

Nicholas Chevalier (1828-1902)

Australia's first Impressionist

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

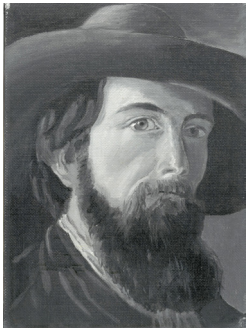
The Roy Morgan Collection

NICHOLAS CHEVALIER

The Roy Morgan Collection,
from November 2025.

The Gallery of Fitzroy,
87-89 Moor St, Fitzroy, 3065.

Viewing by appointment, call
Ryan Lowery 0425 773 177



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 illustrations seen in *Melbourne Punch* (from August 1855 to February 1861, then July 24, 1862 to October

22, 1862). During this period Chevalier also painted important Melbourne scenes, Victorian country landscapes and portraits for *The News Letter of Australasia* (See pages 13-15), *The Illustrated Journal of Australasia* (See page 16), 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 25). While Nicholas Chevalier's artistic impression of people was to show the extremes of character and emotion (See *Melbourne Punch* illustrations, pages 9-12).

Like Alfred Hitchcock 100 years later, Nicholas Chevalier would appear in some of his illustrations & paintings. See his 1848 sketchbook, page 4, recto 21, front page *The Illustrated Journal of Australasia, January 1857* (See page 45) & New Zealand Tour 1865-1866 paintings (See pages 33 & 34); 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 illustrations – using Shakespeare and Dickens characters, 25 years before Dickens characters influenced Van Gogh's artistic career.

James Smith, *The Illustrated Journal of Australasia, Jan 1857* (See page 45) **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.

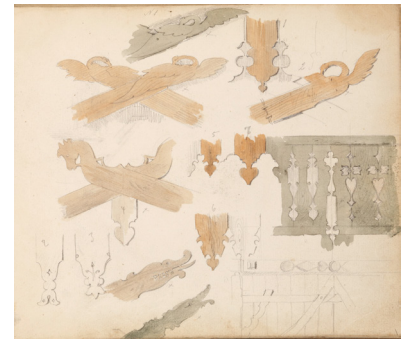
The sketchbook leaves include watercolour and graphite illustrations and studies by Nicholas Chevalier on the rectos and versos, a number of them signed (or initialed) and dated. The subject matter is evenly divided between **landscape studies** made during a Wanderung through southern Bavaria and into 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 Untermeising, Munich. Artist's caption: *Unter-Meising*. Unsigned, dated 23 July 1848. (7 recto)



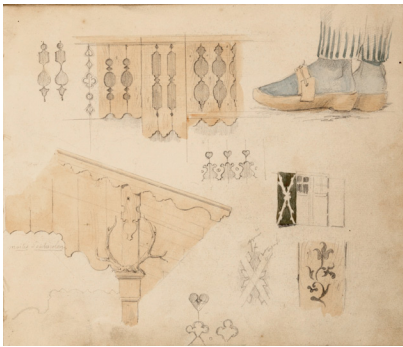
Graphite. Five studies of stone capitals on a secular building in Altenstadt, Bavaria.
Artist's caption: *Altenstadt*.
Unsigned and undated. (8 recto)



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



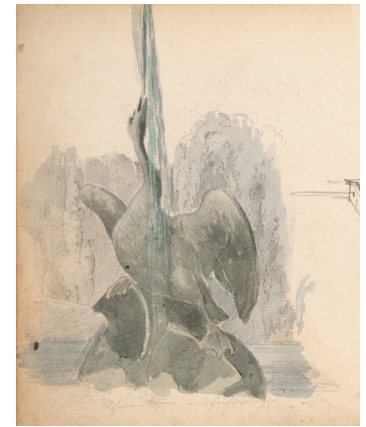
Watercolour. Full-page. Church by lake in the moonlight.
Untitled, unsigned, and undated.
(11 recto)



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, titles 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)



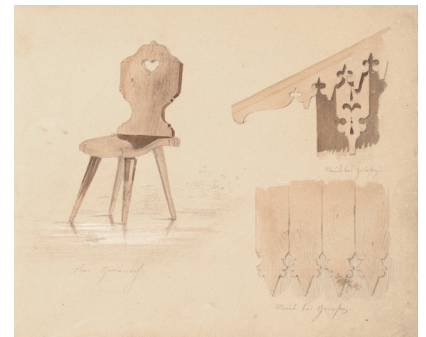
Finely detailed graphite and watercolour study of a Corinthian stone capital. Artist's caption is difficult to decipher. (33 recto)



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 illustrations from his first 1848 sketchbook. The illustrations 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,
11.5 x 6.5cm.*

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*Bavarian Peasant Girl,
June 14, 1848,
6.2 x 4.8cm.*



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), 37 x 80cm, 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.

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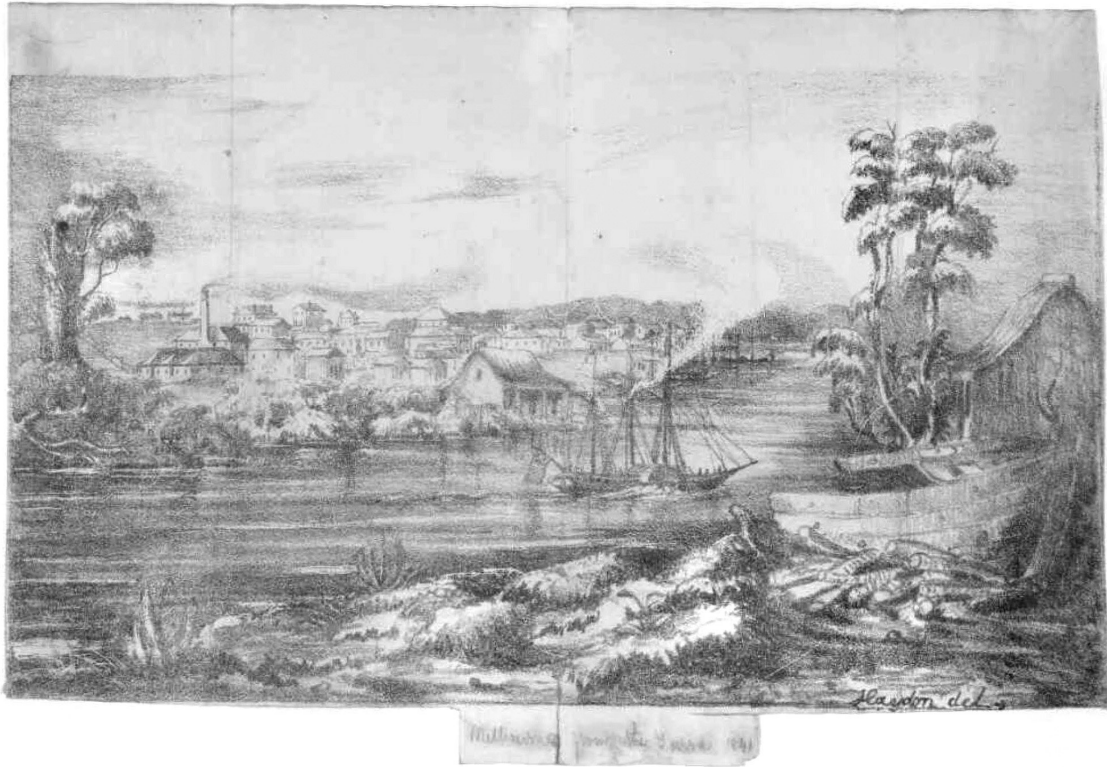


[243]

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.



13 x 19.5cm, Roy Morgan collection

3. Melbourne Punch (1855 – Feb 1861) - wood-cut engravings - **illustrated 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 illustrations 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, Bantarambo, near Wangaratta - see page 46 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' illustrations.)

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.**)

Marguerite Mahood referred to *Melbourne Punch* in her 1973 book *The Loaded Line*:

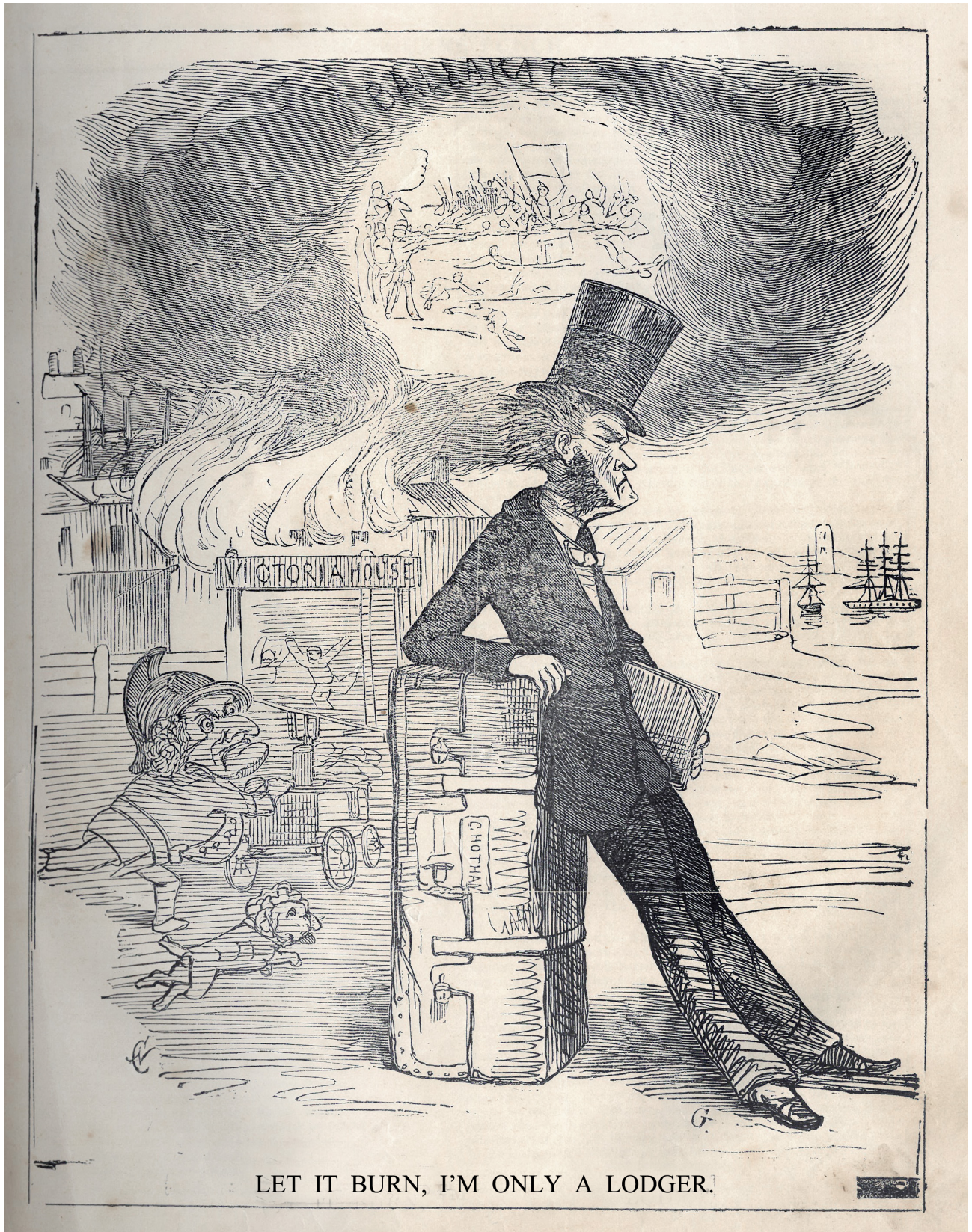
"The paper (Melbourne Punch) carried on the good old colonial tradition of 'guying the governor'. Democracy was very vocal in Victoria in 1855. The Eureka rebellion was still fresh in memory. In a fury of democratic feeling, citizen juries had supported the stand of the digger capitalists at Eureka and acquitted the rebel leaders who, with picturesque declamations of liberty and the rights of man, had monopolized the limelight in the mass resistance to the government-imposed licence tax. It was inevitable that the old image of the tyrant governor should be revived with modern refinements.

Victoria's governor, Sir Charles Hotham, was to be Victoria's first 'responsible' governor under the new constitution which would give self-government to the colony.

But within a year the Governor was entangled in the thorny thicket of colonial politics; and his sharp, uncompromising response to the demands of the diggers at Eureka completed his downfall."

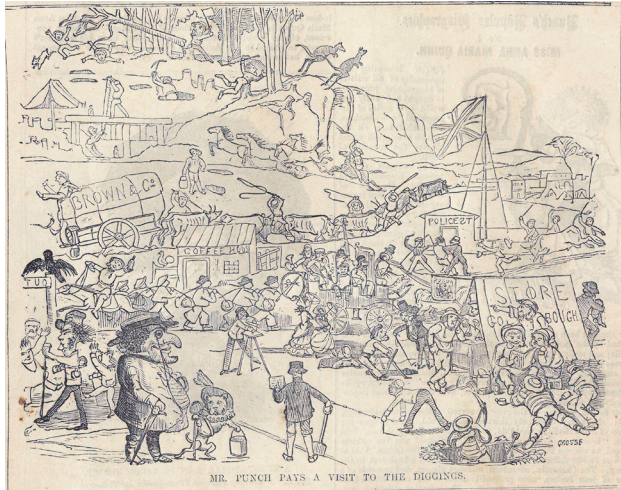
Marguerite Mahood then made it clear that **Nicholas Chevalier earned his "local fame and popularity"** with his cartoon of **Governor Hotham** in *Melbourne Punch's* third edition, late August 1855:

"LET IT BURN, I'M ONLY A LODGER (a contemporary catchword for 'I couldn't care less') shows **Hotham** as a lean figure in frock coat and top hat leaning limply on his cabin trunk on the shore waiting for his ship to England with his inevitable cash-book under his arm. Behind him 'Victoria House' goes up in flames whose smoke frames the scene of the diggers' stand at Eureka. Mr Punch the fireman and Toby the dog look toward the Governor for help-but in vain. Hotham's face is sour, sick and ravaged; in fact he was at the time a sick man, heavily worried by the colony's trouble, and only four months from his death. But the cartoon suggests only a selfish contempt for the colony's affairs."

