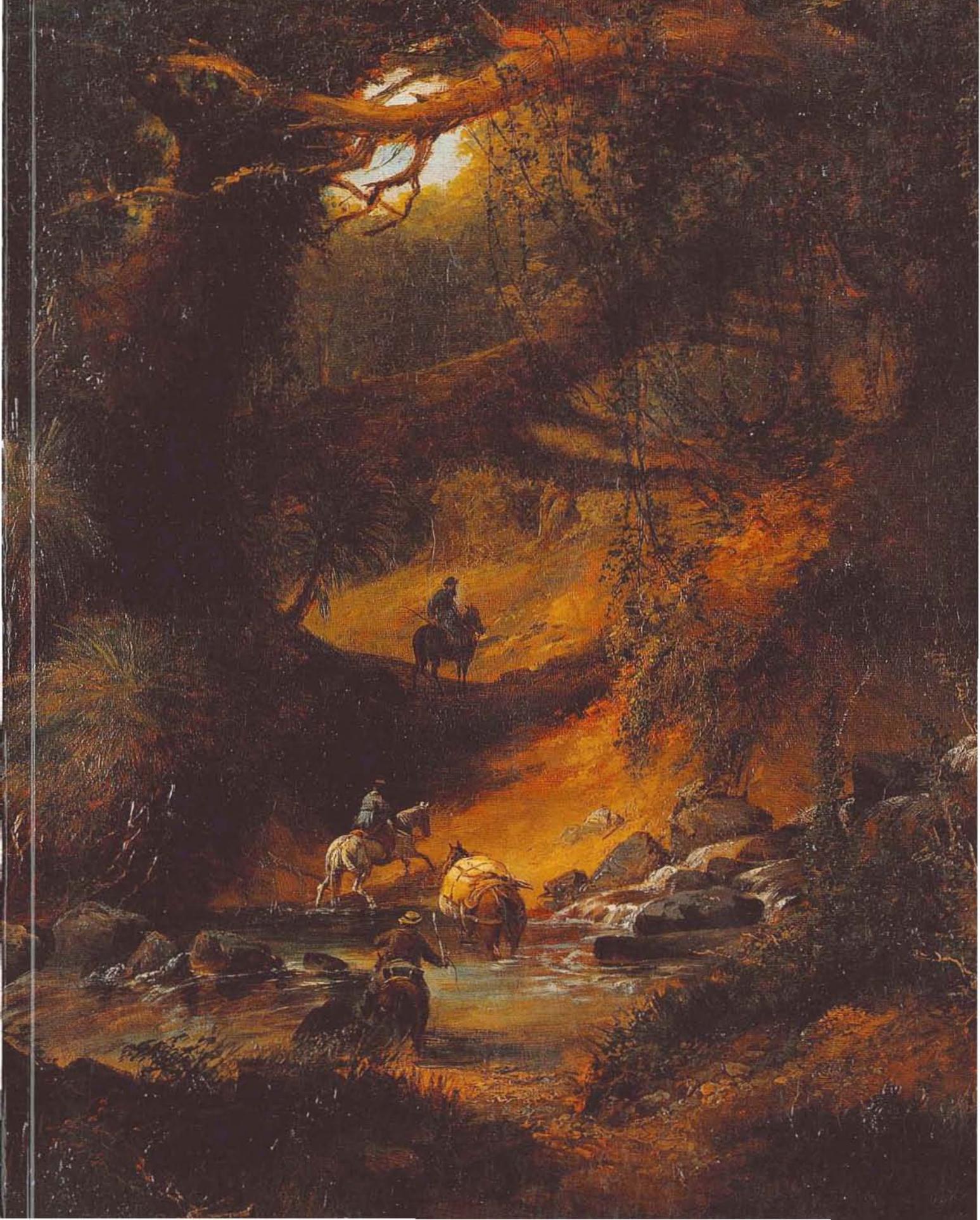


NICHOLAS CHEVALIER

An Artist's Journey Through Canterbury in 1866



Nicholas Chevalier An Artist's Journey Through Canterbury in 1866

Neil Roberts

A

Robert McDougall Art Gallery
exhibition presented in association with
Trust Bank Canterbury

Credits

Exhibition: Exhibition Curator - Neil Roberts
Exhibition Preparation - Les Fibbens, Hubert Klaassens,
Simon Mulligan, Martin Young,
Registration - Anna Crighton

Publication: Photography - National Library of New Zealand,
Museum of New Zealand Te Papa Tongarewa,
National Library of Australia, Wollongong City Gallery,
Redfern Photographics, Art Gallery of New South Wales

Typesetting : The Caxton Press
Printing : The Caxton Press
© 1992 Robert McDougall Art Gallery
ISBN 0-908874-11-1

Robert McDougall Art Gallery,
PO Box 2626, Christchurch, New Zealand
Telephone (03) 365-0915. Fax (03) 365-3942.

