841 lithograph.



The National Library of Australia

Nicholas Chevalier arrived in Melbourne on Dec. 25, 1854 and initially visited his brother **Louis Chevalier** at his father's sawmill near Beechworth, before leaving for the goldfields. On March 5, 1857 **Nicholas Chevalier** married **Caroline Chevalier** (née Wilkie; 1836 –1917). They both began a close friendship with **Georgiana McCrae** leaving Melbourne Nov. 1868 as part of **Prince Alfred's extensive Royal Tour**. They arrived back in London in mid-1871 and continued extensive correspondence with **Georgiana McCrae** and others in Australia and New Zealand.

As mentioned above **Nicholas Chevalier** in c.1856 used the 1841 lithograph of George H. Haydon's drawing *Melbourne in 1840* to paint *Melbourne 1840*, which was then used for the *Melbourne in 1840*, c.1875, lithograph engraving attributed to Nicholas Chevalier (see below).



MELBOURNE IN 1840, from the Original Sketch by Mr. S. H. Haydon.

3. Melbourne Punch (1855-1861) - wood-cut engravings - **sketched by Nicholas Chevalier**, engraved by Nicholas Chevalier, Samuel Calvert, or Frederick Grosse.

Nicholas Chevalier began working for *Melbourne Punch* from its second issue published on August 9, 1855, with his last five sketches being published in *Melbourne Punch*, February 1861.

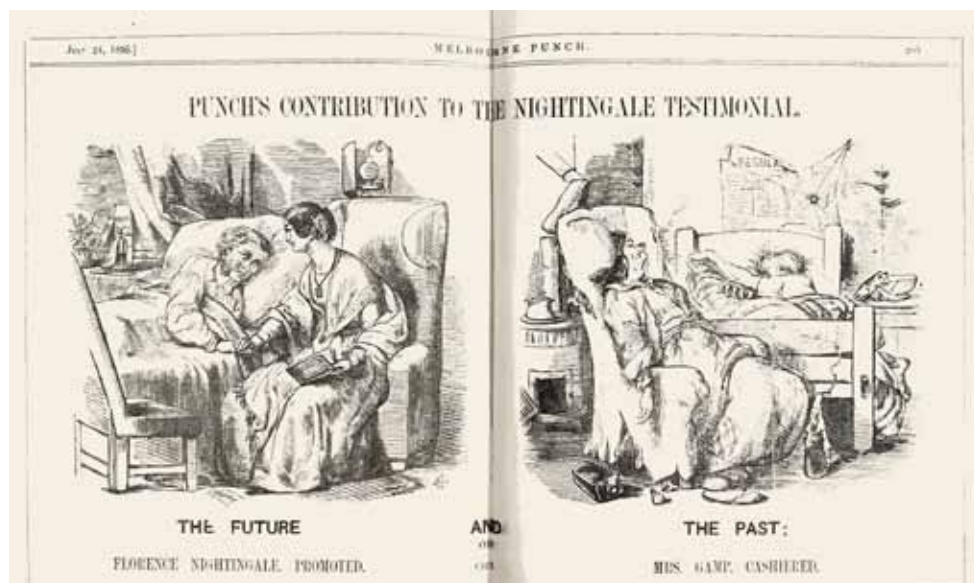
After **Nicholas Chevalier** arrived in Melbourne he immediately went to his father's sawmill in Beechworth. At the same time his brother **Louis Chevalier** was working at the Beechworth sawmill while 'trying' grape growing on the nearby **Joseph Docker** property, Bantharambo, near Wangaratta - see page 28 etching, *The old and new home stations - Bontharambo*, **Edwin Carton Booth's Australia Illustrated**, published 1873). After about two months Nicholas Chevalier had left the area and was in the Sandhurst (Bendigo) goldfields. (See *The News Letter of Australiasia* No. 20, 22 and 61 which displays Nicholas Chevalier's woodcut engravings of his 'goldfield' sketches.)

In mid-1855 Nicholas Chevalier returned to Melbourne from the goldfields intending to return to London however he was offered a job at *Melbourne Punch* and decided to stay. (In 1851, Nicholas Chevalier moved to London and studied lithography under **Ludwig Gruner**, he made many contacts including those at *London Punch*.)

In Melbourne **Nicholas Chevalier** initially lived in the house of his brother **Louis Chevalier** at the city end of Victoria Parade, East Melbourne. In 1859 he and his wife Caroline, had moved to live at 9 Royal Terrace, Nicholson St, Collingwood, while by 1864 Nicholas Chevalier's address was listed as 53 Spring St.

"Nicholas Chevalier ...the son of a Swiss steward on a Russian prince's estate. Well-educated, accomplished in several arts, cosmopolitan, a linguist and social lion, he was the product of the art schools of Munich and London. From 1855 to 1861 he was cartoonist for Melbourne Punch, when ('believing the ship was sinking' said James Smith rather acidly in his reminiscences) he left to join the Illustrated Australian News as landscape artist." (**Marguerite Mahood, Melbourne Punch and its Early Artists, La Trobe Journal, No 4, October 1969.**)

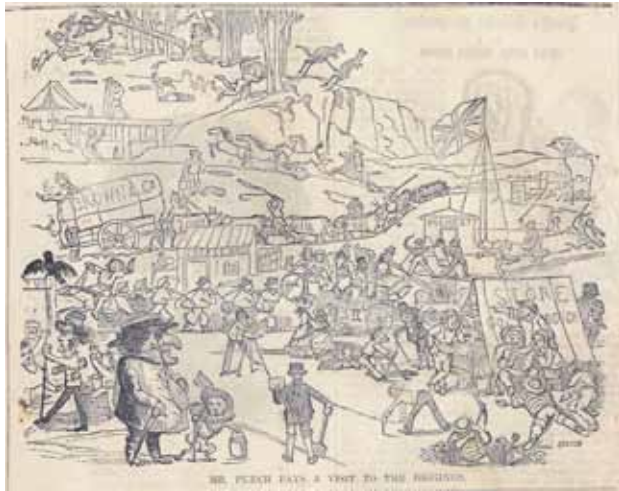
"Chevalier's talent for seizing the essential characteristics of a face can be seen by comparing his cartoons with the surviving photographs of his subjects. In a few lines he could develop and repeat a likeness — which makes his pictorial history easy to follow." (**Marguerite Mahood, Melbourne Punch and its Early Artists, La Trobe Journal, No. 4, Oct 1969.**)