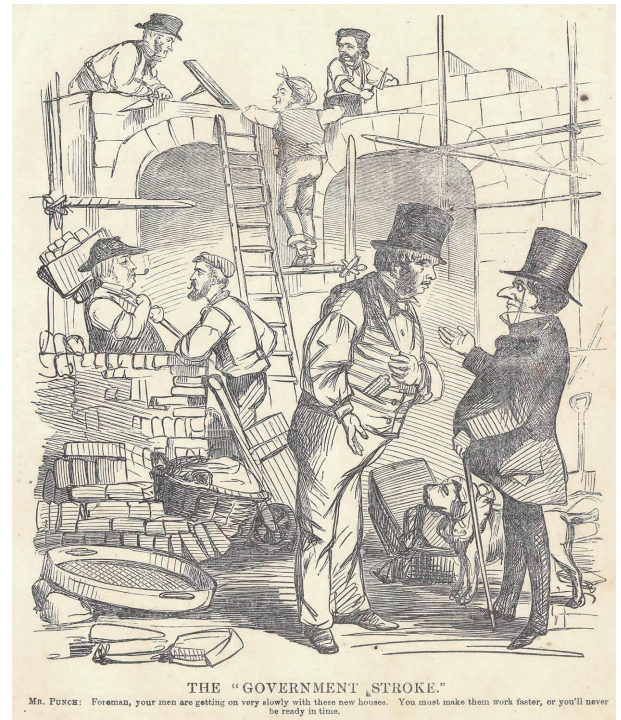


Nicholas Chevalier illustration, *Melbourne Punch*, August 1855, Roy Morgan collection

Following are 12 additional **Nicholas Chevalier** wood-cut engravings (published in *Melbourne Punch Vol. 1 & Vol. 2*) from illustrations – 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 illustrations 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. During April - June 2021, most of the items shown in this Nicholas Chevalier catalogue are reviewed by historian **Professor Geoffrey Blainey**. See link https://librarysearch.melbourne.vic.gov.au/cgi-bin/spydux.exe/ENQ/WPAC_ARCENQ?SETLVL=&RNI=1296217



Nicholas Chevalier illustration
MR. PUNCH PAYS A VISIT TO THE DIGGINGS



THE "GOVERNMENT STROKE."
Mr. Punch: Foreman, your men are getting on very slowly with these new houses. You must make them work faster, or you'll never be ready in time.

Nicholas Chevalier illustration
THE "GOVERNMENT STROKE."



Nicholas Chevalier illustration
RESPECTABLE MATES:



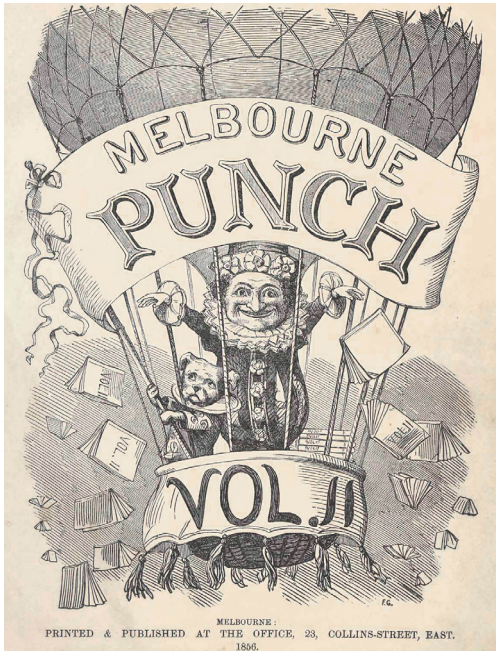
Nicholas Chevalier illustration
FRESCOES FOR THE NEW HOUSES OF PARLIAMENT, NO. IV.
THE FIRST PROOF OF THE FIRST JOURNAL.



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



Nicholas Chevalier illustration
Earthquakes at Geelong



MELBOURNE:
PRINTED & PUBLISHED AT THE OFFICE, 23, COLLINS-STREET, EAST,
1856.

Nicholas Chevalier illustration
Melbourne Punch, VOL. II



SIM TAPPERTIT
FALLS OUT WITH HIS OLD FRIEND HUGH.

Nicholas Chevalier illustration
SIM TAPPERTIT
FALLS OUT WITH HIS OLD FRIEND HUGH.



THE NEW GUY FAUX; OR, THE CONSPIRATORS DETECTED.

Nicholas Chevalier illustration
THE NEW GUY FAUX; OR, THE CONSPIRATORS DETECTED.

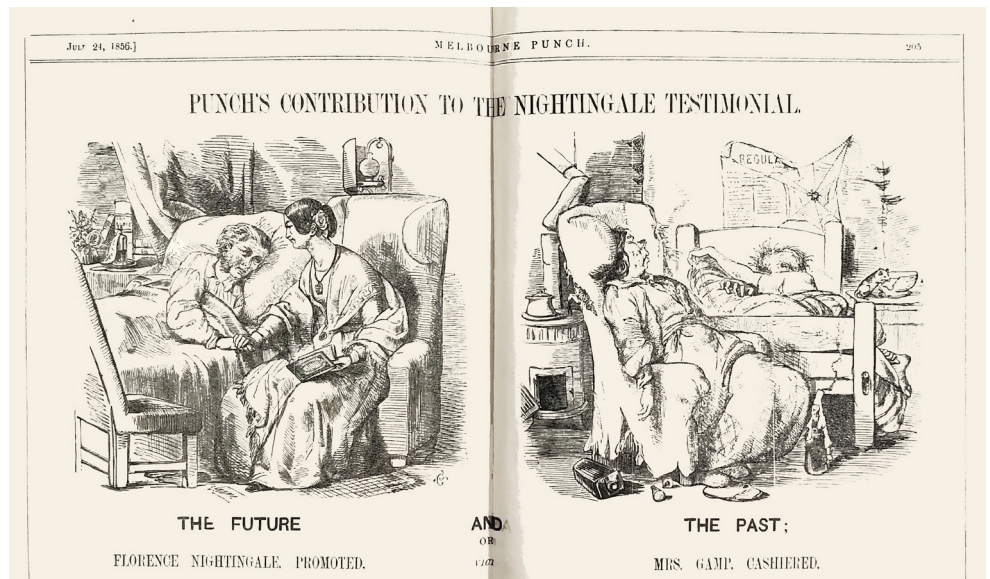


Mrs. HAINES.—Drat that boy. He was always in a mess. Now I've got him away from his nasty dirty Commissioners, and dressed him up in a nice new Chief Secretarieship. I'll have him in my own room, and try if I can keep him there.
Boy WAINSB.—I'll be at it again soon, in spite of her.

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

**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.)



THE FUTURE
FLORENCE NIGHTINGALE, PROMOTED.

THE PAST;
MRS. CAMP, CASHIERED.

Nicholas Chevalier illustration

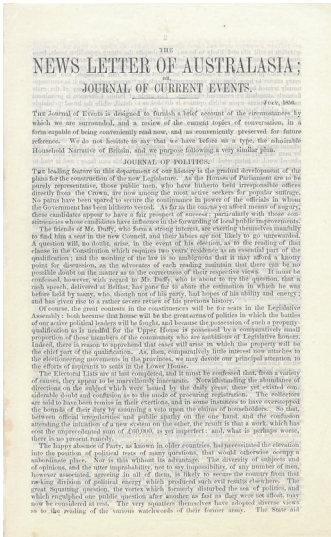
The Coming Man, *Melbourne Punch*, May 13, 1858, page 71: “An allegory of the growing importance of the labour force, at a time when the Victorian population had tripled and industrial activity was diversifying, is seen in *The Coming Man* (see p. 71) of 13 May 1858, which shows a simple, rugged but 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.)



“THE COMING MAN.”

Nicholas Chevalier illustration, *Melbourne Punch*, 13 May 1858, page 71, Roy Morgan collection

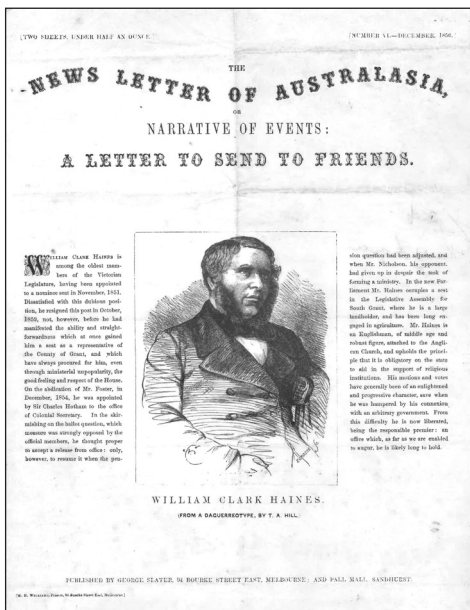
4. The News Letter of Australasia (1856-1862) and Lettersheet - wood-cut engravings - illustrations & portraits by Nicholas Chevalier, engraved by Nicholas Chevalier, Samuel Calvert, or Frederick Grosse.



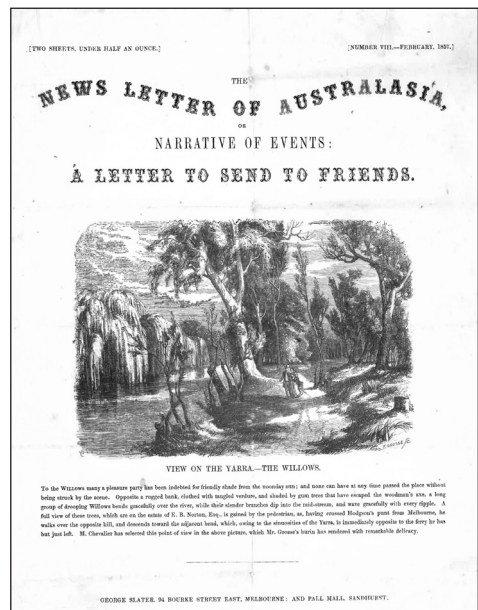
First edition;
In July 1856 *The News Letter of Australasia*; or, *Journal of Current Events*, was first published by joint proprietors George Slater and W. H. Williams who was also the printer. In 1856 George Slater and William Williams also published *The Journal of Australasia*.

In December 1856 William Williams became sole-proprietor of both publications; in January 1857 *The Journal of Australasia* became *The Illustrated Journal of Australasia & The Monthly Magazine*. (See examples of published wood-cut engravings on page 16.)

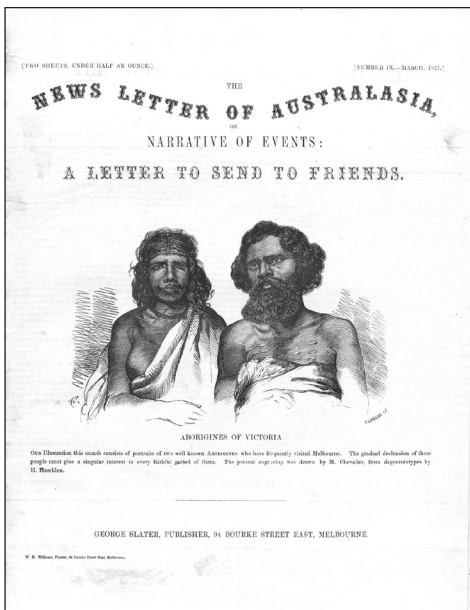
In 1857 William Williams as sole-proprietor of his business **W. H. Williams** was located at 87 Brunswick St, Collingwood, where he published and printed one of Melbourne's first suburban newspapers, *THE Collingwood and Richmond Observer*.



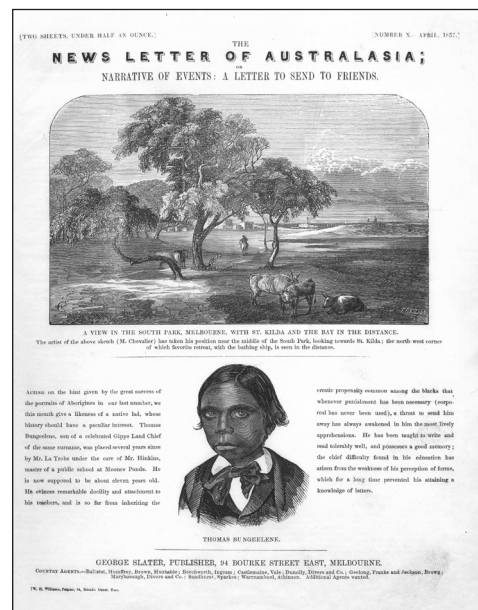
Nicholas Chevalier illustration
VOLUME VI. - DECEMBER, 1856,
WILLIAM CLARK HAINES.



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



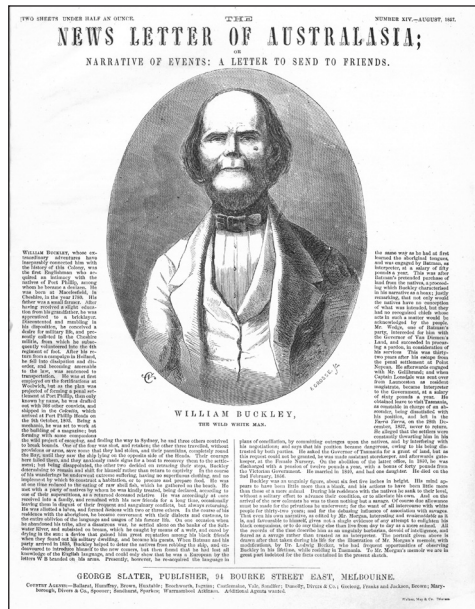
Nicholas Chevalier illustration
NUMBER IX - MARCH, 1857,
ABORIGINES OF VICTORIA.



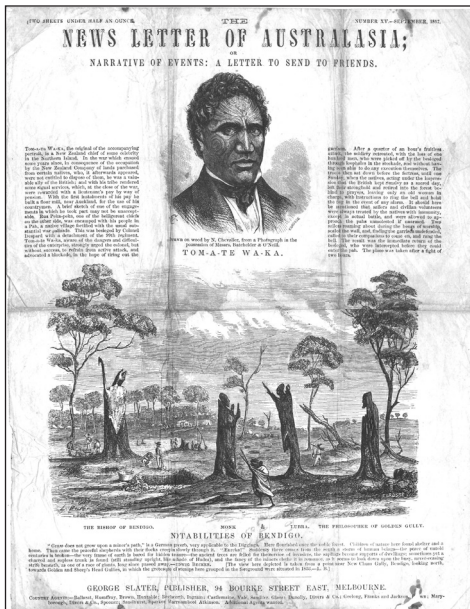
Nicholas Chevalier illustration
NUMBER X - APRIL, 1857,
THOMAS BUNGEELENE.