Cover: Crossing the Teramakau, 1868 (detail) Oil on Canvas: 460 x 613mm
Collection: Wollongong City Gallery. Gift of Bob Sredersas 1976.

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Contents

List of Plates	6
Foreword	6
Acknowledgements	7
Introduction	9
Nicholas Chevalier 1828-1902	12
Banks Peninsula	18
The Journey West	21
Hokitika	27
The Journey East	29
The Journey South - Mt Cook and Lake Wanaka	34
Footnotes	40
Selected Bibliography	43
Catalogue	45
Diary of The Journey	53

List of Plates

- Cover Crossing the Teramakau, 1868 (detail)
 Oil on Canvas: 460 x 613mm
 Collection: Wollongong City Gallery
 Gift of Bob Sredersas 1976.
- Map The Routes taken by Nicholas Chevalier between April and June 1866.
Page 10
- Plate 1. Self Portrait 1857
Page 14 Oil on Canvas: 350 x 255mm
 Collection: Art Gallery of New South Wales
 Bequest of Mrs Nicholas Chevalier 1919.
- Plate 2. Property of G Holmes Esq Pigeon Bay
Page 20 Banks Peninsula 1866
 Watercolour: 326 x 490mm
 Collection: National Library of Australia.
 Rex Nan Kivell Collection.
- Plate 3. The Shoot After Passing the Hurunui Saddle
Page 24 Pencil: 147 x 104mm
 Collection: National Library of New Zealand, Wellington.
- Plate 4. Otira Hotel 7/5/66
Page 30 Pencil: 110 x 180mm
 Collection: Museum of New Zealand Te Papa Tongarewa, Wellington.
- Plate 5. Mountain Crags above the Otira Road with Travellers Resting
Page 30 Watercolour: 445 x 666mm
 The Clark Collections.
- Plate 6. Lake Tekapo
Page 36 Watercolour: 250 x 355
 Collection: Museum of New Zealand Te Papa Tongarewa, Wellington.
- Plate 7. Lindis Pass 8 June 1866
Page 36 Watercolour: 250 x 353mm
 Collection: Museum of New Zealand Te Papa Tongarewa, Wellington.

Foreword

By the 1860s the pace of life in the South Island of New Zealand was quickening with small, busy townships springing up at harbours and strategic points along the principal tracks.

The West Coast gold rush brought shiploads of fortune seekers. News of its temperate climate, fertile soils, unique plants, spectacularly wild, unpeopled landscape and fiercely independent Maori inhabitants whetted the curiosity of European scholars and those restless adventurers spurred on by the romantic notion of a clean, new, distant Eden.

Although initially reluctant to travel from Switzerland to Australia to investigate the state of his father's speculative investments, once there the young Nicholas Chevalier caught the questing spirit of the robust new colony and determined to see more of these fresh lands in the South Pacific.

He travelled to Canterbury where he undertook a journey into the only lightly peopled back country, recording what he encountered in vigorous, observant sketches and watercolours. His paintings described landscapes, bush and mountains of astonishing singularity and beauty.

The Robert McDougall Art Gallery Senior Curator, Neil Roberts, has reconstructed Chevalier's journey in this exhibition, gathering the drawings and paintings available from collections throughout Australasia to do so. They are assembled together again for the first time in 125 years.

It has been said that tourists do not know where they have been; travellers do not know where they are going. This account of a traveller/artist's journey in Canterbury conveys once more the excitement and immediacy of an artist's discovery of new vistas.

The Robert McDougall Art Gallery acknowledges the generous support of Trust Bank Canterbury and the Museum of New Zealand Te Papa Tongarewa in making this exhibition possible. Our thanks are also extended to those institutions and individuals who so willingly gave their assistance.

**John Coley
Director
1992**

Acknowledgments

This publication has been prepared to coincide with the exhibition Nicholas Chevalier - An Artist's Journey Through Canterbury in 1866.

The Robert McDougall Art Gallery would like to thank Trust Bank Canterbury for their sponsorship.

We would also like to thank the following for their help and assistance: Jill Trevelyan and Sally Cantwell, Museum of New Zealand Te Papa Tongarewa, Wellington; Marian Minson, Alexander Turnbull Library; Joan Woodward, Josie Lang, Jo-Anne Smith, Canterbury Museum; Tim Garrity, Hocken Library, Dunedin; John Walsh, Wollongong City Gallery; Barbara Perry, National Library of Australia; Amanda Beresford, Art Gallery of New South Wales; Mary Laurenson, Colin Amodeo, and private owners who have permitted access to works.