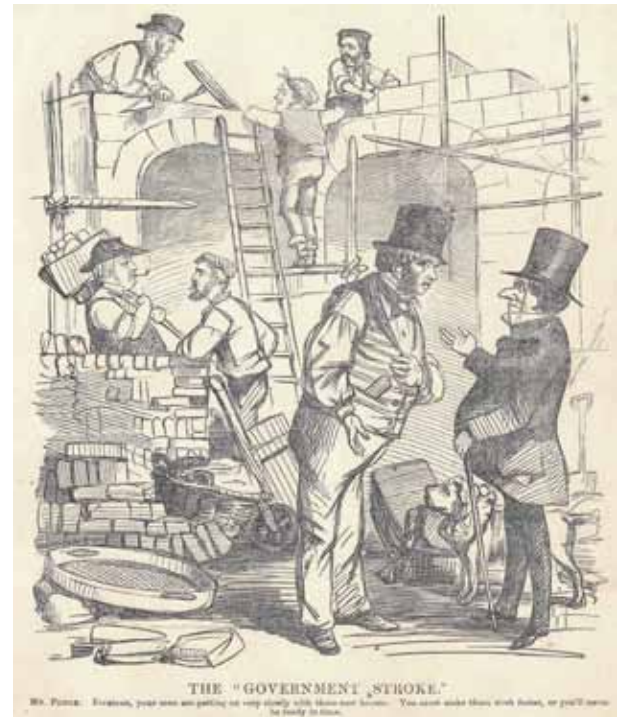
Punch's Contribution to the Nightingale Testimonial, Nicholas Chevalier, Melbourne Punch, No. 2, July 24, 1856.

(In 2021 on display at **Her Place Women's Museum Australia**, 208 Clarendon St. East Melbourne. For further details visit: www.herplacemuseum.com.)

Below are 11 wood-cut engravings (published in *Melbourne Punch* Vol. 1 & Vol. 2) from sketches by **Nicholas Chevalier** – some of the wood-cut engravings were by him, others by (or with) **Frederick Grosse**. Many other wood-cut engravings of Nicholas Chevalier's early sketches in *Melbourne Punch*, *The Illustrated Journal of Australasia*, *The News Letter of Australasia*, *Lettersheet* and others were also engraved by **Samuel Calvert** - they worked together as a team.



MR. PUNCH PAYS A VISIT TO THE DIGGINGS



THE "GOVERNMENT STROKE."



RESPECTABLE MATES:



FRESCOS FOR THE NEW HOUSES OF PARLIAMENT, NO. IV.
THE FIRST PROOF OF THE FIRST JOURNAL.



THE FAIR PRINCESS---PUBLIC OPINION---INTERCEDING WITH
KING KERR FOR THE BURGESSES OF EMERALD HILL.



Earthquakes at Geelong



Melbourne Punch, VOL. II



SIM TAPPERTIT
FALLS OUT WITH HIS OLD FRIEND HUGH.



THE NEW GUY FAUX; OR, THE CONSPIRATORS DETECTED.



MRS. HAINES.—Drat that boy. He was always in a mess.

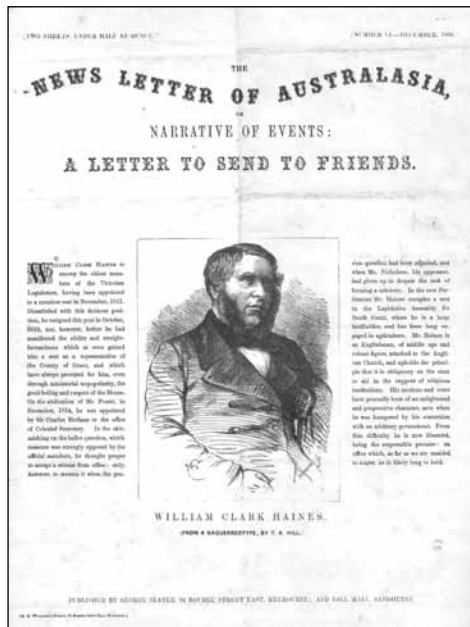


Melbourne Punch, The Coming Man, 13 May 1858, page 71: “An allegory of the growing importance of the labour force, at a time when the Victorian population had tripled and industrial activity was diversifying, is seen in *The Coming Man* (see p. 71) of 13 May 1858, which shows a simple, rugged but heroic figure rolling up his sleeves as he gazes towards the rising sun that lights the empty landscape. The working man’s vote, after manhood suffrage in 1857, and his energy were expected to be happily co-operative in the development of the colony; he had not yet become the ogre ‘King Working Man’ of the late ‘eighties.” (Marguerite Mahood, *Melbourne Punch and its Early Artists*, La Trobe Journal, No 4, October 1969.)

4. The News Letter of Australasia (1856-1861) and Lettersheet - wood-cut engravings - sketches & portraits by Nicholas Chevalier, engraved by Nicholas Chevalier, Samuel Calvert, or Frederick Grosse.



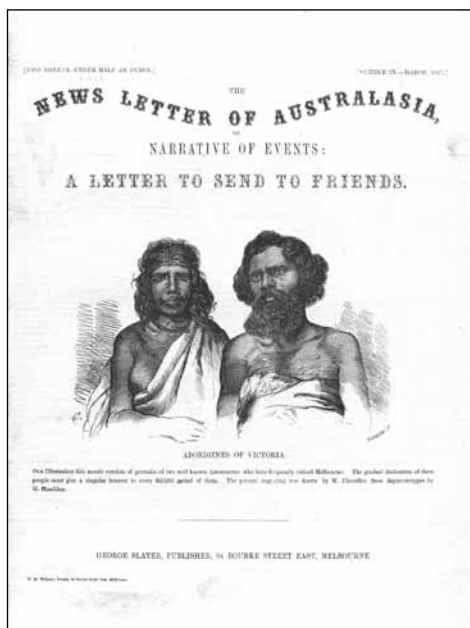
First edition;
*The News Letter Of Australasia; or,
 Journal of Current Events*, published
 by George Slater also proprietor with printer
 W. H. Williams, JULY, 1856.



VOLUME VI. - DECEMBER, 1856,
 WILLIAM CLARK HAINES.



VOLUME VIII. - FEBRUARY, 1857,
 VIEW ON THE YARRA - THE WILLOWS.



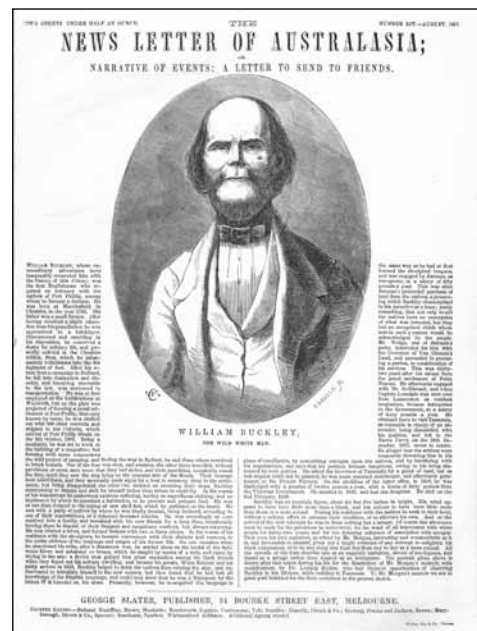
NUMBER IX - MARCH, 1857,
 ABORIGINES OF VICTORIA.