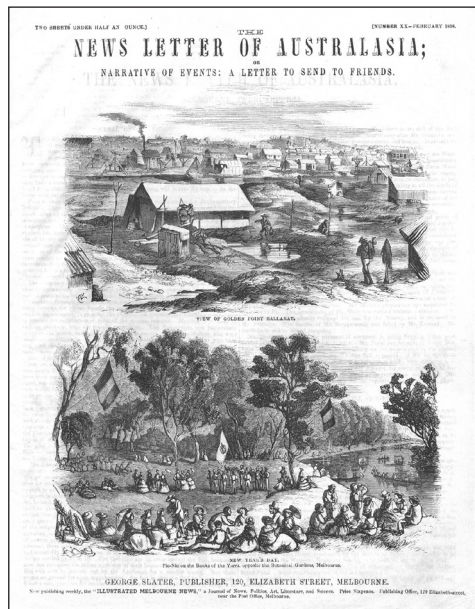
Nicholas Chevalier illustration
NUMBER XIII - AUGUST, 1857,
VIEW ON THE YARRA – Hodgson's Punt.



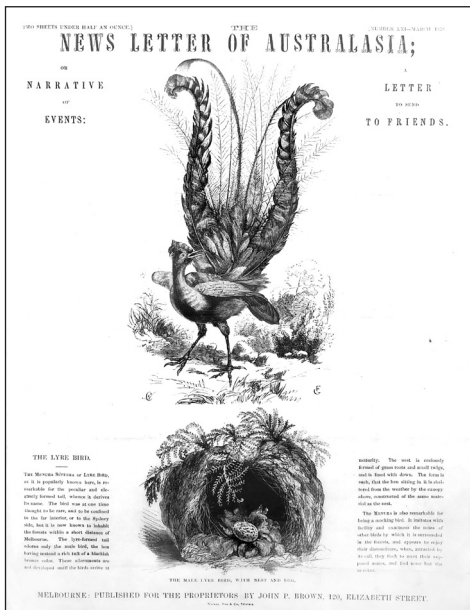
Nicholas Chevalier illustration
NUMBER XIV - AUGUST, 1857,
WILLIAM BUCKLEY.



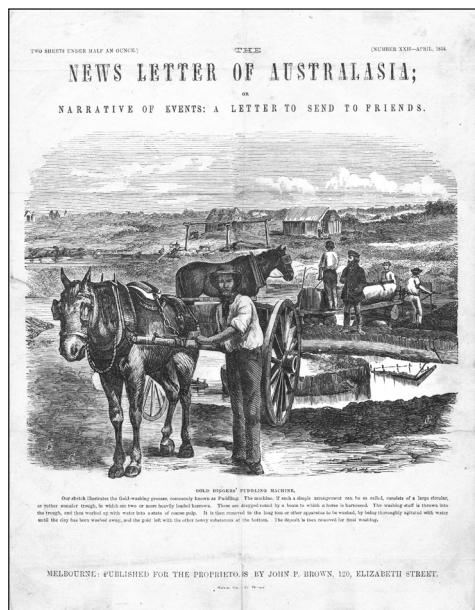
Nicholas Chevalier illustration
NUMBER XV - SEPTEMBER, 1857,
Drawn on wood by Nicholas Chevalier
South Island NZ Chief: Tom-a-te Wa-ka.



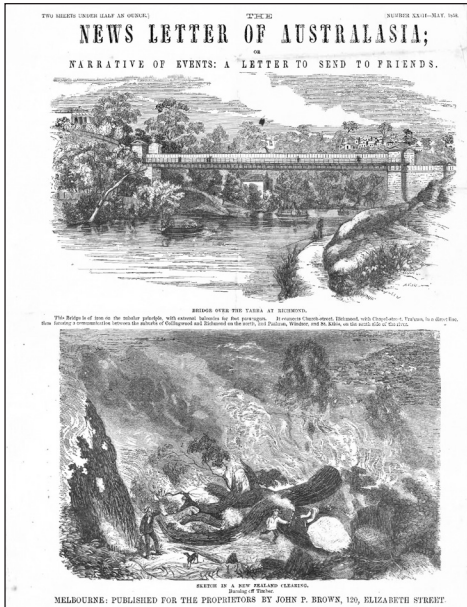
Nicholas Chevalier illustration
NUMBER XX - FEBRUARY, 1858, NEW YEAR'S DAY.
Pic-Nic on the Banks of the Yarra opposite the
Botanical Gardens, Melbourne.



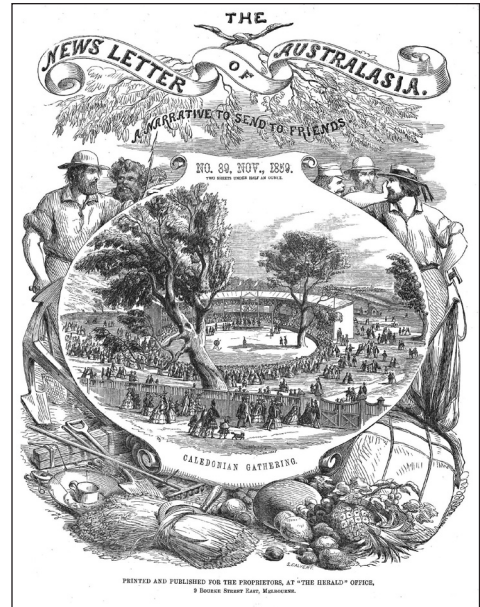
Nicholas Chevalier illustration
NUMBER XXI - MARCH, 1858,
THE MALE LYRE BIRD, WITH NEST AND EGG.



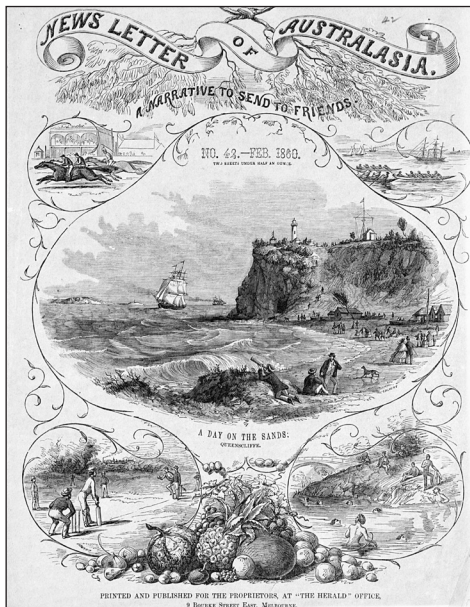
Nicholas Chevalier illustration
NUMBER XXII - APRIL, 1858,
GOLD DIGGERS' PUDDLING MACHINE.



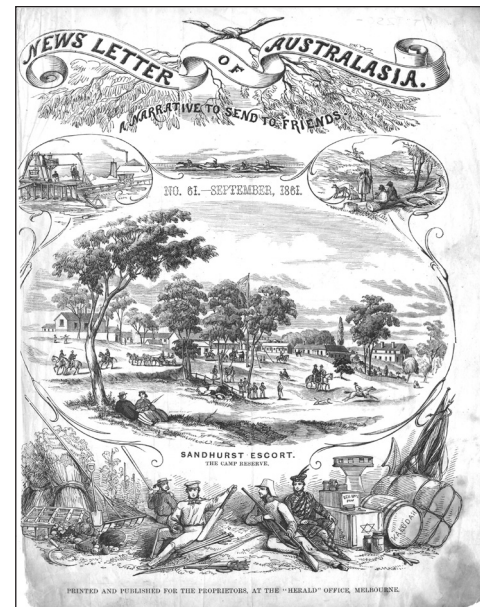
Nicholas Chevalier illustration
 NUMBER XXIII - MAY, 1858,
 BRIDGE OVER THE YARRA AT RICHMOND,
 SKETCH IN A NEW ZEALAND CLEARING.



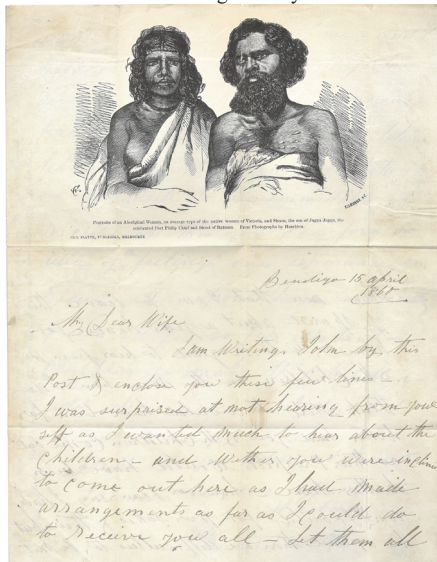
Nicholas Chevalier illustration
 NUMBER 39 - NOVEMBER 1859
 CALEDONIAN GATHERING.
 SURROUND - Nicholas Chevalier illustration
 engraved by Samuel Calvert.



Nicholas Chevalier illustration
 NUMBER 4 - FEBRUARY, 1861,
 A DAY ON THE SANDS: QUEENSCLIFFE
 SURROUND - Nicholas Chevalier illustration
 engraved by Samuel Calvert.



Nicholas Chevalier illustration
 NUMBER 61 - SEPTEMBER 1861
 SANDHURST ESCORT. THE CAMP RESERVE.
 SURROUND - Nicholas Chevalier illustration
 engraved by Samuel Calvert.



Nicholas Chevalier illustration
 Lettersheet, Roy Morgan collection

Nicholas Chevalier portraits - engraving by Frederick Grosse.

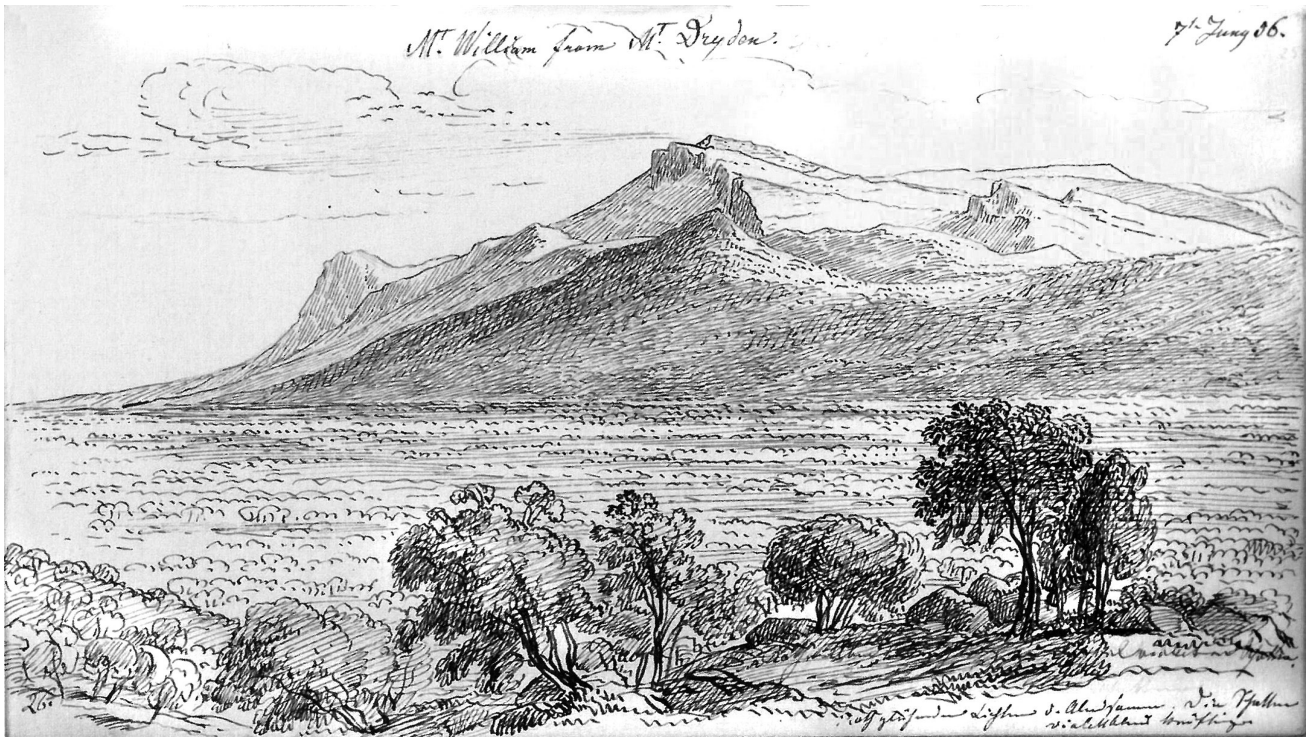
Lettersheet 26.8 x 21.2cm, sent from Bendigo, April 1860.

“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.”

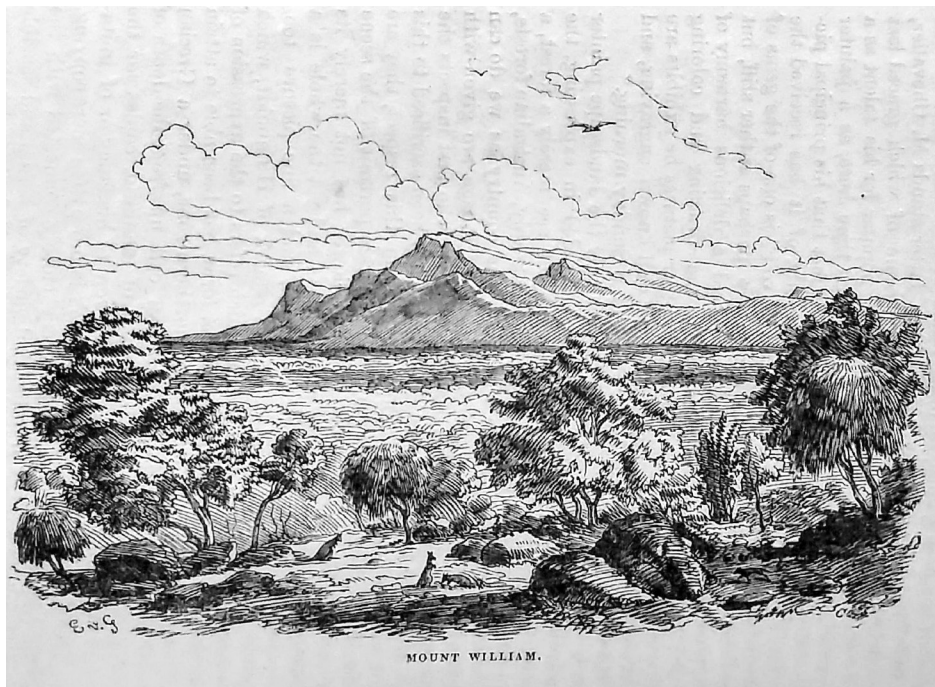
From photographs by Hubert Haselden; George Slater publisher with proprietor and printer, W. H. Williams, Melbourne.