Introduction

Early this century Caroline Chevalier gifted to New Zealand over three hundred of her husband's sketches and watercolours made during his three visits.

Of these more than one third were concerned with the Canterbury province being mostly notes and studies made between late March and June 1866. It is largely these works which comprise the exhibition **Nicholas Chevalier - An Artist's Journey Through Canterbury in 1866**. Many have never been exhibited publicly in Canterbury before, but conversely a number were shown at Chevalier's exhibition at the old Christchurch Town Hall in High Street, 126 years ago. At that time it was regretted that no works were able to remain in the region as a mark of the artist's visit.

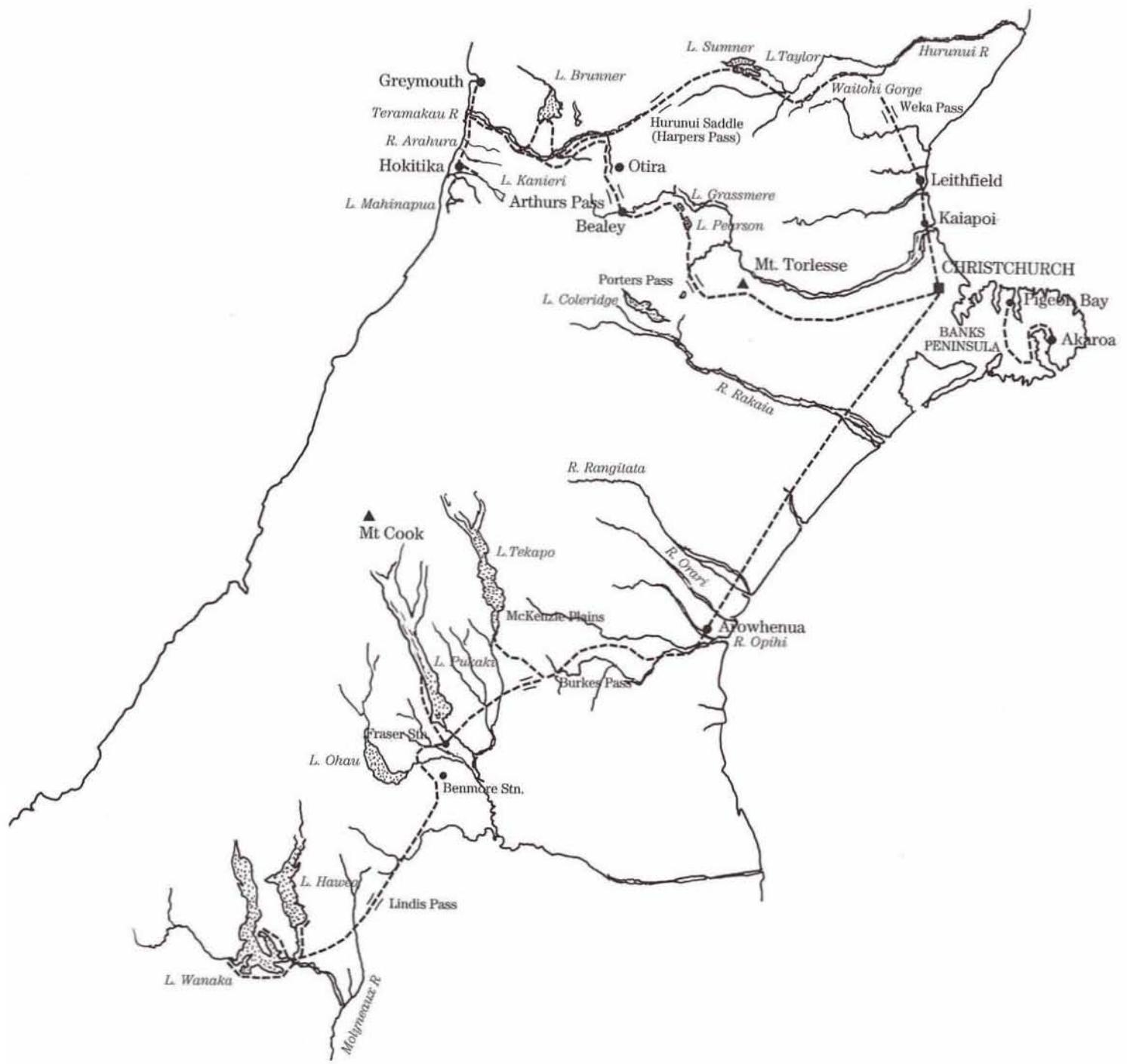
On the morning of Thursday, 5 July 1866, the closing day of Chevalier's exhibition, *The Press* lamented: "In attending this exhibition we cannot but feel some regret that after all the province has no property in them, they return to the artist's portfolio."¹

Up until the mid 1860s few European artists of Chevalier's standing had visited the South Island of New Zealand and even fewer had travelled through Canterbury; and held an exhibition; certainly none had documented its hinterland landscape so thoroughly.