NUMBER X - APRIL, 1857,
 THOMAS BUNJEELEENE.



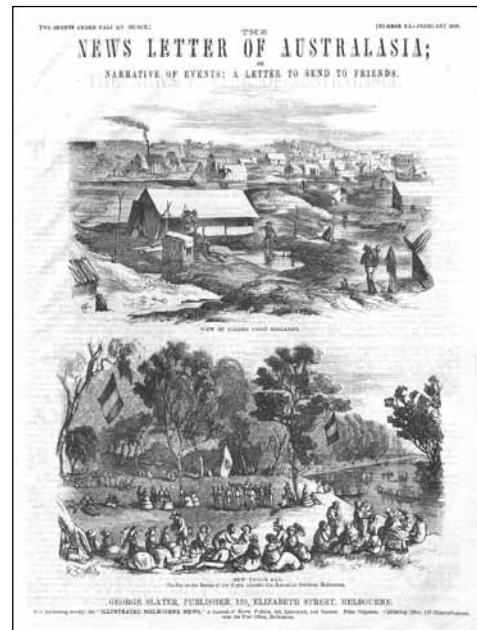
NUMBER XIV - AUGUST, 1857,
VIEW ON THE YARRA – Hodgson's Punt.



NUMBER XIV - AUGUST, 1857,
WILLIAM BUCKLY.



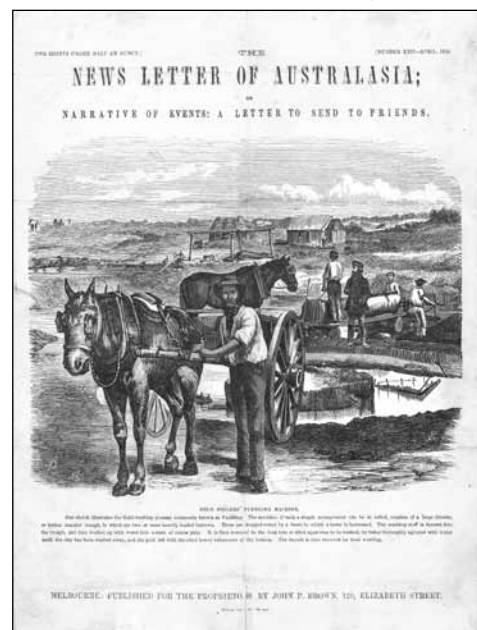
NUMBER XV - SEPTEMBER, 1857,
Drawn on wood by Nicholas Chevalier
South Island NZ Chief: Tom-a-te Wa-ka.



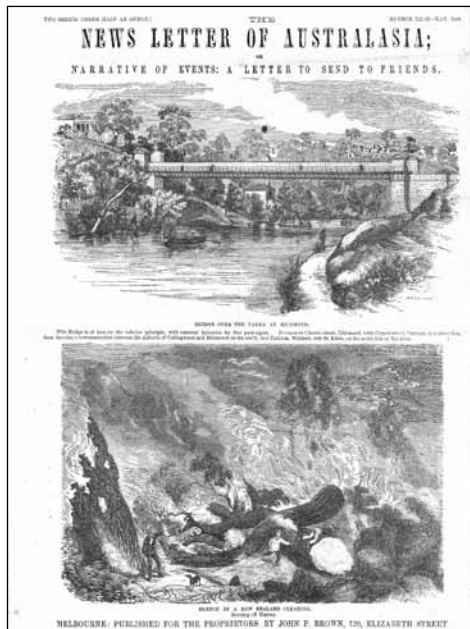
NUMBER XX - FEBRUARY, 1858,
NEW YEAR'S DAY.
Pic-Nic on the Banks of the Yarra opposite the
Botanical Gardens, Melbourne.



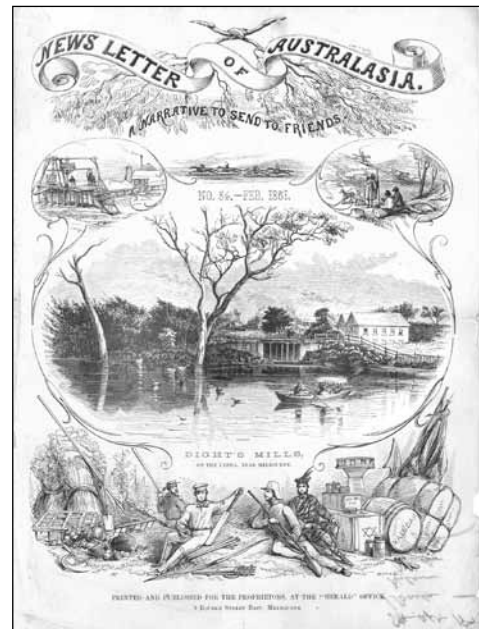
NUMBER XXI - MARCH, 1858,
THE MALE LYRE BIRD, WITH NEST AND EGG.



NUMBER XXII - APRIL, 1858,
GOLD DIGGERS' PUDDLING MACHINE.



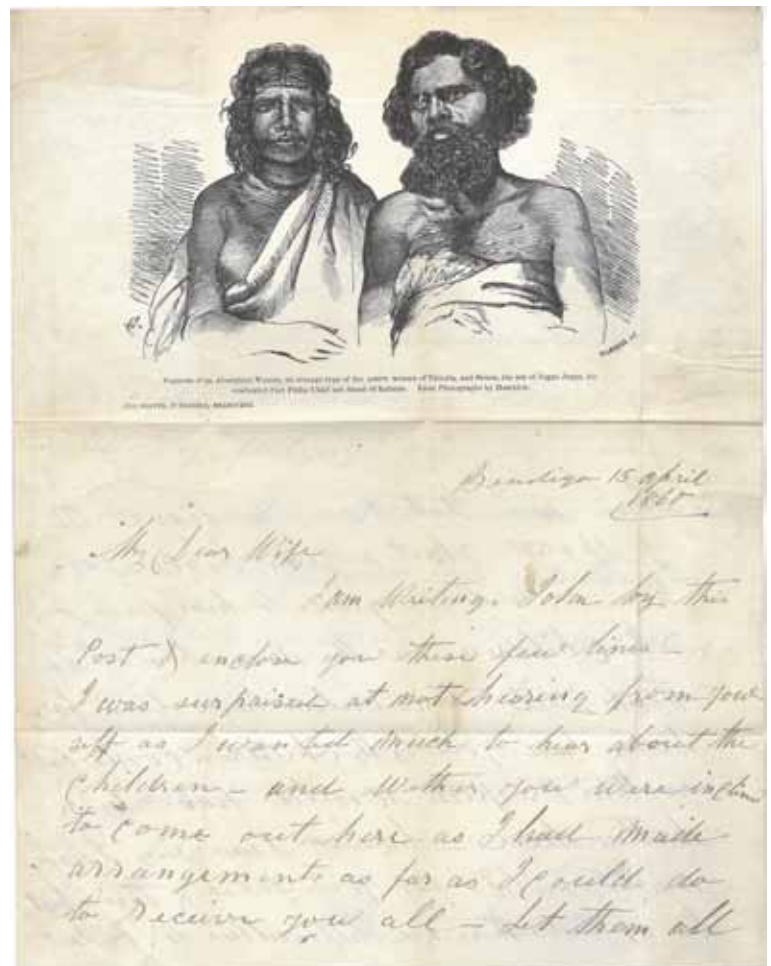
NUMBER XXIII - MAY, 1858,
SKETCH IN A NEW ZEALAND CLEARING.