5. The Illustrated Journal of Australasia (1857–June 1858) – wood-cut engravings - **illustrated 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 illustration (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" illustration, 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** illustration, 7 Juny, 1856,
9.2 x 12.4cm, *The Illustrated Journal of Australasia*, Jan. 1858.

6a. *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 illustrations, 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

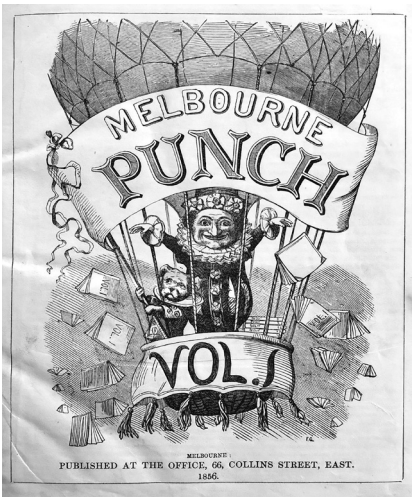
Bushland Scene with The Angel Guardian of young girl,
Nicholas Chevalier, c.1860.

Oil on canvas, 90 x 121cm, in an **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.



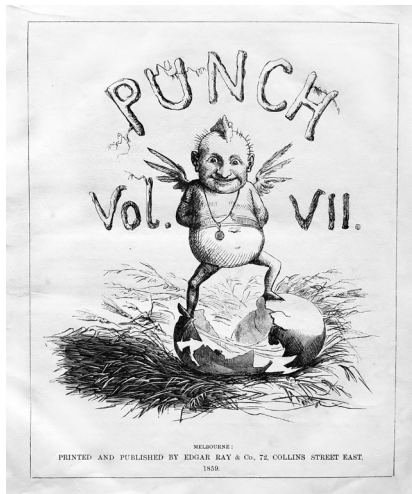
PERSEUS COMING TO THE RESCUE OF ANDROMEDA,
MELBOURNE PUNCH,
Vol. I, Page 31, 1856



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 PRAY,
VULTUR MOLARIS-Buffon.
PUNCH, Melbourne Vol.VIII,
Page 182, June 30, 1859.

Nicholas Chevalier illustrations, *Melbourne Punch*, Roy Morgan collection



“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).”

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.

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.

6b. *Nicholas Chevalier*, from 1860, began portrait painting on a commercial basis.

During 1860, the year before Nicholas Chevalier left *Melbourne Punch* in 1861, Nicholas Chevalier began painting portraits on a commercial basis, including *Breeze*, June 1861, see below.

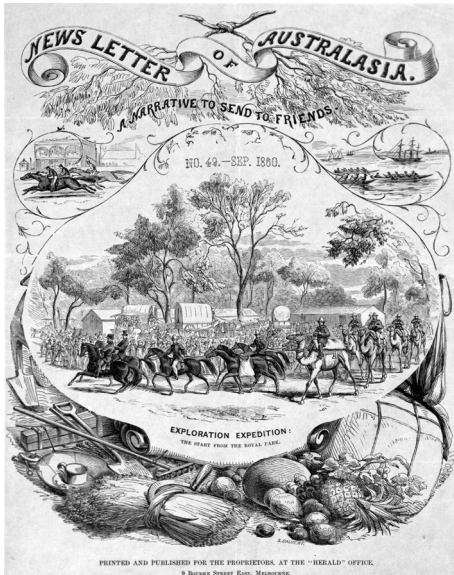


Roy Morgan collection

***Breeze*, Nicholas Chevalier,
Signed and dated: 6/6/61 NC**

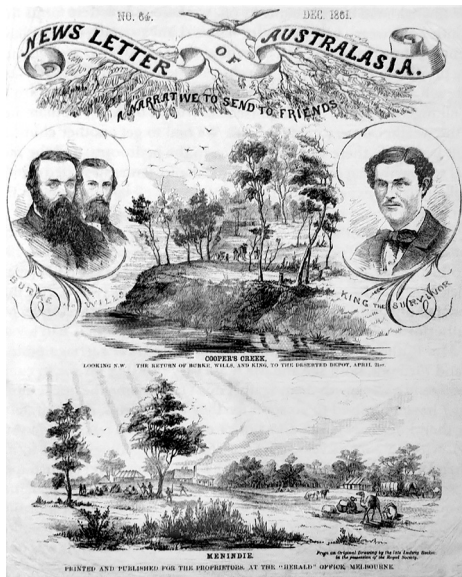
Pencil and chalk on paper,
23 x 22cm in frame.

6c. In Memory of Charles Bourke, William Wills and John King.



Nicholas Chevalier illustration, 15 x 19cm,
Roy Morgan collection, The Illustrators' Artistry.

NUMBER 49, SEPT. 1860.
EXPLORATION EXPEDITION:
The Start from the Royal Park.



Nicholas Chevalier illustration, 16 x 20cm,
The Illustrators' Artistry.
NUMBER 64, DEC, 1861.
COOPER'S CREEK and MENINDIE.

*The Start, Eploration
Expedition
and
Cooper's Creek and Menindie,
News Letter of Australasia.*

Wood-cut engravings from
illustrations by Nicholas Chevalier
& Ludwig Becker, published and
printed for the proprietor,
W. H. Williams, at the "Herald"
office.



Roy Morgan collection

*Burke and Wills Expedition
leaving Melbourne, August 20, 1860.*

Tinted lithograph by J. D. from Nicholas Chevalier painting,
1860.

Published & printed by A. H. Massina & Co.,
31.2 x 45.5cm, after 1866.

(See page 41, Return of Bourke and Wills to Cooper's
Creek.)



Roy Morgan collection

*The Great Australian Exploration Race,
Melbourne Punch,
November 8, 1860.*

John Skinner Prout (1805-1876) illustration,
Nicholas Chevalier woodcut engraving.

LATEST ACCOUNTS FROM BURKE'S PARTY.

BY SPECIAL COMMUNICATION.

Central Australia, 1st April.

rather sold the camels. We came upon Stuart's track some time ago,—at least it was clear that we were on the trail of some Scotchmen, for we observed an empty tin marked "Preserved Haggis," and also some young plants, protected by a palisade of sticks, looking uncommonly like thistles. At the present time we are encamped in the most lovely country that I ever saw, heard of, or read about. Some few weeks ago we entered upon a vast arid plain, and after proceeding for two days found ourselves out of sight of everything but the sky, and a level expanse of white sand stretching as far as the eye could reach. We suffered terribly from thirst, for our leathern water bottles, having been incautiously exposed to the sun, burst, and enveloped us in a cloud of steam; and the white sand, which looked like crushed lump sugar as received from the grocers, differed altogether at another point of comparison, for there was no water mixed with it. At last I placed together two of the tallest camels, and upon their humps erected a human pyramid after the manner of the Arab acrobats, so that the lightest man, who formed the apex of the pile, was about forty feet above the ground. Our ingenuity was rewarded by the discovery of some mountain peaks, breaking the circular horizon to the north-west. For this point we immediately pressed forward, and by nightfall could discover the fringed outline of wooded mountain ranges. All our stock of liquors was now exhausted, except some quart bottles of writing ink, one of which I uncorked, and served out a small nobbler to each man with a very reviving effect. By day break we had reached the skirts of the forest, and then a previous suspicion was confirmed, that the sky had been for some days gradually changing its wonted blue tint, and was now merging steadily into a delicate pea green. Pushing our way through the giant gums, which were of the blue variety, with foliage approaching to a mauve color, we were delighted to discover the most delicious manna festooned in elegant lumps like preserved ginger from the branches above us. The ground was so covered with this delicious refreshment, that it adhered to our feet and encumbered our progress, just as heavy clay land might cling to a ploughman's boots. We did not fail to remark what is perhaps noteworthy, viz., that there were very few flies in this country, which at first view presented the aspect of a perfect flies' paradise. Subsequently we perceived an insect like a red hairy gooseberry with wings, and which we ascertained to be a winged spider, watch an opportunity when a fly was walking off with a proboscis-load of manna, and then swoop down and slaughter the unwary forager. These may appear trivial matters to introduce into a grave narration, but the simple object of history is to record facts, and moreover they serve to illustrate the generally eccentric, opposite and topsyturvy character of the natural features and operations of this country. On attaining the summit of the range, the "crack in the eye"—as the French term it—that the prospect gave us was most astounding. Imagine a valley about fifty miles square, walled in by forest-crowned mountains, whose graceful slopes were mantled with magnificent purple gum trees, spangled with brilliant crystalline barley-sugar-tinted clusters of manna, like the golden constellations on the state robe of an Emperor. Fancy a softly undulating valley, Turkey-carpeted with the silkiest grass of the most enrapturing shade of blue—none of your doubtful blues, like the look of a boiled cabbage by candle light, but the most entrancingly lovely cerulean tint conceivable. The sky now presented a richer hue of green than previously,

a circumstance that occasioned no surprise to our astronomer, who explained that the decomposition of the blue rays from the earth inevitably resulted in the singular illusion of a verdant sky. The grass, I should observe, exhibited different varieties of growth—one description rising from the ground in a spiral direction, like an elongated corkscrew, and this kind, when made into hay, is agreeable to sleep on, being an excellent substitute for curled horse hair. Another curious species of grass presented a thick stalk, from the top of which grew three or four sharp blades opening in opposite directions, like the blades of a pocket knife. While carefully inspecting one of these grass plants, a gigantic mosquito, of a kind that we had observed before having an aerial scrimmage with a flying spider, settled upon the centre of the stalk with a noise like a humming top. Immediately on this, the four blades of this sensitive vegetable rose, and convulsively clasped the wretched insect, crushing its body with their sharp and serrated edges, and with which the creature had about as much chance as green peas in a coffee mill. After a while, the engine of destruction relaxed its arms, which gradually reassumed their first appearance, and the mangled carcass of the mosquito fell to the ground to fertilize the bed of its destroyer. This little circumstance appeared to us to display a beautiful provision of nature to check the increase of noxious insects.

At a few miles distance from the inner base of the range, we remarked some elegantly-formed trees, which on near approach proved to be a species of bread fruit in full bearing, its graceful branches bending with a ripe crop of something like penny rolls. This we regarded as a truly fortunate discovery, and equally so was the detection of a stream of water hard by, although at first we were at a loss to understand its having the color of pale sherry, but when we observed the quantity of sunburnt bread-fruit floating on its surface we at once perceived it was *eau panée*, and now we can toast our absent friends in unlimited toast and water. Attached to the river's bank were some oysters of a curious species, having the smooth side of the shell outermost. They few we gathered had no beads, but perhaps they were females. Nothing has surprised us more than the singular fertility of the soil in this favored region, which has been evidenced in many ways. It is now a week since we came here, and on the day of arrival I chanced to have been cutting some tobacco, and must have dropped a few cuttings on the ground. Now, you would scarcely believe that from these cuttings have arisen nineteen healthy tobacco plants, with the pink blossom just discernible.

Far more surprising is the result of our accidentally dropping a few split peas, I am really fearful that you will consider it an exaggeration when I tell you that the young pods have already attained to a considerable size and present a perfect exterior, but all that we have examined contain a row of half-peas down one side of the pod only. Some very fine apples have been met with, and are not dissimilar to many that I have seen before, except in one particular, and that is, that the pips are all stuck outside like almonds in a tipsy cake. One of our party has just come in with an account of some fruit-bearing tree which grows with its roots in the air, so that it could be lifted about without sustaining injury, but I forward the statement with some hesitation as I have not inspected it myself. He says that the stimulating climate causes the germ of the young tree to spring so impetuously from its seed shell as to sometimes alight upon its head, in which event indulgent nature takes no advantage of the casualty, but the tree grows as well as ever. The roots appear in fibrous tufts, like delicate seaweed, and absorb sufficient moisture from the nightly dews for the sustenance of the tree, while the branches have a natural tendency to spread and adapt themselves to the conformation of the ground and so give stability to the arrangement. The fruit of this tree is a species of cocoa nut, from the milk of which (and it contains milk in a quantity difficult to account for) we propose making some cheese. While mentioning fruits I must tell you that I have seen one somewhat noticeable new variety like a large pineapple, that keeps turning slowly in alternate directions, like a joint of meat on a roasting-jack, and thus by uniform exposure to the sun reaches to a perfection of ripeness. To understand the agency of this phenomenon, I dissected the stalk and found that the sap passed through it down a spiral tube, and the vigorous flow thus acting upon a kind of Archimedean screw induced a rotatory motion, until the twist in the stem raising the fruit, a counteracting force of gravity brought about a reaction, and thus the movement was kept up.

I have taken possession of this country in the name of Queen Victoria, her heirs, executors, administrators, and assigns, complying with the usual formalities. I had fortunately a Tom Sayers' pocket-handkerchief, emblazoned with the British colors, which I hoisted on a bamboo, and then we fired twenty-one guns with a pistol. Perhaps the province might be called *Australia Hilaris*; the river I have presumed to name the "Edmund," after my great ancestor. I am led to suppose that there are natives in the vicinity of our camp, and that they are very superior in condition and refinement, for we have picked up a "swag" near the track of some emus who, by their heavy impress on the ground, appear to have had burdens of considerable weight, perhaps riders. The swag consisted of a pair of Knickerbockers, each

Continued next page

Latest accounts from Burke's Party, Melbourne Punch, May 9, 1861.

leg neatly formed out of the entire skin of a kangaroo, a small tooth comb, made from the back bone of a fish, containing some long and light colored hair, and a pot of pomatum, possibly from the spinal marrow of the same fish, the pot being formed of a cocoa-nut shell elegantly carved. I shall remain here a few days to recruit my party, and then push forward, but will write again at the earliest opportunity.