It was made even more unique in that on his horseback journey to Westland he was accompanied by his wife, Caroline. In so doing, she became one of the first women to ride over the Southern Alps, east to west by way of the Hurunui Saddle. Some forty-two years later, in 1908, she wrote her recollections of the trip to Westland and back, in: *A Short Description of A Journey Across the Southern Island of New Zealand, from East Coast to West Coast and back from West Coast to East Coast*, which was almost a virtual diary of the event. As it has been the purpose of both the exhibition and this publication to reconstruct, as closely as possible, Chevalier's movements around Canterbury between 27 April and 19 July 1866, Caroline Chevalier's account has provided a valuable source of information.

However, as authoritative and entertaining as it is, it must be recognised that as it was written long after, often people, places and time are confused and sometimes whole days have been lost. More reliable in many respects are Nicholas Chevalier's carefully dated sketches. Chevalier, it seems, sketched almost daily but there are unfortunately many gaps in time and it is suspected that a number of studies made during his journeys are no longer extant.

The variations of the Canterbury landscape from plains to terraced river valleys, gorges, mountains and lakes must have presented him with quite a challenge beyond that experienced in either Victoria or Otago. His landscape sketches and watercolours were done with a topographical exactness and attention for detail which clearly reflected his earlier training as an architect.



Often these were carefully annotated with notes on the terrain, local colour, weather, and time of day, etc. As a traditionalist, Chevalier's process of working was calculated, with, as an ultimate conclusion, an impressive studio result. The first stage in this process was the gathering of information in the form of notes and field sketches. These were never considered to be complete works in their own right. Only occasionally does this happen and Chevalier acknowledges it with his signature.

The information gathered at this stage had to be accurate and detailed. The studies made in Canterbury and elsewhere in 1866 were sufficiently thorough for him to be able to develop them again and again, sometimes, many years later in England. The second stage was one of working up the sketches with watercolour washes into colour studies, often to a complete state, but rarely before the landscape. The third and final stage was the translation of the combined forces of the other two into a studio canvas which advanced and lifted the subject into the realm of the romantic picturesque.

For the most part the works in the exhibition: *Nicholas Chevalier - An Artist's Journey Through Canterbury in 1866*, are concerned with the initial stage in this process as it is the most extempore and alive. Often, because of time, Chevalier sketched rapidly, sometimes while seated in the saddle of his horse. The energies wrought in these drawings before nature were never fully realised on the highly finished studio canvases, which frequently lack the same freshness and spontaneity. But this is no more than would have been expected from many professional landscape painters of Chevalier's generation. Chevalier was very much of his generation, if not a little closer, to that before. Stylistically his landscape work in oils owed much to the Dutch landscape tradition of the seventeenth and eighteenth centuries. In watercolour however, his approach was close to that of the early nineteenth century English watercolour school, perceptive and analytical, relying on topographical accuracy. There is no question that Chevalier remained a staunch traditionalist in the "grand manner". The year he journeyed through Canterbury, landscape painting in both Australia and Europe was undergoing change, particularly in France. Monet had already challenged tradition and exhibited his now famous *Impression of a Sunrise*, some three years earlier; Chevalier was never a supporter of the plein-airists , even though he frequently made oil studies out of doors.

When the Australian plein-air painter, Louis Buvelot (1814-1888), became more popular in Melbourne than Chevalier or Eugene von Guérard, rivalry ensued. Chevalier never considered Buvelot's work finished and retaliated by encouraging the critics with all the cutting remarks he could muster.² For all his traditionalist stance Chevalier holds an important place in the early history of art in Australasia. The journeys he made, like those through Canterbury, were remarkable feats and were unique in the experience of colonial art.

Nicholas Chevalier

1828—1902

Nicholas Chevalier was born at St Petersburg, Russia, on 9 May 1828. His mother, Tatiana Onofriewna, was Russian³ and his father, Louis Chevalier, Swiss.

Louis Chevalier held a position as overseer of the estates of Prince de Wittgenstein, an aide-de-camp to Czar Nicholas I. There were several children in the Chevalier family, Nicholas being the second son. As the family lived on the Prince's estate, Nicholas became familiar with the paintings in the de Wittgenstein collection as he grew up, and it is thought that this could have been a formative stimulus in arousing his interest in art.