NUMBER 54 - FEBRUARY, 1861,
DIGHT'S MILLS, ON THE YARR,
NEAR MELBOURNE



NUMBER 61 - SEPTEMBER 1861
SANDHURST ESCORT
THE CAMP RESERVE.



Lettersheet, Roy Morgan Collection

Nicholas Chevalier portraits - engraving by Frederick Grosse.

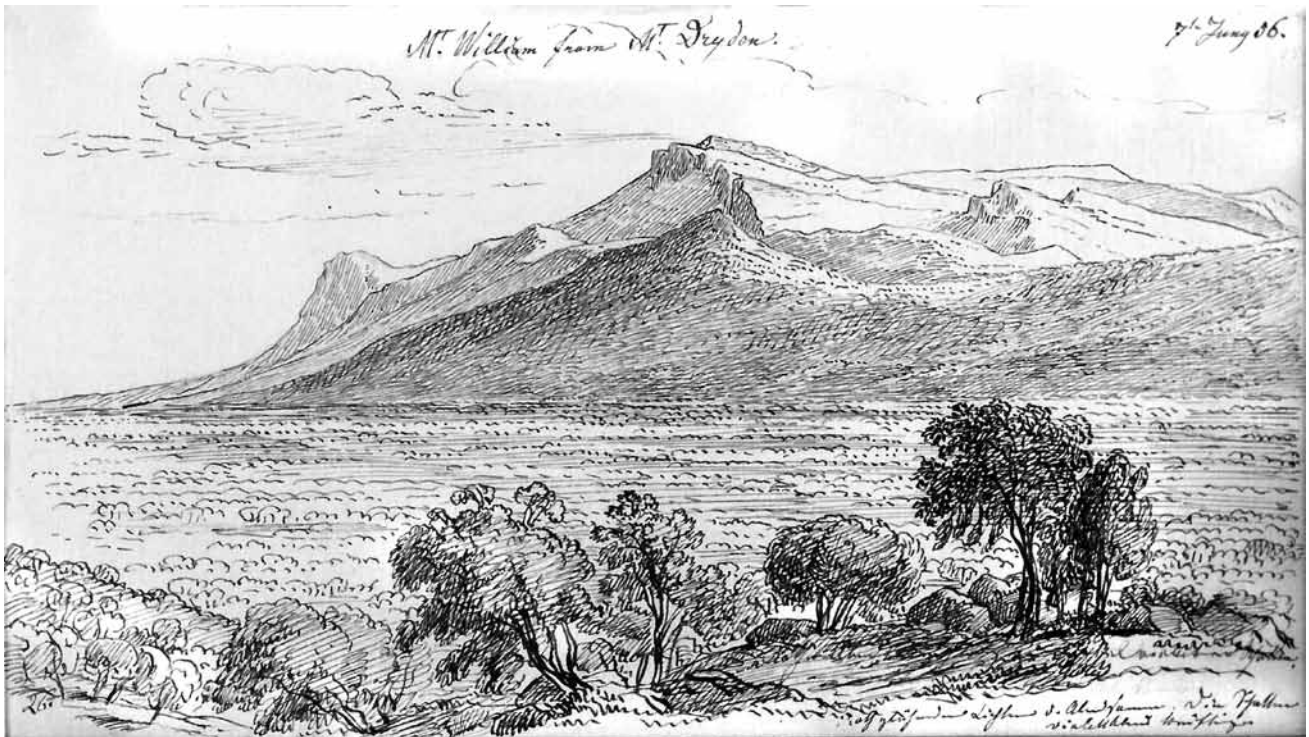
Lettersheet 26.8 x 21.2cm, sent from Bendigo, April 1860.

"Portrait of an Aboriginal Woman (Maria), an average type of the native women of Victoria, and Simon (Wonga), the son of Jagga Jagga, the celebrated Port Phillip Chief and friend of Batman."

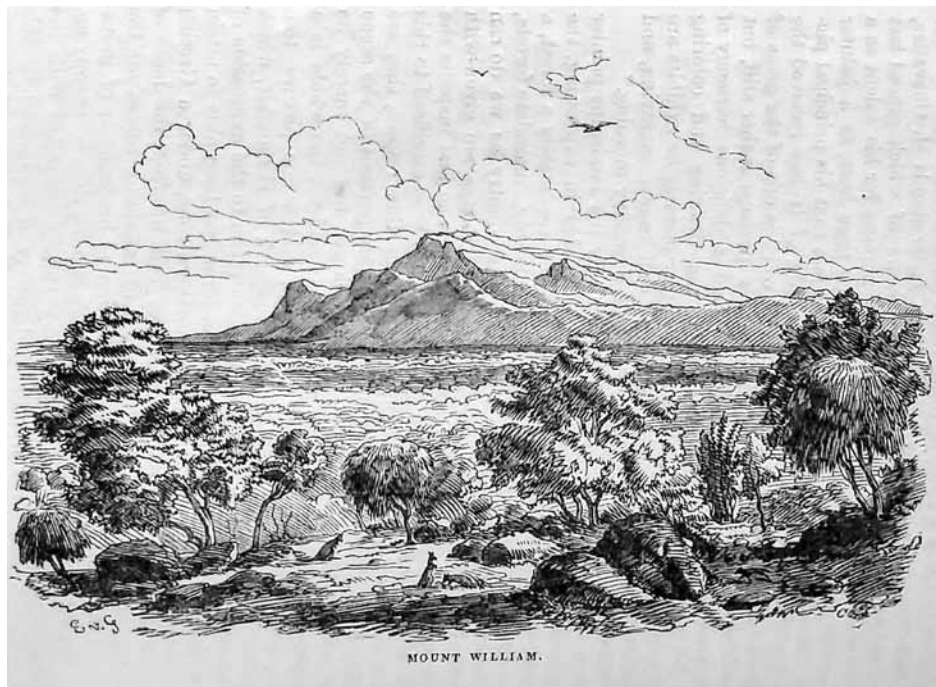
From photographs by **Hubert Haselden**; **George Slater** publisher with proprietor and printer, W. H. Williams, Melbourne.