R. O'H. B.

Roy Morgan collection



Return of Burke & Wills to Cooper's Creek, Nicholas Chevalier illustration, 1871, see page 41.

IN MEMORIAM.

The black man bow'd
his head and wept
Above the hero's
grave,
Who, for a noble end
achiev'd,
His life a forfeit
gave ;—

The desert cross'd, the
problem solved,
And rent aside the
veil,
Which other daring
hands essayed
To lift, without avail.

Brave heart, too early
still'd by death,
Victor, but victim,
too,
The deed fulfill'd an
earnest of
The greater thou
mightst do,

Had life attain'd its
utmost span,
And thou return'd to
reap
The honors which fall
vainly on
Thee, in thy dreamless
sleep.



What can we give
thee now but tears?
How dignify thy
name?
The cypress with the
laurel blends
Dark'ning thy meed
of fame.

But greenly in our
memories
Shall live the names
of Burke,
And brave young
Wills, who perish'd,
but
Completed their great
work ;

The younger still by
dreadful thoughts
Upheld while life re-
main'd ;
By courage, constan-
cy, and hope
To his last hour sus-
tain'd.

And honor be to him
who heard
His leader's dying
moan ;
Composed his limbs
in their last rest,
And then went forth
alone.

Nicholas Chevalier illustration, Roy Morgan collection

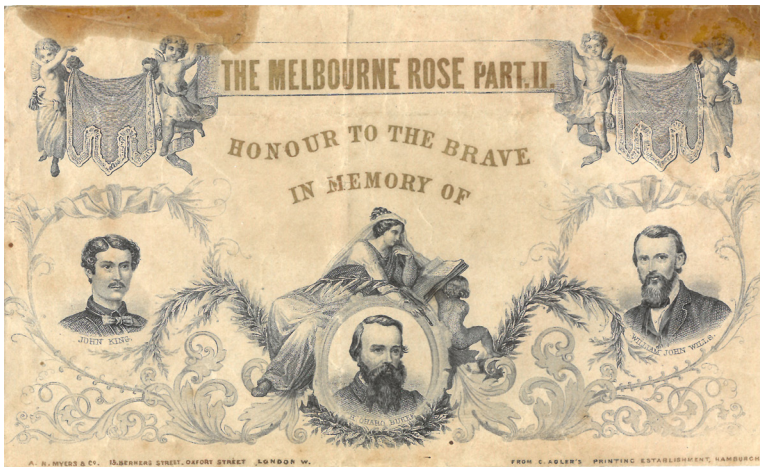
In Memoriam, Melbourne Punch, November 7, 1861.



Burke and Wills Monument

Watercolour by FA,
15 x 11.3cm, c.1862.

Roy Morgan collection



Roy Morgan collection, 8.7 x 14.4cm.

6d. Melbourne Rose Part II.

Honour to the Brave is an envelope used to mail **Melbourne Rose Souvenir of Melbourne**. It was printed by C. ADLER, Hambury, c.1862.

Envelope engravings from photos of **Charles Bourke, William Willis and John King** by A. B. Myers & Co., 33 Berners Stret, Oxford Street London W.



The Melbourne Rose. Part II.

Rare novelty Souvenir of Melbourne, Victoria, which includes copies of illustrations by S.T. Gill, Nicholas Chevalier and Others. Printed in colour by C. ADLER, Hamburg, c.1862.

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.



26cm, Roy Morgan collection

Some of the engravings are copies from *Victoria Illustrated*, 1857 by S.T. Gill, while some others are also copies from *The News Letter of Australasia* (1855-1862) and *Lettersheet* woodcut engravings – from illustrations by Nicholas Chevalier, engraved by Nicholas Chevalier, Samuel Calvert, or Frederick Grosse.

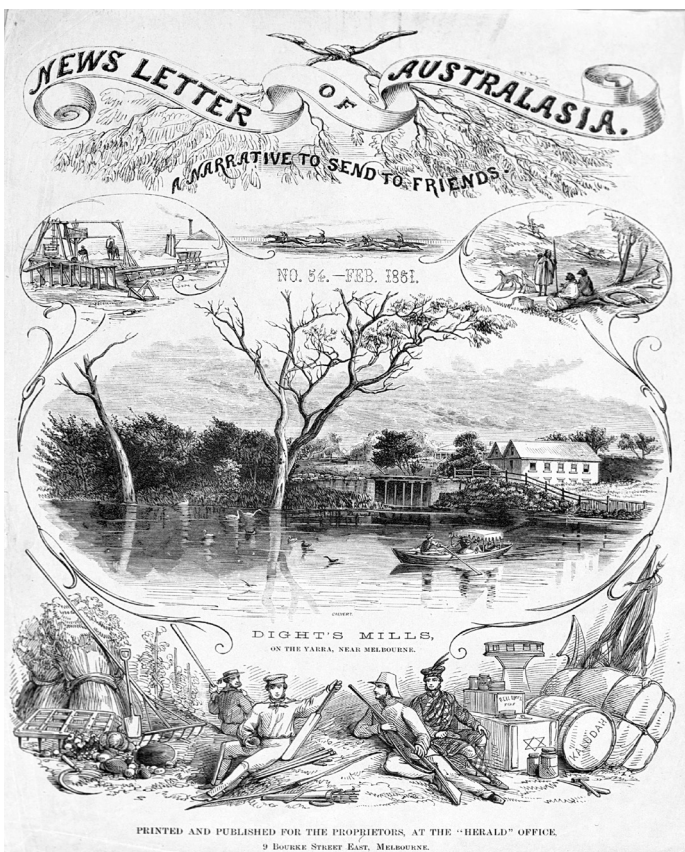
7a. Nicholas Chevalier, while a contributor at *Melbourne Punch* and *The News Letter of Australasia*, also painted Melbourne prominent locations on a commercial basis.



Roy Morgan collection

Dights Falls.

Oil on canvas attributed to **Nicholas Chevalier** (1828-1902), 66 x 92cm, c. 1861.



Roy Morgan collection, 15 x 19cm.

The News Letter of Australasia,
No. 54, February 1861,

Dight's Mills on the Yarra near Melbourne.

Nicholas Chevalier illustration, masthead & surround,
Samuel Calvert woodcut engraving.

William Williams Proprietor, and Publisher using
name George Slater.

Printed and published for the proprietors at
"The Herald" office,
94 Bourke Street East, Melbourne.

7b. 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 26). 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.”*

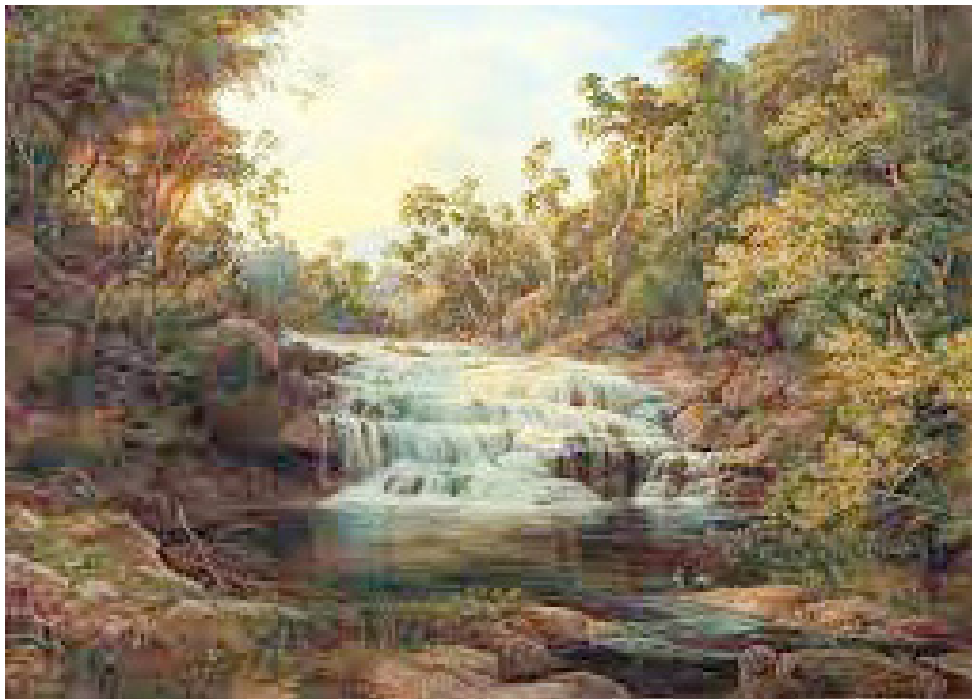
The Herald named a work titled ‘Parker’s River Waterfall’ as being among **Nicholas Chevalier’s** watercolours auctioned on October 17, 1868, recommending it as ‘Being among the others more noticeable’. (*Australian Odyssey*, page 181, **Simon Gregg**, 2011.)



Roy Morgan collection

Parker’s River Waterfall, 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.

December 1862, No. 47 at *Exhibition of Fine Arts*,
105 Collins Street East.



State Library of Victoria

Parker's River Waterfall,

N. Chevalier's

Album of Chromolithographic, 1865, No. 201.

In mid-May 1862, Nicholas Chevalier and Georg von Neumayer with his assistant arrived at Wannan 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 Wannan River*, and an oil painting of the *Lower Wannan Falls*, near Bochara.

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 Arts*, 105 Collins St, Melbourne. Painting No. 1 was ***Upper Wannan Falls***, painting No. 8 was ***Lower Wannan Falls***, near Bochara.



Attributed to Nicholas Chevalier, Roy Morgan collection

Upper Wannan Falls, 1862,

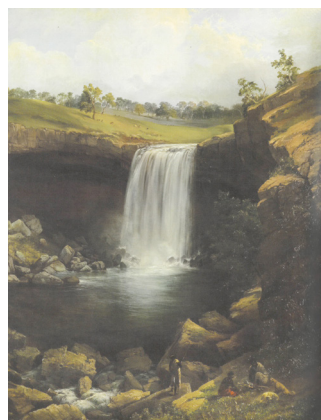
No. 1, Dec. 1862 *Annual Exhibition of Fine Arts*,
105 Collins St East, Melbourne, 69 x 48cm.



Art Gallery of Ballarat, Victoria

***The Upper Falls on the
River Wannan, 1862.***

Pencil, 33.5 x 23cm.



***The Lower Wannan Falls,
near Bochara, 1862.***

No. 8, Oil on board.

During the period from 1862 to March 1864 Nicholas Chevalier completed many additional oil paintings of Western Victorian and the many other rural Victorian locations he visited.

On the March 1, 1864, forty-nine works were displayed at the *Annual Exhibition of Fine Arts*, 105 Collins St East, Melbourne. The Exhibition included *Upper Wannon Falls*, painting No. 1, previously exhibited in the December 1862 *Annual Exhibition of Fine Arts*, and additional Nicholas Chevalier paintings not previously exhibited, including *Mt Abrupt*, painting No. 40.



Hamilton Art Gallery, Victoria

Mount Abrupt and the Grampians, Nicholas Chevalier, 1864, 43.2 x 61cm.

Copy gifted to Gary Morgan in appreciation for his presentation at the ***Hamilton Club*** covering the *Roy Morgan collection of Nicholas Chevalier's Paintings, Illustrations and Portraits*, June 14, 2025.

7c. 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*.



Roy Morgan collection

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

Attributed to Nicholas Chevalier, c.1863.

Oil on canvas, on board, 50 x 41cm
in frame.



Roy Morgan collection

Georg von Neumayer, (1826-1909).

Attributed to Nicholas Chevalier, c.1863.

Oil on canvas, on board, 50 x 42cm
in frame.

In 1868 published *Discussion of the
Meteorological and Magnetical Observations,*
at the Flagstaff Observatory

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

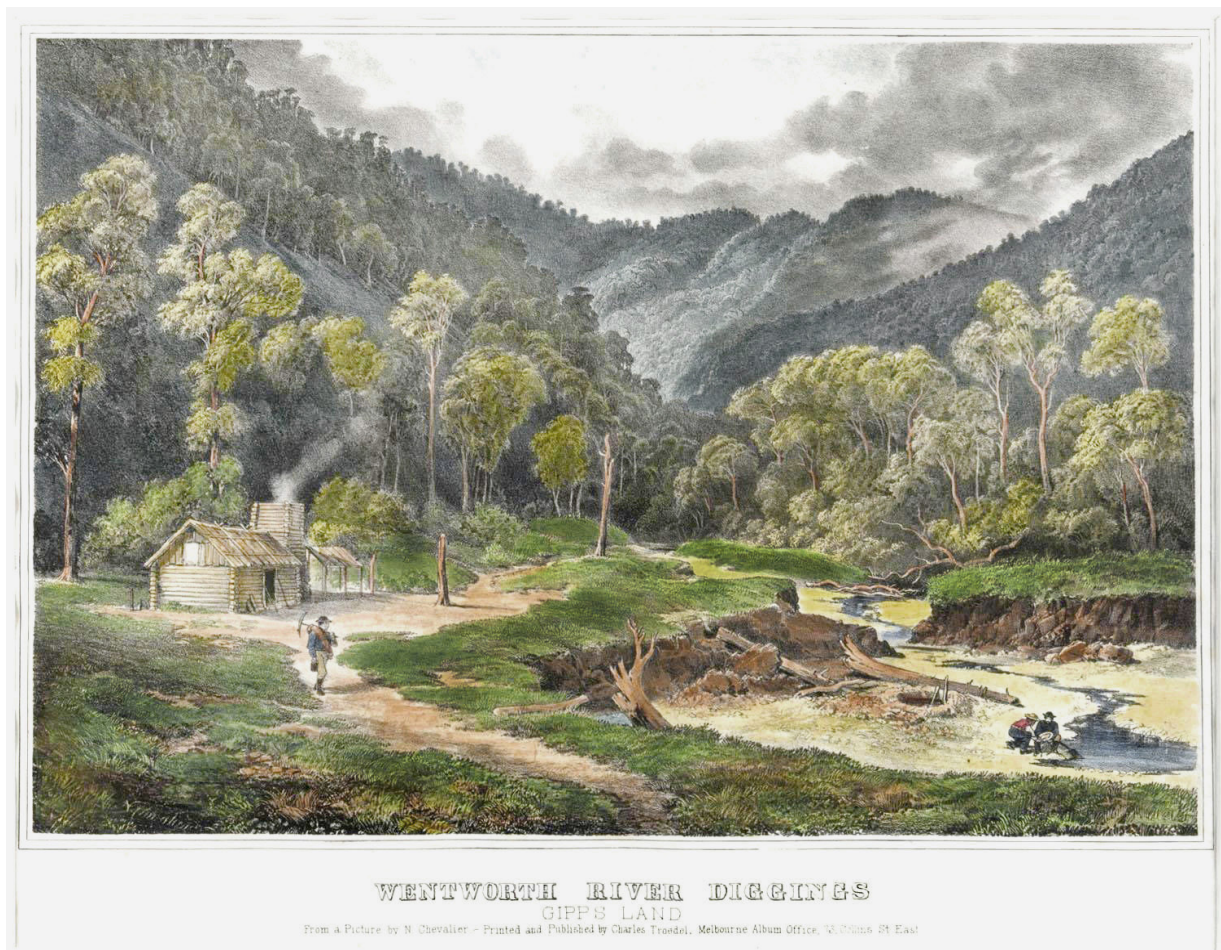
7d. Nicholas Chevalier, chromolithography, *The Melbourne Album*, 1864.