In 1845, Louis Chevalier left Russia with his family and returned to live at Lausanne in Switzerland.

It was here the following year that Nicholas began studying art at the Musée Arlaud under Jean Samson Guignard (1811-1897). However, Louis Chevalier was keen that his second son should become an architect. Eventually acceding to his father's wishes Nicholas travelled to Munich in 1848 to begin studying architecture under Ludwig Lange (1808-1868), Professor of the architectural school attached to the Munich Academy.

Among the various projects that Nicholas Chevalier worked on as a student were designs for a palace for King Louis of Bavaria and the summer residence of Maximillian II in Berchtesgaden. After three years of architectural study Chevalier gained his diploma, but was still not committed to architecture as a profession.

In 1851 he travelled to London to live. He visited the Great Exhibition of that year and, it is said, he was impressed by the exhibition of British watercolours. Around this time he made the acquaintance of Frederick Wilkie, Caroline Chevalier's father and cousin of Sir David Wilkie.⁴ It was Frederick Wilkie, himself an artist, who recognised the potential of Chevalier and encouraged his future son-in-law to exhibit at the Royal Academy. Chevalier also began his involvement in graphic art about 1851.

The German born line engraver, Wilhelm Heinrich Ludwig Gruner (1801-1882), who was preparing illustrations for the noted archaeologist, Austen Harvey Layard's book *The Discoveries in the Ruins of Ninevah and Babylon*,⁵ engaged Chevalier to engrave some of the plates. At this time Chevalier also developed a good deal of knowledge about the processes of lithography.

In 1852 largely with his father's financial support he moved to Rome to study art. Over the next two years he also travelled in Italy visiting galleries and viewing collections. Much of his study at this time was concerned with the figure. According to Caroline Chevalier, he also visited in Rome, the German artist Peter von Cornelius (1783-1867), former leader of the Nazarene Brotherhood;⁶ but it is possible that this had occurred several years earlier, in Munich.

Late in 1854 Chevalier was asked by his father to accompany Thomas, a younger

son, who was going out to the diggings in Australia.⁷ Louis Chevalier had made some investments there and was anxious about them. Nicholas Chevalier's elder brother, Louis, was already on the goldfields at Bendigo. Nicholas and Thomas, who later became a prominent Melbourne photographer, sailed from England as passengers on the ship *Swallow*. They arrived in Melbourne, it is said, on Christmas Day,⁸ and went off immediately to see Louis, their brother. It was not long before Chevalier found that his father's investments had foundered and early in 1855 he was preparing to return to Europe.

In the 1850s Melbourne had become the hub of art activity in the colony, largely due to the discovery of gold in Victoria. It also had a number of professional artists who had trained in Europe. Among them were Eugene von Guérard, Ludwig Becker, William Strutt, Thomas Clark and Charles Summers. It was in the company of these artists that Chevalier found himself.

When, in July 1855, *Melbourne Punch* commenced publication, its owner invited Chevalier to be its cartoonist. He accepted the position and his first illustrations appeared the following month. Chevalier was also painting and exhibited work at the 1856 Victorian Exhibition of Art. In October of that year, along with artists: John A Gillfillan; Charles Summers; Ludwig Becker; Eugene von Guérard and art critic James Smith, he became responsible for the formation of the first Victorian Society of Fine Arts. An inaugural exhibition was held in December 1857.⁹

On 5 March 1857, Nicholas Chevalier married Caroline (Carrie) Wilkie whom he had met in London in 1852. It is likely that she travelled to Australia to marry him. The Wilkie family had relatives in Melbourne, including Joseph Wilkie who ran Wilkie's Music Pianoforte Saloon at 15 Collins Street. The window of Wilkie's shop was a venue for many prominent Melbourne artists to show their work, including Chevalier.

In recognition of their betrothal, it is thought that, Chevalier completed a self portrait (Pl 1), which he gave to his bride. Being affable and talented as a musician and linguist, Chevalier found a ready place within Melbourne's literary and art community. As the years passed the Chevalier's Fitzroy home became the focus for a circle of cultivated friends which eventually included: artists Eugene von Guérard, Georgina Huntley McCrae, William Strutt, and art critic James Smith. Popular and in demand as a painter, illustrator and designer during the late 1850s¹⁰ Chevalier was soon well established in Melbourne. In 1857 he became an illustrator for *Victoria Illustrated* and eventually did wood engravings for a number of other periodicals including the *Australian Journal* and *Illustrated Melbourne Post*. Between 1858 and 1864 Chevalier made several sketching trips to the hinterland of Melbourne in search of new material for his Australian landscapes.