5. The Illustrated Journal of Australasia (1857-1858) – wood-cut engravings - **sketched by Nicholas Chevalier**, engraved by Nicholas Chevalier, Samuel Calvert, or Frederick Grosse

Nicholas Chevalier was good friends with **Eugene von Guérard**; below is a wood-cut engraving by Nicholas Chevalier of Eugene von Guérard's sketch (which he then painted) "Mt William from Mt Dryden", *The Illustrated Journal of Australasia* printed and published by **William Williams**, January 1858.



Eugene von Guérard "Mt William from Mt Dryden" sketch, 7 Juny, 1856.
9.7 x 17.4cm, *The Artist as Traveller*, Page 180.



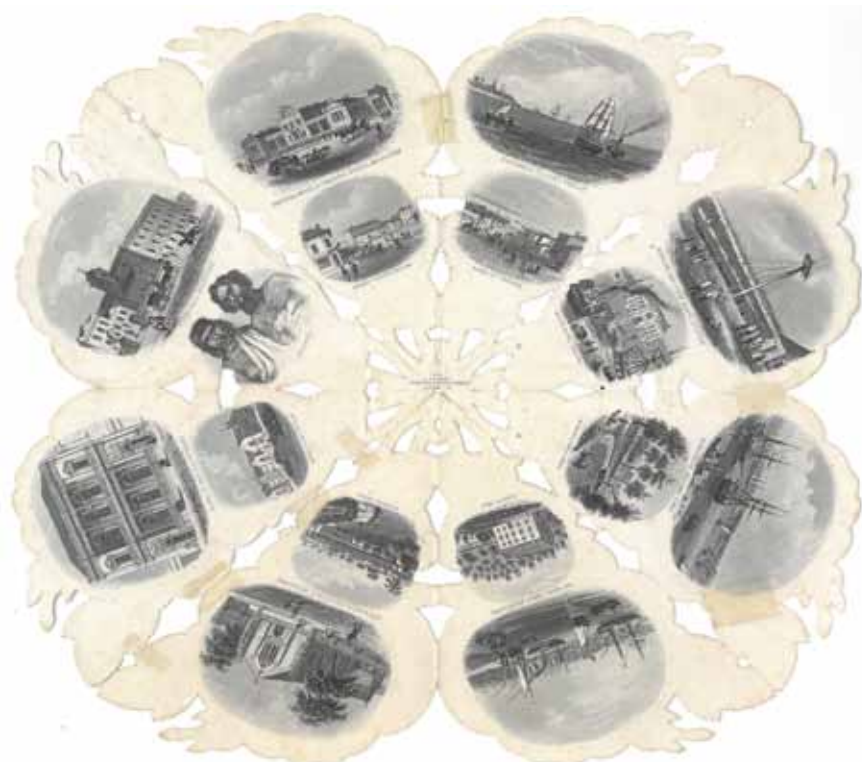
Roy Morgan Collection

Nicholas Chevalier "Mount William, from Mount Dryden" wood-cut engraving of
Eugene von Guérard's sketch, 7 Juny, 1856,
9.2 x 12.4cm, *The Illustrated Journal of Australasia*, Jan. 1858.

6. The Melbourne Rose Part, II - Rare novelty Souvenir of Melbourne, Victoria, which includes copies of sketches by S.T. Gill, **Nicholas Chevalier and Others. Printed in colour by C. ADLER, Hamburg, c.1860s**

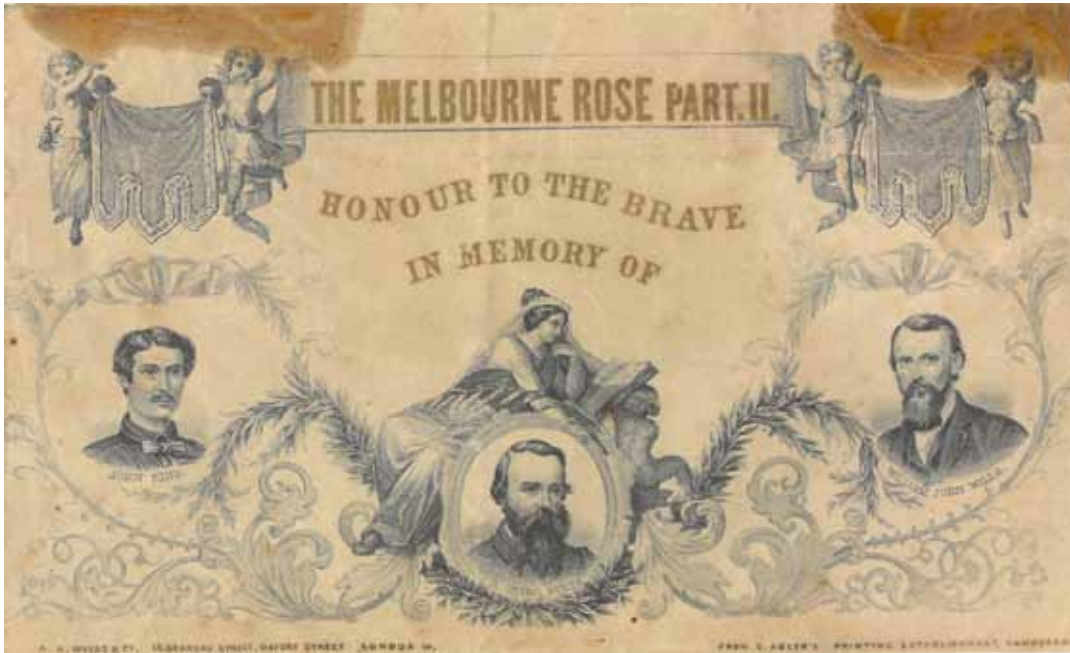
Engraved and chromolithographed circular roseate, when opened approximately 26cm (extreme diameter), with four-fold lines. (*Today protected in a perspex mount.*)

Folded to form a small bouquet of pink roses, when open the roseate forms a circle with twenty-eight separate miniature engraved vignettes of (mainly) Melbourne buildings, streetscapes, the Yarra River, Port Phillip Bay and Geelong. Some of the engravings are from *Victoria Illustrated*, 1857 by **S.T. Gill, while some others from *The News Letter of Australasia* (1855-1861) and *Lettersheet* wood-cut engravings – from **sketches by Nicholas Chevalier**, engraved by Nicholas Chevalier, Samuel Calvert, or Frederick Grosse, see Section 4 above.**



26cm, Roy Morgan Collection

6b. The Melbourne Rose Part, II. - Honour to the Brave. In Memory of Charles Bourke, William Wills and John King



8.7 x 14.4cm (actual size above), Roy Morgan Collection

Honour to the Brave is an envelope used to mail **Melbourne Rose Souvenir of Melbourne**. It was printed by C. ADLER, Hamburg, c.1860s. Envelope engravings from photos of **Charles Bourke, William Wills and John King** by A.B. Myers & Co., 33 Berners Street, Oxford Street London W.