On January 13, 1864, **Nicholas Chevalier** was in Gipps Land with **Georg 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)

i. Wentworth River Diggings, 1864

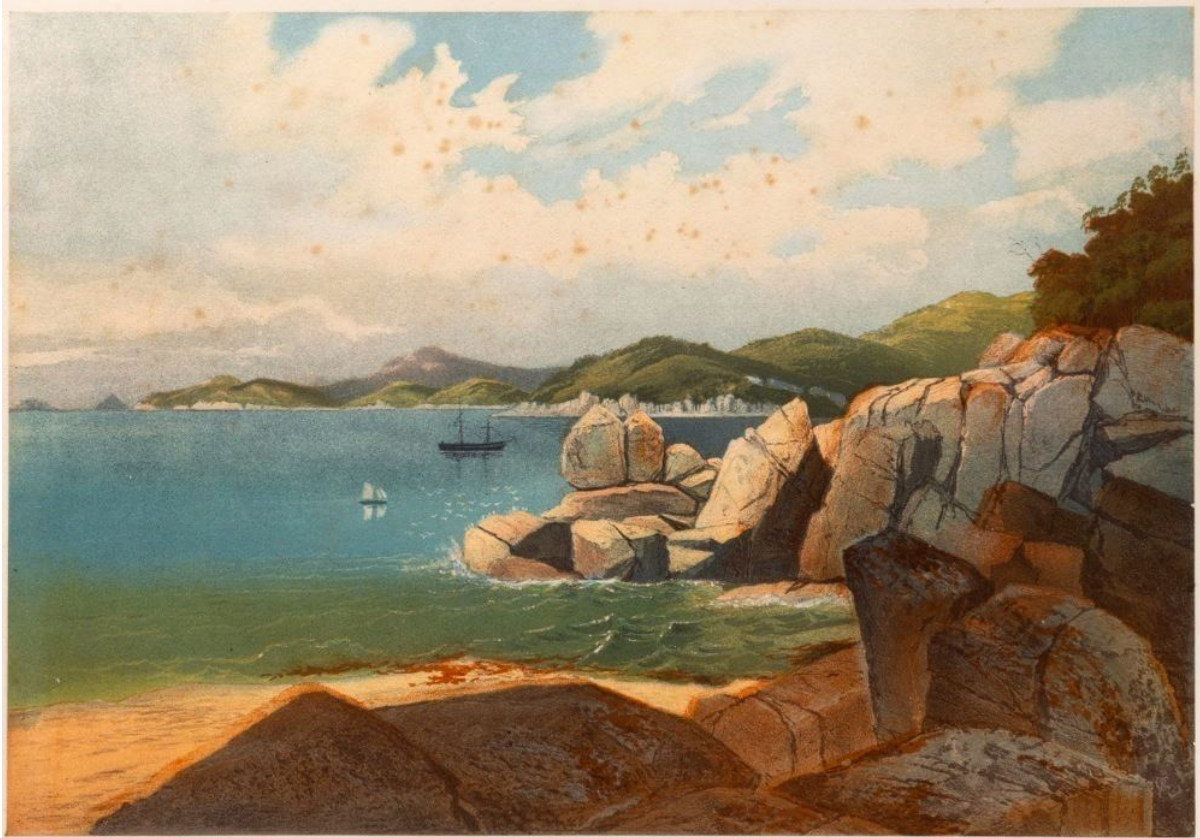


The Melbourne Album, 25.5 x 37cm, Roy Morgan collection

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) (Shown Item 12, page 40 & 41), in which sixteen of Chevalier's works were reproduced as steel engravings."*

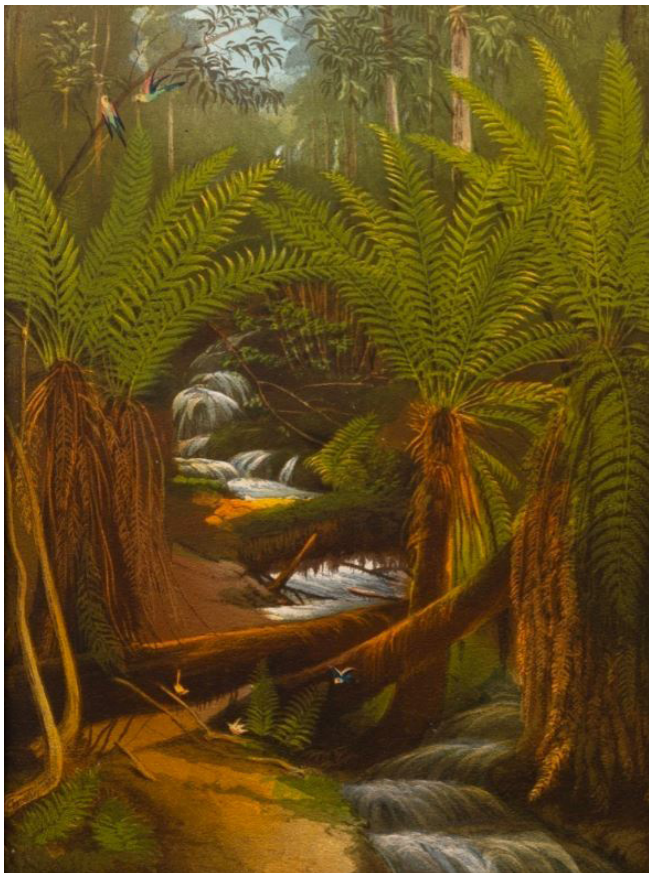
- ii. *Refuge Cove, Wilson's Promontory, 1864.* From an Original Painting by **Nicholas Chevalier**.
 Printed by C. Troedel, 73 Collins Street East.



22.2 x 31.9cm, Roy Morgan collection

- iii. *Ferntree Gully, Mount Useful, Gipps Land, 1864.*

From an Original Painting by **Nicholas Chevalier**.
 Printed by C. Troedel, 73 Collins Street East.



32.8 x 24.4cm, Roy Morgan collection

- iv. *Serpentine Creek Falls, McAlister River, Gipps Land, 1864.*

From an Original Painting by **Nicholas Chevalier**.
 Printed by C. Troedel, 73 Collins Street East.



32.7 x 24.4cm, Roy Morgan collection

7e. Theatre Royal Silk Screen Promotion - *Grand Shakspearean Fete.*

THEATRE ROYAL
SOLE LESSEE AND MANAGER, Mr. BARRY SULLIVAN.

GRAND SHAKSPEREAN FETE,
BY THE MEMBERS OF THE
MELBOURNE GARRICK CLUB,
BY AND OF THE
STATUE FUND,
ON FRIDAY, APRIL 22, 1864,
UNDER THE IMMEDIATE PATRONAGE OF

His Honor SIR EDMOND BARRY
The Honorable SIR FRANCIS MURPHY, Speaker of Legislative Assembly
- A. MICHE, Minister of Justice
- GEORGE HUGHES, Attorney-General
- G. F. VERRON, Minister of Finance

THE HONORABLE MATTHEW HERVEY, Commissioner of Public Works
- J. G. FRANCIS, Commissioner of Customs
- T. T. SHERRATT, M.L.C.
- B. F. KANE, Esq. JAMES SMITH, Esq. DR. NEILD
CAPTAIN PETERELL, and the OFFICERS of the ROYAL ARTILLERY
CAPTAIN HETWOOD, Major of Brigade.

COLONEL ANDERSON AND THE VOLUNTEER STAFF OFFICERS.
The Right Worshipful the Mayor and Corporation of Melbourne.

The Shakspeare Statue Fund.

The Melbourne Garrick Club, in announcing the above performance, hope to draw the attention of the public, and especially of those who are desirous of the erection of a Statue to Shakspeare, to the following particulars—About three years since a number of gentlemen were formed into a committee for the purpose of collecting funds to raise a lasting memorial to Shakspeare. Up to a period dating some few months back a sum of about £600 was raised, and the great question, which had to be mentioned, arose, as to whether the memorial should take the shape of a statue—the original idea—or a scholarship, had to be decided. As those who had worked assiduously for the original object—amongst whom were the members of the Garrick Club—were refused their wishes, it was decided that all those to the fund should be invited by letter to state the object for which they would prefer their contributions should be expended. This was the more necessary, as some who wished for a scholarship professed to act under the delusion that no worthy statue could be obtained at a cost of under £2000, while the funds in hand, as before stated, amounted to far short of £2000. No wonder that, acting under such an impression, the great majority of subscribers in



numbers and amount decided in favour of the scholarship, and thus the original statue fund was reduced to a few pounds (about £20).

At the subsequent approach, however, of the anniversary, the committee for the Statue are appearing. Several liberal offers of large sums have been made, but it is considered desirable that the Statue, to be appreciated by the people, should be erected by them, and whether such a consummation is realized on the 22nd instant or not, the time will assembly come. In the meantime, however, Mr. FORD, M.L.A., has given notice of motion in the House of Assembly for the purpose of £200 placed on the Estimates for the purpose, and it is believed that the Ministry are not opposed to the motion, as the grant will be made conditionally on £200 being subscribed by the public. Of this amount a considerable portion is subscribed and promised, and it is hoped that, through the liberal patronage of the public, the Melbourne Garrick Club may be enabled to add largely to the fund. Mr. Sumner, the well-known member of the city, has in kind a model of the proposed Statue, which has been much admired, and, when finished, will cost £1000. A plaster cast of this Statue will be ready for inspection on the anniversary of the poet's birth (April 23rd).

The Spectral Band of this theatre will, previous to the rising of the curtain, perform a **GRAND OVERTURE**, and, during the evening, various selections.

A PROLOGUE, written for the occasion by R. H. HORNE, Esq., will be spoken by T. F. HILL, Esq.

After which, for the first time in the Australian Colonies, will be played,
THE INDUCTION TO THE TAMING OF THE SHREW :
"Let the world slip, we shall not be younger."
Lord - Mr. J. MAIN Christopher Sly (a drunken tinker) - Mr. H. PALMER Servant - Mr. C. J. LEWIS
First huntsman - Mr. A. HART Page - Miss ROSE EDOUN Hostess - Mrs. ALFRED PHILLIPS
Players, Huntsmen, Servants, and Attendants.

The Induction will, on this occasion, serve to introduce Shakspeare's Comedy, in five acts, of the
MERCHANT OF VENICE.
Duke of Venice - Mr. J. POWNCEBY Antonio (the Merchant of Venice) - Mr. R. R. CAMPBELL
Bassanio (friend to Antonio) - Mr. H. J. AMERY Salanio - Mr. D. MARTIN
Lorenzo (the Jew's friend) - Mr. W. H. WILLIAMS Shalotino - Mr. W. ROMANUS
Who will sing the SERENADE composed expressly for him by S. Nolan - Friends to Bassanio and Antonio - Mr. J. H. BELMAN
Slylock (a Jew) - Mr. S. H. BANKS Tubal (a Jew, friend to Slylock) - Mr. J. M. FORDE
Laucaudo (Jokko) (a clown, servant to Slylock) - Mr. C. J. LEWIS Old Jokko (father to Laucaudo) - Mr. H. PALMER
Balthazar (servant to Portia) - Mr. GREGG Loucaudo (servant to Bassanio) - Mr. WATSON
PORTIA (a rich heiress) - Miss TILLY EARLE Mrs. ROBERT HEIP
Magnificos of Venice, Officers of the Court of Justice, Gaoles, Servants, and other Attendants. - Miss J. BILKIN

During Act 5 an unaccompanied GLEE will be sung by several Gentlemen Amateurs.

AN EPILOGUE, written for this occasion by JAMES SMITH, Esq., will be spoken by Mr. J. M. FORDE.

The whole to conclude with
A GRAND SHAKSPEREAN TABLEAU.

ADMISSION. Dress Circle, 6s.; Stalls, 3s.; Upper Circle, 2s.; Pit, 1s.; Gallery, 6d.

Tickets may be had of Messrs. White, Walker, & Co., Collins street east; G. W. Hinton, Esq., Honorary Secretary to the Shakspeare Memorial Committee; James Smith, Esq., Parliament House; Mr. Sumner, Stables, Collins street east (where a card of the notice is on view); from any of the members of the Club, or from the Honorary Secretary, Garrick's Head Hotel, Bourke street east.

The Box Office will be open on Thursday, 21st inst., and on day of the performance, at 11 o'clock, a.m.
Carriages may be ordered for 11 o'clock, to sit at the West, to take up west.
Boxes may be ordered, after the rising of the Curtain.
W. H. WILLIAMS, FRONC as in the above notice.
J. M. FORDE, Honorary Secretary.