The earliest was in the company of scientist-explorer Alfred William Howitt, artist Eugene von Guérard and Melbourne skin collector Mr Bruyeris. They journeyed to the remote Blaw Blaw plateau east of Melbourne and the Dandenong Ranges.¹¹

In 1862 the Bavarian scientist Professor George Neumayer, who had been asked by the King of Bavaria, Ludwig I, to conduct a magnetic survey of the southern hemisphere and take extensive readings over the Australian continent, invited Chevalier and von Guérard to accompany his party on two trips. The first was to Loutit Bay and



Plate 1.

Self Portrait 1857

Oil on Canvas: 350 x 255mm

Collection: Art Gallery of New South Wales

Bequest of Mrs Nicholas Chevalier 1919.

Cape Otway region during April, May and June, and the second, some eighteen months later during November 1863 to February 1864, was to the bush and mountains of the Grampians and Gippsland.¹² On this last journey, as well as making numerous pencil sketches and notes, Chevalier produced 36 oil sketches. Towards the end of the second expedition, to Gippsland, he was lost for two days without food and water and all but died. Then he was almost drowned whilst crossing the flooded Powlett River. When he was swept away he lost almost everything but managed to save his drawings.

The product of these journeys was later developed into paintings or reproduced as engravings for such publications as *Australia*, published by Virtue & Co in 1873, or as lithographs in *The Melbourne Album*, published by Charles Troedel in 1864. In 1865, the same publisher published an album of twelve chromolithographs by Chevalier which sold for three guineas a set. This was perhaps the first use of chromolithography within Australia. Also that same year the publisher B Riemann reproduced a series of Chevalier's lithographs of Victorian scenery in *The Artistic Melbourne Advertiser*. The costs of this venture were offset by placing advertisements on the cover of the portfolio.¹³

By the early 1860s Nicholas Chevalier and Eugene von Guérard were regarded as the leading landscape painters in Victoria. Chevalier's popularity was perhaps the greater as more of his work was being reproduced. He received many commissions from grazier patrons to paint pastoral views and homestead landscapes.

The more topical subjects that he was often dealing with in his illustration work did not, however, escape his brush. When on 20 August 1860 Burke and Wills set out from Royal Park, Melbourne, on their fateful expedition of exploration to Australia's interior, Chevalier was among the artists in the crowd. A large work depicting the event was painted soon after. It was later purchased by his friend George Holmes and came with him to New Zealand.

In 1863 the Fine Arts Commission in Victoria ran a competition for Australian colonial artists in order that a work or works could be selected for the foundation collection of the newly formed National Art Gallery. A prize of £200 was to be awarded to the winning artist. Artists were given twelve months to complete their work, which was then shown in a competitive exhibition. In January 1865 the competing artists' works were judged and Chevalier's *The Buffalo Ranges*, was acquired.

By 1865 Chevalier had developed an interest in New Zealand and was keen to make a journey through the country exploring its wilderness landscape scenery. There was an intention that this could also provide imagery for future publications and work that could be shown at the Paris International Exhibition to be held in 1867.

Chevalier decided to begin his New Zealand journey in the South Island, and in mid-November 1865 he left Melbourne on board the SS *Tararua*, with the artist Ebenezer Wake Cook (1844-1926), who had been his assistant since 1861.¹⁴ On 22 November they reached Dunedin. It was not long before Chevalier's arrival had aroused some interest and the Otago Provincial Government voted £200 towards the expenses of making a pictorial survey of the region which, it was hoped, could be used to promote immigration.

Chevalier's sojourn through Otago and Southland took four months. This was followed by a further three month journey through Canterbury in 1866 supported also

by a £200 grant from the Canterbury Provincial Government.

During part of the Canterbury journey Chevalier was accompanied by his wife Caroline. On their return to Melbourne in August 1866, an exhibition of more than 200 pencil sketches and watercolours of Otago and Canterbury was held at Charles Summers' studio. The exhibition was an outstanding success. Initially it was intended to last just a few days but such was the interest that works remained on show for three weeks.¹⁵ The following month the Intercolonial Exhibition opened and included a number of Chevalier's New Zealand works.

In 1867 Chevalier sent 49 New Zealand drawings and watercolours to the Paris International Exhibition. At that time preparations were underway for a State visit by Ernest Albert, Duke of Edinburgh, the second son of Queen Victoria. Chevalier was approached to prepare special designs for the decoration of some of Melbourne's more prominent buildings. He was also asked by *The Australian Illustrated News* to accompany the official Royal party as an artist-correspondent.¹⁶

The Duke of Edinburgh arrived in November 1867 and set off to travel through north-west Victoria. Chevalier's artistic abilities and social graces did not go unrecognised by the Duke. As well as Victoria the State visit included Tasmania and New South Wales. At its end in January 1868, Chevalier presented the Duke of Edinburgh with an album of watercolours documenting the tour.¹⁷

Chevalier continued to sketch with von Guérard, and in October 1868 they returned to the north-west of Victoria on a sketching trip, perhaps for the last time.¹⁸

Towards the end of that month the Melbourne *Argus* reported that after thirteen years in Australia, Chevalier was about to return to Europe to test himself against his European contemporaries and also publish a book on his New Zealand scenery.¹⁹ However, it seems that before doing so, he had to return to New Zealand to complete what he had started two years earlier.