Roy Morgan Collection

***Burke and Wills Expedition
leaving Melbourne***

Tinted lithograph from sketch attributed to Nicholas Chevalier, published & printed by A.H. Massina & Co., 31.2 x 45.5cm, c.1861.



Roy Morgan Collection

Burke and Wills Monument
Watercolour by FA,
15 x 11.3cm, c.1862.



State Library of Victoria

Cooper's Creek and Mindie
News Letter of Australasia, No. 64, Dec 1861,
wood-cut engraving from sketches attributed to
Nicholas Chevalier & Ludwig Becker, published
and printed for the proprietor,
W. H. Williams at the "Herald" office.

7a. In early 1862 Eugene von Guérard with **Nicholas Chevalier and Georg von Neumayer travelled to Western Victoria. The expedition included Loutitt Bay, Otway Ranges, the Grampians, Mt Arapiles, and Pyrenees.**

Pullin, Ruth, *The Artist as Traveller, The Sketchbooks of Eugene von Guérard*, Melbourne, after 2012, page 228 reported the following:

*“On 15 April 1862, after negotiating the ‘Glory Hole’, the party forded the ‘**Parker River**’ in torrents of rain, a few hours later, were welcomed by the lighthouse keeper at Cape Otway, Mr Ford, and the master of the telegraph station, Mr Payter. For the next five days, until 20 April, they were comfortably accommodated in Ford’s home. The showers, rain, sleet and ‘fearful squalls’ continued, hampering the scientist’s (Georg von Neumayer) attempts to make his observations.*

*On 17 April, the weather was a little clearer.... The artists set out nonetheless, determined to sketch the Parker River Falls. In the sheltered but probably wet and leech-filled valley of the Parker River, they settled down to sketch, both choosing a vantage point looking upstream over the deep pool at the base of the waterfall. For Chevalier, this scene became the subject of a major oil painting and a chromolithograph (See top of page 15). His *Waterfall on the Parker River 1862* was exhibited at the ***Exhibition of Fine Arts***, held in the studio of Charles Summers (1825-1878) in December 1862.”*

The Herald named a work titled ‘Parker’s River Waterfall’ as being among **Nicholas Chevalier’s** watercolours auctioned on October 17, 1868, recommending it as ‘*Being among the others more noticeable*’. (**Australian Odyssey**, page 181, Simon Gregg, 2011.)



Roy Morgan Collection

Parker's River Waterfall, by Nicholas Chevalier, April 1862.
Watercolour on board, 26 x 37cm in frame.

Since Oct 17, 1868 the above watercolour painting has not been on public display.



Art Gallery of Ballarat, Victoria

Waterfall on the Parker's River, 1862,
Nicholas Chevalier, Oil on canvas.
 Exhibited **Exhibition of Fine Arts,**
 105 Collins Street East,
 December 1862, No. 47.



State Library of Victoria

Parker's River Waterfall,
N. Chevalier's Album of
Chromolithographic, 1865, No. 201.

Following some days spent at Cape Otway – staying at the house of the lighthouse keeper, Mr Ford – Eugene von Guérard left Nicholas Chevalier and Georg von Neumayer who then travelled north to Colac, Camperdown and into Victoria Valley from Rocky Hill, near Cavendish.

In mid May 1862, Nicholas Chevalier and Georg von Neumayer with his assistant arrived at Wannon Valley. Nicholas Chevalier completed many sketches and oil paintings in the area including a sketch and an oil painting of the Upper Falls on the Wannon River, and an oil painting of the Lower Wannon Falls, near Bochara.



Attributed to Nicholas Chevalier, Roy Morgan Collection

Upper Wannon Falls, 1862,
No. 1, Dec. 1862 Annual Exhibition of
Fine Arts, 105 Collins St East, Melbourne.

Nicholas Chevalier and Georg von Neumayer with his assistant travelled in the area as far west as Casterton (within forty kilometres of the South Australian border) before going north and reaching Mount Arapiles on June 4, 1862.

In December 1862 Nicholas Chevalier exhibited twenty-four works from his Western Victoria travels at the Annual Exhibition of Fine Art, 105 Collins St, Melbourne. Painting No. 1 was **Upper Wannon Falls**, painting No. 8 was **Lower Wannon Falls**, near Bochara.



Art Gallery of Ballarat, Victoria

The Upper Falls on the
River Wannon, 1862,
pencil, 33.5 x 23cm,



The Lower Wannon Falls,
near Bochara, 1862,
No. 8, Oil on board.

7b. Melbourne 1863 Costume Ball

In 1863 **Nicholas Chevalier**, **Eugene von Guérard** and **Georg von Neumayer** attended a **Costume Ball** in Melbourne – Eugene von Guérard as *Salvador Rosa* and Nicholas Chevalier as *Rubens*.



Self Portrait, Nicholas Chevalier as Rubens, (1828-1902).

Attributed to Nicholas Chevalier, c.1863.
Oil on canvas, on board, 49.5 x 40.5cm in frame.

Roy Morgan Collection



Georg von Neumayer, (1826-1909).

Attributed to Nicholas Chevalier, c.1863.
Oil on canvas, on board, 50 x 41.5cm in frame.

In 1868 published *Discussion of the Meteorological and Magnetic Observations*, at the Flagstaff Observatory, Melbourne, 1858-1863.

Roy Morgan Collection

The above oil paintings have not been on public display before.

7c. Wentworth River Diggings, chromolithography, 1864

On January 13, 1864, **Nicholas Chevalier** was in Gipps Land with **Von Neumayer**.

Von Neumayer wrote:

*'... suddenly came in sight of old man in a very wretched condition, leading a half starved horse and winding his way through the bush. From him learned **Wentworth Diggings** quite abandoned, with only two men remaining in some gully...everywhere traces of gold diggings. Place completely worked out and very wretched looking.'* (**Australian Odyssey**, page 110, Simon Gregg, 2011)



Roy Morgan Collection

Nicholas Chevalier's view of the abandoned but picturesque diggings was reproduced in no fewer than three lithographs, printed for *The Melbourne Album* (1864) [No. 194], *The Artistic Melbourne Advertiser* (1865) [No. 213], and *Australian Views and Victorian Scenery* (1867) [No. 218], and also reappeared as a more finished studio work in 1868 [No. 152], **Australian Odyssey**, **Simon Gregg, 2011**, extract from pages 135-136 follows:

"While he (Nicholas Chevalier) was not the first to practice chromolithography in Australia, he was almost certainly the first to employ the process for 'high art' ends, with a number of prints conveying very successfully the pictorial depth and perspective of the original paintings.... The publication of N. Chevalier's Album of Chromolithographs was a great success, and led to Eugene Von Guerard publishing his own album of Australian Landscapes the following year.... While Chevalier cannot be credited for the introduction of chromolithography to Australia, as the first artist to issue a complete album entirely of his own views, he undoubtedly played a large part in its popularity. Aside from his own album of 1865, Chevalier contributed to a number of other albums, including Charles Troedel's The Melbourne Album (1864), The Artistic Melbourne Advertiser (1865), Australian Views and Victorian Scenery (1867), and Edwin Carton Booth's two volume opus Australia Illustrated (1873) (See Point 10, below), in which sixteen of Chevalier's works were reproduced as steel engravings."