Roy Morgan collection

In April 1864 W. H. Williams, Roy Morgan's grandfather, printed a silk screen (45 x 26cm) for the Melbourne Garrick Club promoting a *Grand Shakspeare Fete* with five acts of Shakspeare's *Merchant of Venice* Comedy at the Theatre Royal. W. H. Williams sang the serenade at the *Grand Fete*. Shakspeare's portrait by **Nicholas Chevalier** was engraved by Frederick Grosse.

"William Williams was very involved in the musical life of Melbourne particularly through the Victorian Philharmonic Society, and known to many as 'Musical Williams', also as 'Gentleman Williams'". (See ref 18)



ROY MORGAN

is today pleased to be a sponsor of



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, 24.2 x 30.5cm, 1873-1876.



J. C. Armytage.

J. C. Armytage.

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, 23.5 x 30.3cm, 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.

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.



Roy Morgan collection



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.



Roy Morgan collection

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. (See page 35.)

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*, see pages 40 & 41.)

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.'*".

Nicholas Chevalier and his wife, Caroline, arrived back in Melbourne in August 1866.



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,
Nicholas Chevalier, April 1866. Watercolour, 34 x 16cm.



Roy Morgan collection

Study of Mt Alexander NZ, Nicholas Chevalier, 1866.

Oil on academy panel, 30 x 46.5cm.

Initialed lower right: NC. 66,

43 x 59 x 4cm (frame).

10. In August 1866 Nicholas Chevalier returned to Melbourne from New Zealand, and soon after his return visited the Ovens Valley.

Since arriving in Melbourne on Dec. 25, 1854 **Nicholas Chevalier** had spent time in the **Ovens Valley**. His brother, **Louis Chevalier**, managed his father's sawmill near Beechworth which 'fell on hard times', and with **Joseph Docker** established vineyards and winery near Bontharambo on the Ovens River, near Wangaratta.

On April 13, 1867 *The Argus* reviewed three new Nicholas Chevalier pictures with each including the **Ovens River**, see *Australian Odyssey*, pages 229-232, **Simon Gregg**, 2011.

"The first (The Ovens River with Mt Bogong in the distance) is a large (illegible) oil painting of the 'Bogong Ranges', in the north western district of Victoria. The aspect selected is that of the Ovens river flowing through a deep valley,..." (Oil painting in the Westfamers Collection, Perth)

The second *"(Creek in the Ovens), with a suggestion (at the time) the location of the work as being in the Myrtleford area, noting that the shape of the mountains in the background is consistent with Buffalo Ranges.*

The third *Australian Autumn landscape (along the Ovens River)* see **Nicholas Chevalier** painting below.



Roy Morgan collection

Autumn landscape along the Ovens River, Nicholas Chevalier, 1867.

Oil on canvas, 62.2 x 95cm, *Australian Odyssey*, pages 231 & 232, **Simon Gregg**, 2011.



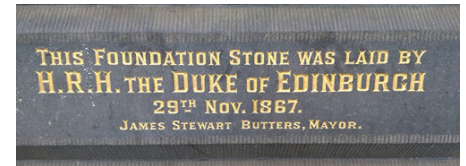
Ovens River, Victoria, on the left is shown the engraving of **Nicholas Chevalier's Ovens River** published 1873, in Edwin Carton Booth's *Australia Illustrated*. (See also pages 33, 40 & 41.)

11a. Prince Alfred (The Duke of Edinburgh), *Ye Loyale Toaste 'The Queen'*, Government House, Melbourne, sketch by Nicholas Chevalier, 1867-1868.

Prince Alfred (The Duke of Edinburgh), Queen Victoria's second-eldest son, conducted Australia's very first royal beginning in Adelaide on Oct. 31, 1867, followed by Melbourne, Nov. 24, 1867. On Nov. 27, 1867, Prince Alfred laid the Foundation Stone for the Melbourne Town Hall. Prince Alfred held a dinner at Government House, Toorak, where **Nicholas Chevalier** sketched the *Ye Loyale Toaste 'The Queen'*, on the right is his self-portrait. In Jan. & Feb. 1868, Prince Alfred visited Tasmania, NSW & Queensland. The tour was *full of controversy, tragedy & huge crowds – both in support & in riots* resulting in an attempted murder, Sydney, Apr. 21, 1868. In May, Prince Alfred returned to UK. In Nov. 1868 Prince Alfred returned to Melbourne before visiting New Zealand, and a tour of the Pacific Islands and Asia.



Ye Loyale Toaste 'The Queen', Royal collection, Windsor Castle, 16.2 x 25cm



Melbourne Town Hall foundation stone laid by H. R. H. The Duke of Edinburgh Nov. 29, 1867.

11b. Nicholas Chevalier 1868-1870 tour with Prince Alfred (The Duke of Edinburgh) in the 'HMS Galatea'.

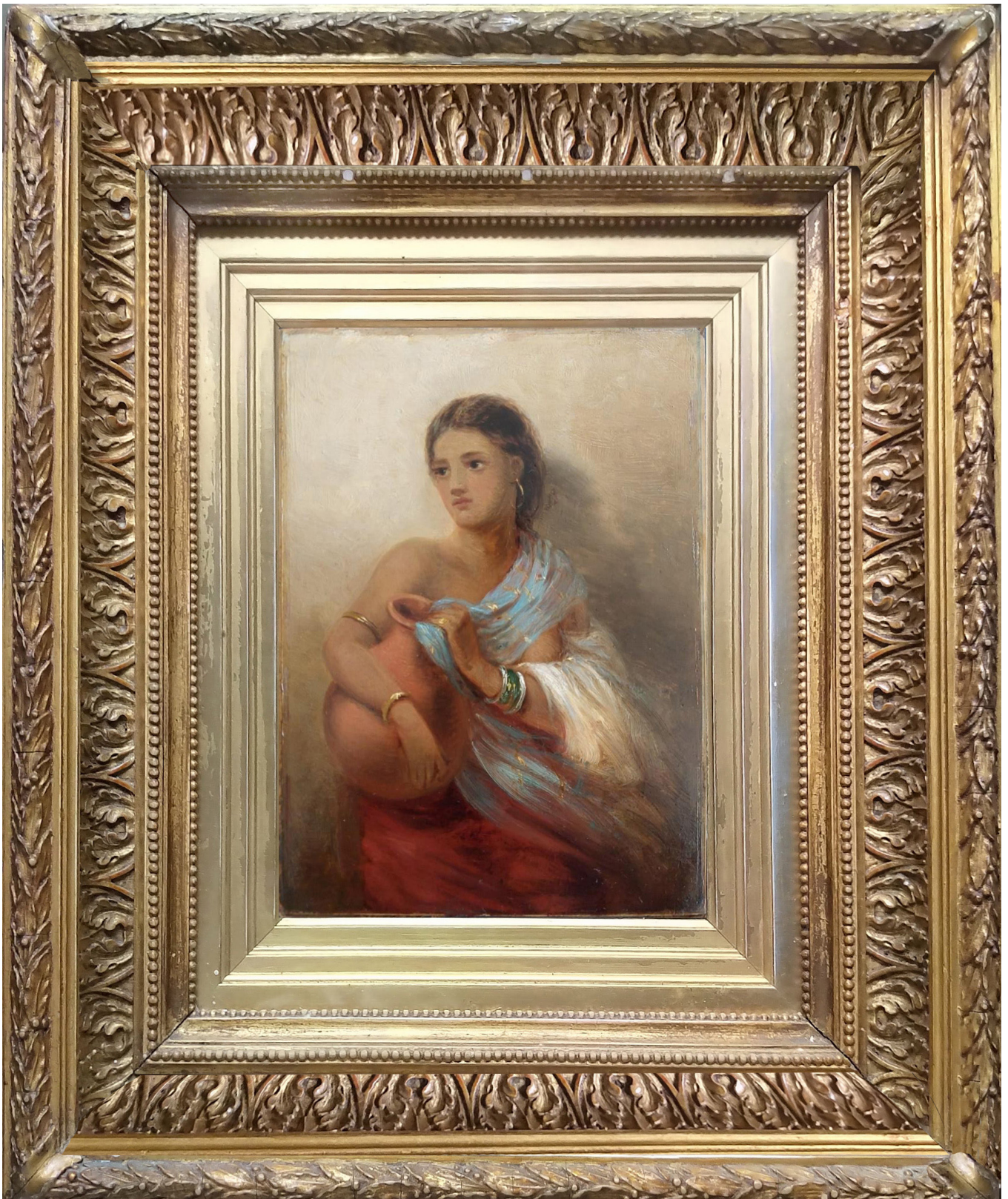


Roy Morgan collection

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). At each location **Nicholas Chevalier** sketched or painted local sites and people, including *Lady with a vase*, 1870, shown below.

The Galatea Waltz program used for extensive tour in the 'HMS Galatea' with Prince Alfred (The Duke of Edinburgh), 36 x 26.5cm.

In April 1870 Nicholas Chevalier departed Prince Alfred's tour in Ceylon and by mid-1871 arrived with his wife in London – via 'Suez' and then by sea, passing the **Tunis Coast**, see oil painting next page.



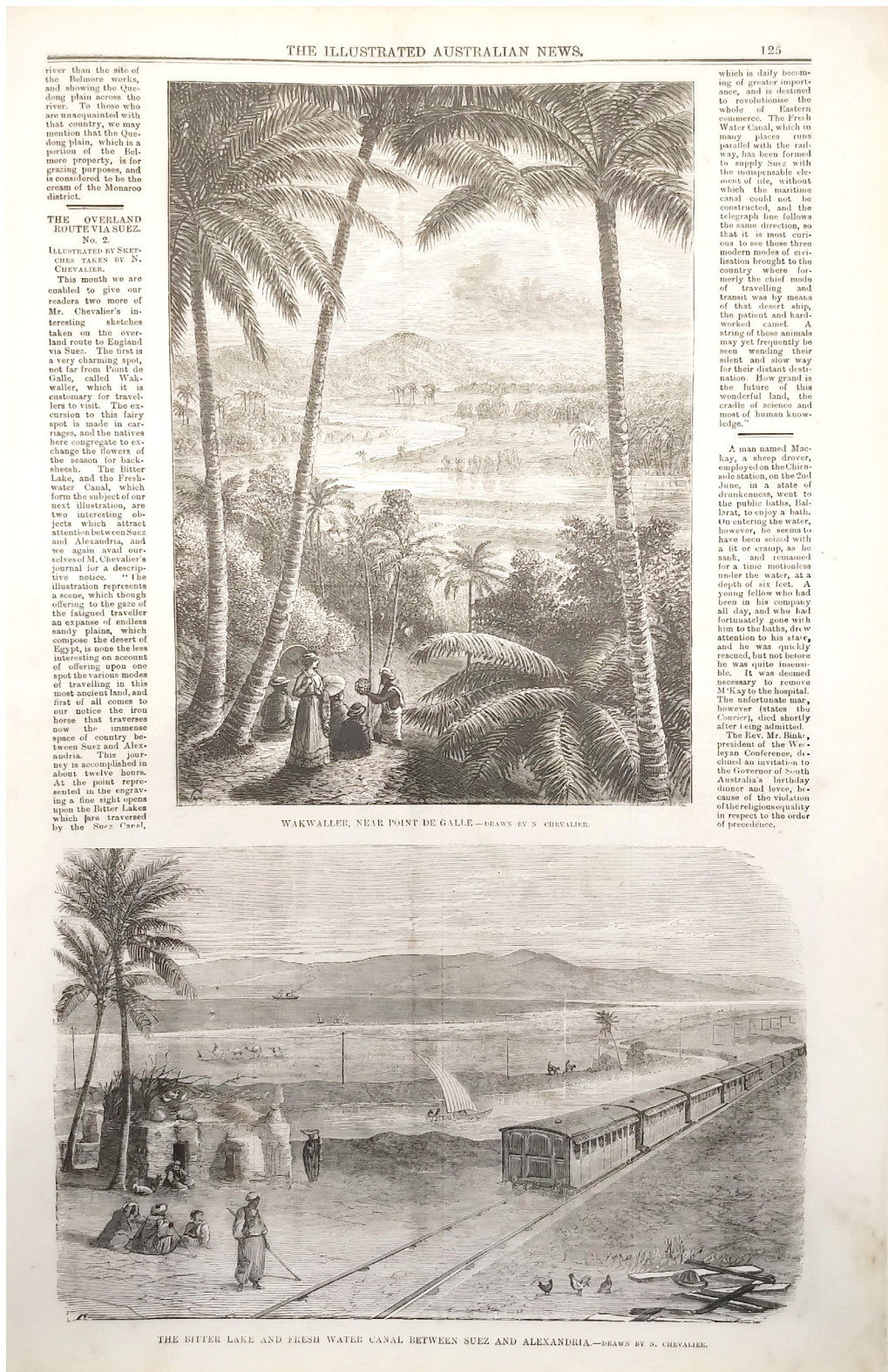
Roy Morgan collection

Lady with a vase, c.1871, Nicholas Chevalier, artist has handwritten on reverse label: "N, Chevalier purchased by... in 1873". Oil on card, 22 x 16.3cm. In original fine gilt frame.

Nicholas Chevalier illustrated the engravings below, published in *The Illustrated Australian News*, c.1876, on his return to London via 'Suez'.

The **first illustration** 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 'baksheesh'.

The **second illustrated** shows *Bitter Lake* and the *Freshwater Canal*.



Roy Morgan collection

The overland route via Suez, c.1871.
Lithographs from **Nicholas Chevalier** illustrations
made after his extensive tour in the '**HMS Galatea**' with Prince Alfred
(The Duke of Edinbergh).



Roy Morgan collection

**i. *Tunis Coast*, looking across the sea towards Tunis,
Nicholas Chevalier, c.1871.**
Oil on thin board, 11.2 x 33.2cm.