On 20 November 1868, Nicholas and Caroline Chevalier returned with that objective but the visit only lasted a matter of weeks. Chevalier was unable to venture, in that time, much further than Taranaki. The reason was that early in December he received an official invitation to join the Duke of Edinburgh on the final leg of a Royal world tour, in HMS *Galatea*.

This Royal tour began in Australia in March 1869 and ended back in England in April 1870. During that time the flotilla visited New Zealand, before sailing on to Tahiti, Hawaii, Japan, China, the Philippines, India and the Middle East. In each place Chevalier sketched and painted the scenery, customs and costumes of the indigenous people.

Back in England in 1871, he exhibited 110 watercolours and drawings at his Bayswater studio, London.²⁰ Soon after, 150 drawings and watercolours were included in an exhibition on the Far East, held at the Crystal Palace.²¹ Chevalier was now armed with a wealth of material gathered from his travels and set about developing these into more impressive studio paintings. A number were shown regularly at the Royal Academy between 1871 and 1895.

As a result of the successful work he had done for the Duke of Edinburgh, Chevalier had become known to the Queen and other members of the Royal family, including the Prince of Wales. A series of major Royal commissions followed during the 1870s. Among

the earliest of these was a request in 1872 to paint a work commemorating the thirty-five years of Queen Victoria's reign. The following year there was a request for a painting *Thanksgiving Day* commemorating the procession held to acknowledge the recovery of the Prince of Wales after a life threatening illness. In appreciation of this painting the Queen requested a companion work to be painted representing the service at St Paul's Cathedral.

In 1873, Chevalier accompanied the Prince of Wales' entourage to the opening of the International Industrial Exhibition, Vienna, to make studies of the occasion.²² As part of the Royal party he stayed at palaces in Brussels, Vienna and Darmstadt. The painting which Chevalier produced as a result of this visit caused him considerable problems and was not eventually completed until 1877.

In 1874, he received a further major Royal commission. This time to make drawings and watercolours of the marriage of the Duke of Edinburgh to the Grand Duchess Marie Alexandrovna of Russia at the Winter Palace in St Petersburg.²³ On his return to London he painted a large canvas depicting the event which he exhibited at the 1875 Royal Academy exhibition.

Towards the end of the 1870s, Chevalier's health began to decline and rheumatic gout in his right hand interrupted his ability to paint for long periods. In an attempt to relieve his condition the Chevaliers travelled to Scotland and had long stays at Madeira in Portugal and for a time his health was temporarily restored. However, by 1895 Chevalier had all but ceased painting and had gone into retirement at Sydenham, London. It was here that he spent his last years writing stories and poetry which he set to music and organised an amateur orchestra in which he played second violin.

He died on 15 March 1902.

The Artist's Journeys 1866

Banks Peninsula

On 23 January 1866, at a meeting of the Canterbury Provincial Council, Mr Robert Wilkin proposed that Canterbury should follow Otago's example and offer Nicholas Chevalier £200: "... for the purposes of defraying expenses in travelling through the province, while taking sketches for an illustrative work on New Zealand."²⁴ There was some objection but the motion was carried.

At the time this was happening Chevalier and his assistant E Wake Cook were part way through the Otago-Southland journey and would have been unaware, for a further eight weeks, that a grant had been awarded by Canterbury.

Meanwhile in Melbourne, Caroline Chevalier having not heard from her husband for some time, decided to travel to Dunedin to await his return. There had been a prior arrangement that she should join him there anyway.

On 9 February, she arrived on board the *Alhambra*, but, not finding Dunedin to her liking she reboarded the steamship the next day and sailed on to Lyttelton.²⁵ It was her intention to stay with former Melbourne friends, Mr and Mrs George Holmes at Heathcote, Christchurch. However on her arrival she found them away at their property at Pigeon Bay, but some members of the family were at home she was able to stay overnight.

The following morning she rode over the Bridle Path to Lyttelton, and caught the little sidepaddle steamer *Betsy Douglas* which plied between Lyttelton and Pigeon Bay on Tuesdays and Saturdays.²⁶ Caroline Chevalier's arrival at the Holmes' property "Capua" was quite unannounced but a pleasant surprise for her friends who immediately made her welcome.