7d. *Nicholas Chevalier Bushland Scene with The Angel Guardian of young girl* c.1860 - the fern scene has been over-painted with the **Angel Guardian and young girl** - frame by Isaac Whitehead (1819-1881)

The Nicholas Chevalier oil painting, *Bushland Scene with The Angel Guardian of a young girl* is in an 'early' **Isaac Whitehead** frame. When **Nicholas Chevalier** worked for *Melbourne Punch* (from August 1855 until leaving in 1861) he included 'angel wings' in many of his sketches, see examples on next page.

In 1858 **Nicholas Chevalier** with **Eugene von Guérard** and **Alfred Howitt** travelled from the Dandenongs and Ferntree Gully to the Baw Baw Plateau. In 1860 Nicholas Chevalier exhibited eight paintings at the *Victorian Exhibition of Fine Arts*, 105 Collins Street East; and in 1861 he again exhibited eleven works at the *Victorian Exhibition of Fine Arts*.

Throughout the 1860's and 1870's **Isaac Whitehead** was the preeminent frame maker in Melbourne supplying frames for many established artists, including **Eugene von Guérard**, **Louis Buvelot**, **Nicholas Chevalier** and **Thomas Clark**. As well as being a skilled artisan, Isaac Whitehead was a trained painter and in 1870 exhibited his first painting in the Victorian Artist's Society Exhibition. He was recognised for both his frames and paintings and was an active member of the artistic community in Melbourne. His 1877 painting *A spring morning near Fernshawe*, is in the National Gallery of Victoria collection.



Roy Morgan Collection

***Bushland Scene with The Angel Guardian of young girl,*
*Nicholas Chevalier, c.1860.***

Oil on canvas, 90 x 121cm, in a Isaac Whitehead frame.

The above oil painting has not been on public display before.

Gary Morgan note on Nicholas Chevalier's *Angel Guardian and young girl*:

It can be seen using an ultraviolet light that fern scene in the oil painting *Bushland Scene with The Angel Guardian and young girl* has been over-painted with the **Angel Guardian and young girl**. The 'face' of the **Angel Guardian** is similar to **Andromeda**, *Melbourne Punch*, Vol. 1, page 31, 1856, see next page.



MELBOURNE PUNCH Vol. I,
Published at the office 66, Collins Street, East,
1856.



**PERSEUS COMING THE RESCUE OF
ANDROMEDA,**
MELBOURNE PUNCH,
Vol. I, Page 31, 1856



THE INFANT YEAR,
MELBOURNE PUNCH
Vol I, Page 183, 1856.



PUNCH Vol. IV.
Printed and published by
Edgar Ray & Co,
23, Collins Street East, 1857.



PUNCH Vol. VII.
Printed and published by
Edgar Ray & Co,
72, Collins Street East, 1859.



A BIRD OF PREY,
VULTUR MOLARIS-Buffon.
PUNCH, Melbourne Vol. VIII,
Page 182, June 30, 1859.

Melbourne Punch, sketches by **Nicholas Chevalier**, Roy Morgan Collection



Gary Morgan note:

Recently I became aware of a **1997 Sotheby's London auction** which contained a similar painting to the above *Bushland Scene with The Angel Guardian of young girl*, named: *Children in a forest glade*, oil on canvas, 49.5 x 82cm, with Melbourne the canvas maker's mark Isaac Whitehead (See details below).

***"Children in a forest glade*, oil on canvas, 49.5 x 82cm, with Melbourne maker's mark on reverse, Est: GBP3,000-5,000, Sotheby's, Topographical Paintings, Watercolours & Drawings, London, 21/05/1997, Lot No. 24.**

*The canvas maker's mark is that of the Artistic Stationary Company, **Isaac Whitehead**, Melbourne who were founded in 1850 (1858)."*

In both the above oil paintings the '**young girl in red**' is similar. For this reason, I attribute the Sotheby's London auction *Children in a forest glade* to **Nicholas Chevalier** as both he (from 1871) and the painting *Children in a forest glade* were domiciled in London. In addition, the 'ferns' and the three 'children' in *Children in a forest glade* are painted in a 'style' like other **Nicholas Chevalier** paintings. **Gary Morgan, April 2022.**

8. **Nicholas Chevalier** - views of Melbourne

Melbourne from St Kilda Road c.1865 & *Melbourne from the Yarra* c.1868



Roy Morgan Collection

Melbourne from St Kilda Road, Nicholas Chevalier, watercolour, c.1865,
Painting used for lithograph engraving by J C Armytage, c.1874,
published in *Australia* by Edward Carton Booth, 1873-1876.



MELBOURNE FROM THE ST KILDA ROAD.

Roy Morgan Collection

Melbourne from the St Kilda Road, c.1874.
J C Armytage lithograph engraving from the above Nicholas Chevalier,
original watercolour, 13 x 20cm, c.1865.



Roy Morgan Collection

Melbourne from the Yarra, Nicholas Chevalier, watercolour, c.1868,
Painting used for lithograph engraving by E. Brandard, 1873,
published in *Australia* by Edward Carton Booth, 1873-1876.



Roy Morgan Collection

Melbourne from the Yarra, across East Melbourne, c.1873
E. Brandard lithograph engraving from the above Nicholas Chevalier,
original watercolour, 11.5 x 17.5cm, c.1868.

9. **Nicholas Chevalier's** first New Zealand Tour, 1865-1866

On November 22, 1865, **Nicholas Chevalier** and assistant artist **Ebenezer Wake Cook** began on horseback the first of three expeditions involving extensive tours of New Zealand's South Island, beginning in Dunedin & covering Queenstown, Manapouri, Te Anau & Bluff.



Roy Morgan Collection

Nicholas Chevalier, On the track to Lake Ada, Fjordland Sound

with view of Mt Eda, New Zealand, Dec. 1865 - oil,
54.5 x 34.5cm.

The oil painting has not been on public display.



Art Gallery of New South Wales

Nicholas Chevalier, On the 'lower' track to Lake Ada, Fjordland Sound, New Zealand, sketched Dec.

1865 – watercolour painted on pencil (1868), gouache,
gum on paper, 35.1 x 24.4cm.

The Art Gallery of New South Wales holds *On the 'lower' track to Lake Ada, Fjordland Sound*.

Unfortunately it is wrongly named Ovens River, Victoria, with watercolour date 1868.

PROVENANCE: Gift of Edward Levy Montefiore, Paris, to Art Gallery of New South Wales, 1901 as *Landscape (New Zealand)*. (On the left is shown the engraving of **Nicholas Chevalier's** *Ovens River* published 1873 in Edwin Carton Booth's *Australia Illustrated*.)