Roy Morgan collection

**ii. *Tunis Coast with Dolphins*,
Nicholas Chevalier, c.1871.**
Watercolour, 27.8 x 54.3cm.

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

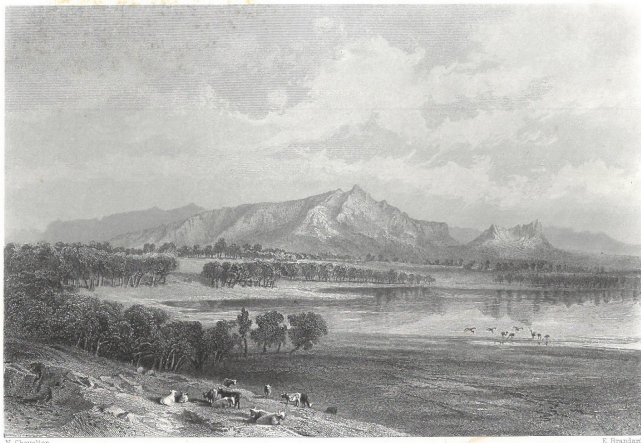
From mid-1871, **Nicholas Chevalier** started on a series of Australian watercolours that would become the basis of sixteen steel engravings included in **Edwin Carton Booth's** *Australia Illustrated*, published in 1873 - below (see also pages 33 & 35) are some examples from the Roy Morgan collection.



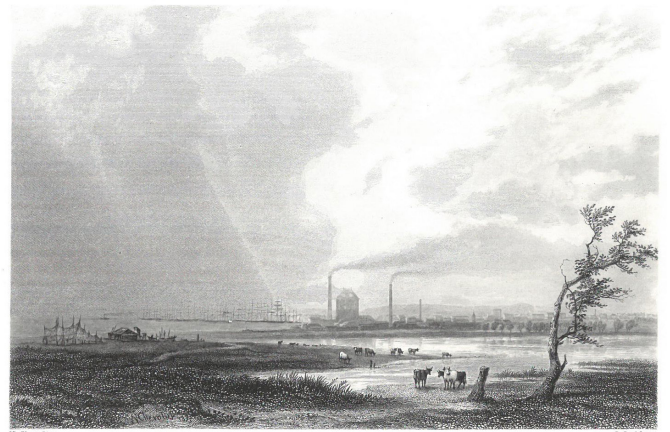
Lake Colac, Victoria



Morse Creek, Victoria



Mount Zero and Lake Taylor, Victoria



Sandridge, Victoria



The Basin Bank, Victoria



Victoria Valley & Mount Caroline



Return of Burke & Wills to Cooper's Creek



Mallee Scrub, River Murray



The old and new home stations - Bontharambo

In 1838 the **Docker family** arrived at the **Oven's River, near Wangaratta**. Above is the **Docker family's** first home and their grand brick mansion, **Bontharambo**, built 1857/58 in the Italianate style. See page 34, Gary Morgan's *Women, the Media, and People from Other Countries who have made Victoria 1851 to today*.

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

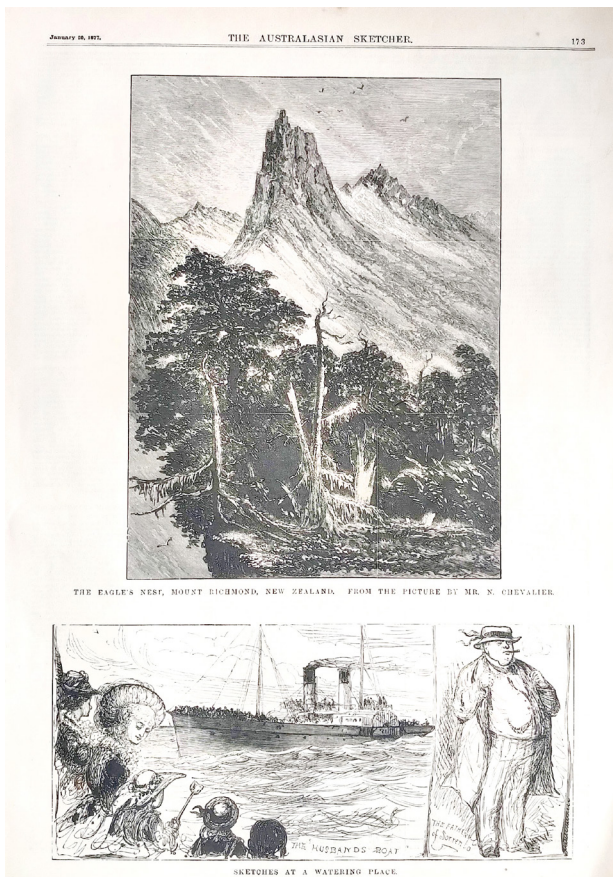
From 1871 lithographs of numerous *Nicholas Chevalier* paintings and illustrations were published in the UK, Australia, and New Zealand. In addition *Nicholas Chevalier* received numerous commissions which resulted in him again painting some of his earlier Australian scenes; see *Australian Odyssey*,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



Roy Morgan collection

***Christmas Day in Australia* by *Nicholas Chevalier* (similar to other of his illustrations 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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William Henry Williams,
1831 - 1910,

grandfather of Roy Edward Morgan,
in 1853 jointly founded

Hough, Heath & Williams, who printed and
published *The Diggers Advocate*,
from No. 2, Vol. 1,
Nov. 10, 1853 to Dec. 1853, which became
The Gold Diggers Advocate,
No. 7, Vol. 1, Feb. 24, 1854, printed and
published in Melbourne at “*The Herald*”
office for the ‘proprietors’ – William
Williams, George Black, H. R. Nicholls, John
Pascoe Fawkner and others. The final issue
was published in late 1854.



Eureka by
August Blackman, 2008

In July 1856 William Williams founded printer
and publisher *W. H. Williams*.

After June 4, 1859, the *W. H. Williams*
business was transferred to *Clarson, Shallard &
Co.*, with Alfred Massina printer & partner.

William H. Williams publications are
included in *Women, the Media, and People
from Other Countries*,
Gary Morgan, 2008, up-dated 2024.

The Diggers Advocate, No. 2, Vol 1.

Thursday, Nov. 10, 1853.

The Gold Diggers' Advocate, No. 7, Vol 1,

Melbourne, Friday, Feb 24, 1854.

Cassell's Illustrated Family Paper,

Vol 1. No. 14, Apr 1, 1854.

*The Settlement of John Batman in Port Phillip
from his own Journal*, 1855.

*Medical Philosophy, How to Settle in Victoria
and Bounty Immigration* all, 1855.

The Journal of Australasia, June to Dec. 1856.

The News Letter of Australasia, from July

1856 to Dec. 1862.

The Illustrated Journal of Australasia and

Monthly Magazine, from Jan. 1857 to

June 1858.

Collingwood and Richmond Observer,

Vol 1. No. 6. September 12, 1857.

Williams's Musical Annual and Australian

Sketch Book for 1858.

The Australian Monthly Magazine,

No. 23. Vol. 4. July, 1867.

The Australian Musical & Drama Review,

No. 2, Melbourne, Oct. 1866.

The Tomahawk: A Journal of Satire,

No. 1. March 1880.

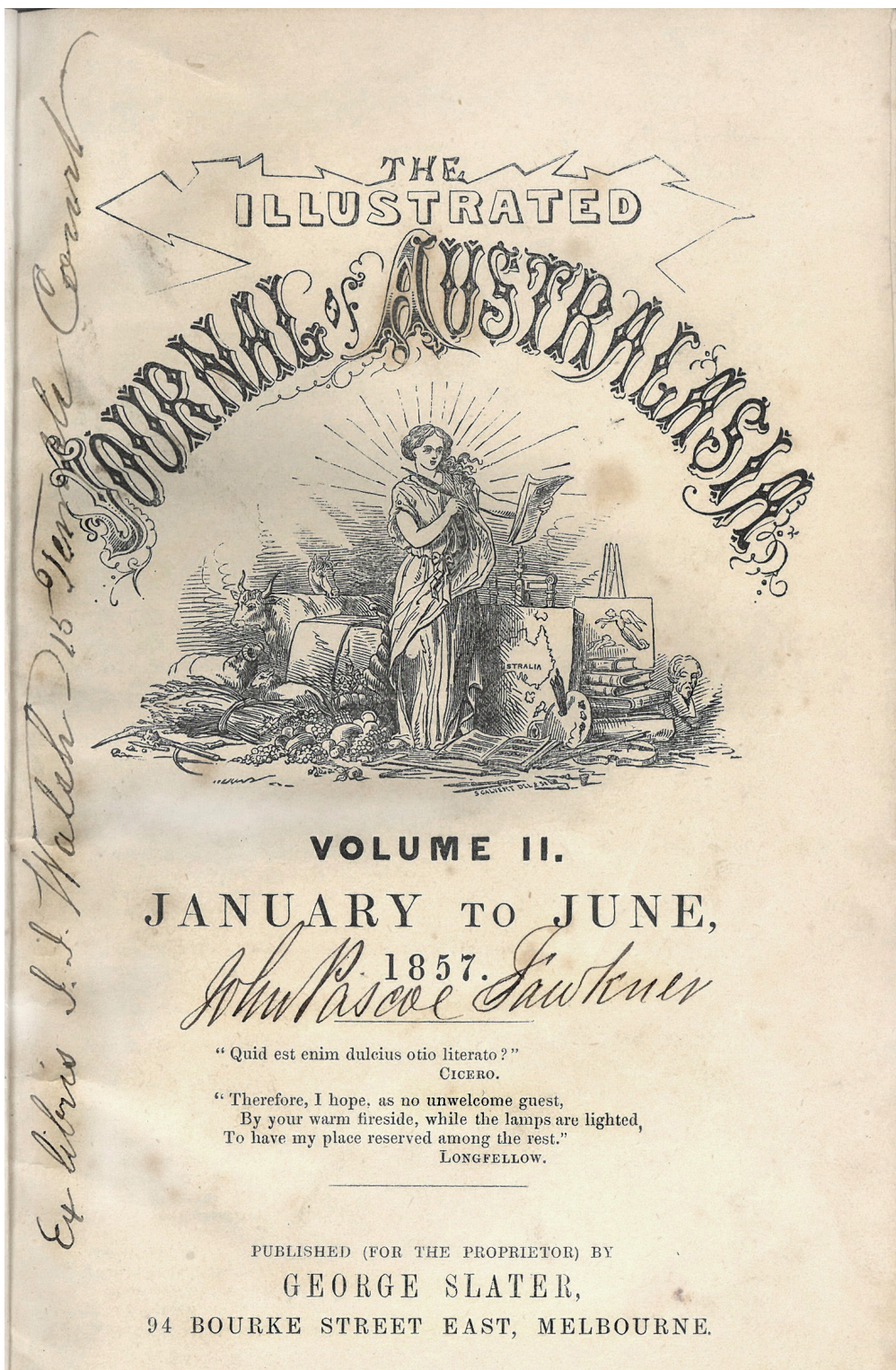
THE AUSTRALIAN Woman's Magazine and

Domestic Journal, April 1882 - Sept. 1884.

Australian TIT-BITS, No. 59. Vol 11, July

1885.

Hawk, 1892-1894, then *Hawklet*, 1894 to 1908.



Roy Morgan collection – Nicholas Chevalier illustration: see self portrait, angel, Tasmania C, sickle, signed by John Pascoe Fawcner.

The Illustrated Journal of Australasia, Volume II. January to June 1857.

William H. Williams Printer & Proprietor of Publisher George Slater, from No.7, Vol.2, Jan. 1857. 94 Bourke Street East, Melbourne.

William H. Williams

In July 1856 George Slater and William Williams published *The Journal of Australasia*. From July 1856 to Nov. 1856 *The News Letter of Australasia*; or, *Journal of Current Events*, was published by George Slater who was joint proprietor with W. H. Williams, also the printer.

In December 1856 William Williams became sole-proprietor of both publications. In January 1857 *The Journal of Australasia* became *The Illustrated Journal of Australasia & The Monthly Magazine*. (See bottom of above January 1857 front page.) In 1857 William Williams as sole-proprietor of his own business, **W. H. Williams** located at 87 Brunswick St, Collingwood, published and printed one of Melbourne’s first suburban newspapers, *THE Collingwood and Richmond Observer*.



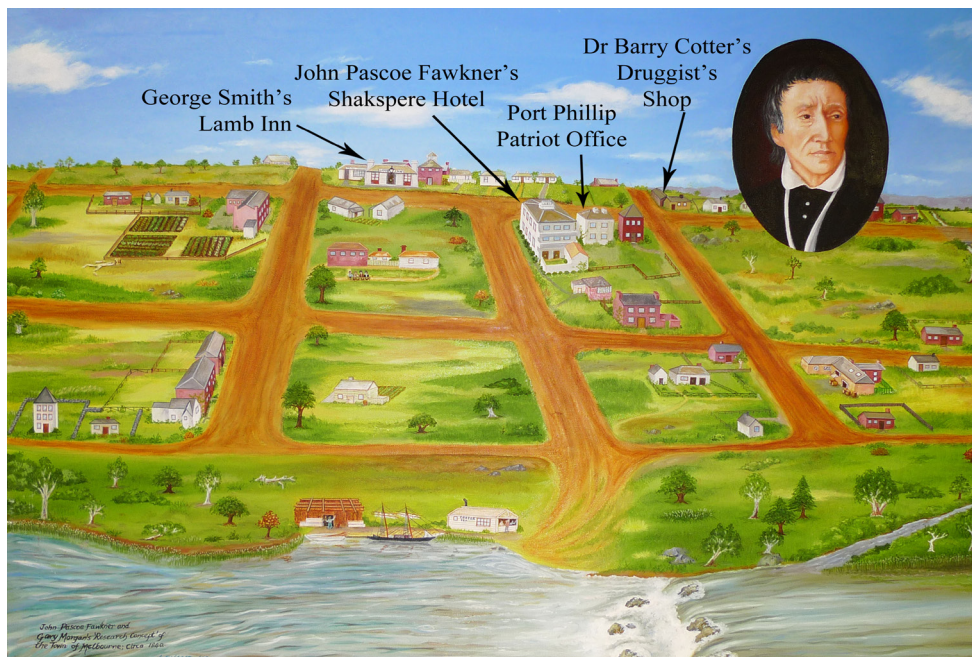
Roy Morgan collection

George Smith's Lamb Inn c. 1840 by Joe Levine, June 2009.



Roy Morgan collection

John Pascoe Fawcner's Shakspeare Hotel c. 1840 by Joe Levine, June 2009.
(Melbourne Club leased, June 1, 1839 – September 1844).



Roy Morgan collection

Early Melbourne c. 1840 & John Pascoe Fawcner by Joe Levine, June 2009.

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November, 2025.



The
Gallery of
Fitzroy,
87-89 Moor St.

The Gary &
Genevieve
Morgan
Collection.