Roy Morgan Collection

In March 1866, Nicholas Chevalier's wife, Caroline, joined him on his second expedition leaving Christchurch on horseback for Hokitika (west coast of New Zealand) via Otira Gorge and the Waimakariri River, then back to Christchurch, along the **newly opened coach road** through the Otira Gorge and over Arthur's Pass.

In Caroline Chevalier's account of the journey, she describes the difficult yet deeply rewarding passage through the Otira Gorge and over Arthur's Pass, where the scenery gave her, "*the feeling of greatness of nature & its continual movement, never finished and ever going on*". An art critic for the *Christchurch Art Gallery Te Puna o Waiwhetu* maintains: "*Chevalier's water colour of **Otira Gorge in 1866** (hanging at the Gallery) has 'rather exaggerated the peaks of the surrounding mountains to create a sense of greater drama and elevation.'*".



Roy Morgan Collection

***Nicholas Chevalier & wife, Caroline,
On the road back to Christchurch,
along the newly opened coach road through
the Otira Gorge and over Arthur's Pass,
Mid 1866 - watercolour, 34 x 16cm.***

The water colour painting has not been on public display before.

10. **Nicholas Chevalier** 1868-1870 tour with Prince Alfred (The Duke of Edinburgh) in the 'HMS Galatea'

Prince Alfred's Nov. 1868-1870 tour covered New Zealand, the Pacific Islands, Hawaii, Japan, China, Manila, Singapore, India and Penang (in present day Malaysia) where at each place **Nicholas Chevalier** painted the local sites.

In April 1870 Nicholas Chevalier departed the tour in Ceylon and to arrive in the UK via 'Suez' by mid-1871.



Roy Morgan Collection

The Galatea Waltz and lithograph ***The overland route via Suez***, c.1871 from sketch by **Nicholas Chevalier** made after his extensive tour in the '**HMS Galatea**' with Prince Alfred (The Duke of Edinburgh).



Roy Morgan Collection

Both Nicholas Chevalier sketches were produced in 1871 on his overland route to England via Suez as he and his wife returned to London.

The **first sketch** is not far from Point de Galle, called *Wak-waller*, where travellers made the visit in carriages, and the natives congregated to exchange flowers of the season for back-sheesh.

The **second sketch** shows *Bitter Lake* and the *Freshwater Canal*. Published in *The Illustrated Australian News*, Melbourne, c.1876.

11. **Nicholas Chevalier** in London, 1871-1902

From mid-1871, **Nicholas Chevalier** started on a series of Australian watercolours that would become the basis of sixteen steel engravings included in **Edwin Carton Booth's** *Australia Illustrated*, published in 1873 - below are some examples from the Roy Morgan collection.



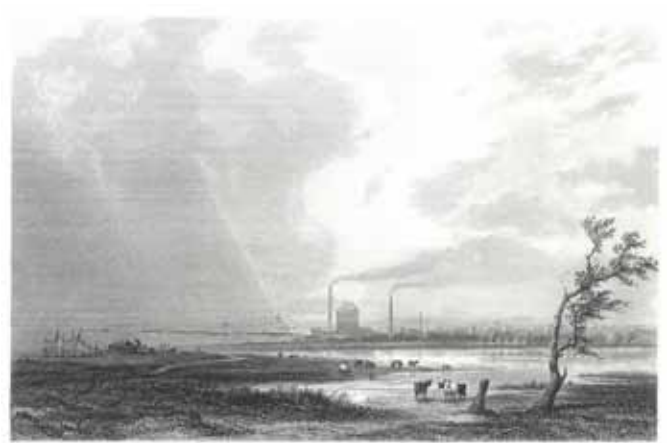
Lake Colac, Victoria



Morse Creek, Victoria



Mount Zero and Lake Taylor, Victoria



Sandridge, Victoria



The Basin Bank, Victoria



Victoria Valley & Mount Caroline



Return of Burke & Wills to Coopers Creek



Mallee Scrub, River Murray



The old and new home stations - Bontharambo

Above is the **Docker family's** grand brick mansion, **Bontharambo**, near **Wangaratta**, built in the Italianate style, page 34, Gary Morgan's *Women, the Media, and People from Other Countries who have made Victoria 1851 to today*.

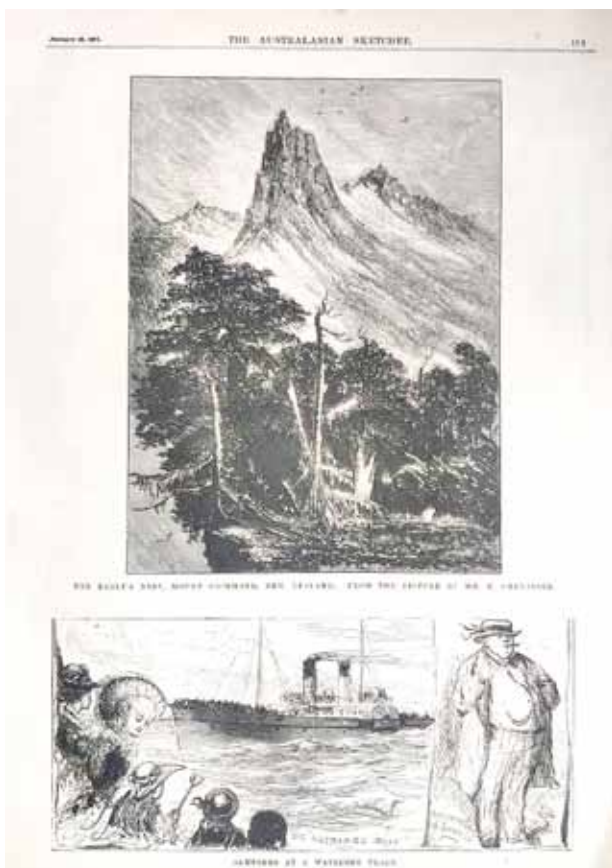
12. Other **Nicholas Chevalier** paintings and sketches - published from 1871 in the UK, Australia, and New Zealand

From 1871 lithographs of numerous **Nicholas Chevalier** paintings and sketches were published in the UK, Australia, and New Zealand. In addition Nicholas Chevalier received numerous commissions which resulted in him again painting some of his earlier Australian scenes; see *Australian Odyssey*, Simon Gregg, 2011.



Roy Morgan Collection

Christmas Day in Australia by Nicholas Chevalier (similar to other of his sketches of the Yarra River),
The Illustrated London News, Dec. 23, 1871.



The Eagles Nest, Mount Richmond, New Zealand
from the picture by Mr N. Chevalier,
The Australian Sketcher, January 20, 1877.

Roy Morgan Collection

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October 2022.



The
Gallery of
Fitzroy,
87-89 Moor St.

The Gary &
Genevieve
Morgan
Collection.