George Holmes had been an engineering contractor in Melbourne for many years and had acquired a number of works by Chevalier for his collection, including a large canvas depicting Burke and Wills setting out from Melbourne in August 1860. In 1861 after gaining the contract to build the Lyttelton rail tunnel, Holmes and his wife had left Melbourne to live in Christchurch, in order that he might supervise construction. Payment by the Provincial Government to Holmes for the tunnel and laying some of Canterbury's earliest railway track, was made partly in land orders. Among these was the property on the western side of Pigeon Bay, which he acquired in October 1862, hoping to use the 324 hectares of timber which stood on it for sleepers and tunnel props.²⁷ It was here that Caroline Chevalier soon settled in for a six week wait until her husband arrived.

On Monday, 26 March, Nicholas Chevalier left Dunedin on board the Panama New Zealand and Australasian Royal Mail steamship *Airedale*, for Lyttelton.²⁸ The following day, after disembarking, he took the *Betsy Douglas* to Pigeon Bay arriving in the late afternoon at "Capua".

There is no certainty as to Chevalier's exact movements over the next two weeks, but it is likely that, after more than three months travel, the Holmes farm would have presented a welcome haven to rest up for a few days. It was also Easter week.

What is known, is that Chevalier made many studies on the property including a finished watercolour *The Property of G. Holmes Esq Pigeon Bay Banks Peninsula 1866* (Pl 2). At some time the following week he set out on the road from Pigeon Bay to explore Akaroa Harbour. It is known that he travelled as far as Tekau Bay²⁹ on its western side and Akaroa township to the east. Many sketches were made of the bays in between, but very few are dated, with the exception of those made on Monday, 9 April, close to the end of their time on the Peninsula.

Among these was a drawing *Akaroa Bay* (cat no 14), which depicts the boatyard of Wilson Barwick and Newbiggin, on the foreshore, at Duvauchelles.³⁰ At the time this sketch was made there were no fewer than seven vessels laying at anchor in the bay. At least two finished watercolours of Akaroa Harbour were completed as a result of the visit to Banks Peninsula. *Akaroa Harbour 1866* (cat no 9), and *Akaroa Harbour seen from Barry's Bay* (cat no 11), painted fifteen years later back in London. Both show a panorama of the harbour from a vantage point on the Akaroa-Pigeon Bay road directly above Barry's Bay. It is apparent that the earlier of the two is less picturesque and was likely painted when the scene was still fresh in Chevalier's mind, possibly while he was still staying at George Holmes' property.

It is thought that Nicholas and Caroline Chevalier left Pigeon Bay for Christchurch on Thursday, 12 April, and settled in at Collins Family Hotel (now the Occidental) in Hereford Street that day.



Plate 2.

**Property of G. Holmes Esq Pigeon Bay
Banks Peninsula 1866**
Watercolour: 326 x 490mm
Collection: National Library of Australia.
Rex Nan Kivell Collection.

The Journey West

The Artist's Journeys 1866

Having arrived in Christchurch, Chevalier set about preparing for the journey west the following week.

Christchurch in 1866, after sixteen years of settlement, was still relatively small with a population of 6,500 but there was evidence of some progress, particularly as more permanent buildings were beginning to appear. The most recent was the new Bank of New Zealand and the Provincial Council Chambers.

The foundations of the Cathedral had been laid but the area around it, now known as Cathedral Square, was little more than a wasteland, unkempt and overgrown, used mostly as a park for drays and wagons. On the perimeter of the Square stood a few cottages, untidy trees, and unsightly hoardings. Beyond, the streets were largely in a very poor state, with only a few kilometres in the whole town metalled. Outside the four belts conditions were even worse. Often there were areas of scrub and tussock and swamp, that travellers had to traverse. The Latimer Square, onto which Collins Family Hotel faced, was still largely rough ground also. It is not known what Chevalier's impressions of Christchurch were, and as no drawings of the town have survived it is likely that he was not greatly impressed. Of prime concern at this time would have been mapping the route west.

Caroline Chevalier in her recollections, made many years later, referred to the assistance, in this regard, given by Julius von Haast and his son-in-law Arthur Dudley Dobson.³¹ However, as Haast had been out of Christchurch for several months and did not return until the day before Chevalier left it must have been Dobson who mostly advised.

Arthur Dobson, then a Provincial surveyor had explored the region into which Chevalier was heading, and had an intimate knowledge of it. Much of the discussions about the journey would have taken place before 16 April, as Dobson was out of Christchurch after that date. It was recommended that Chevalier take the stock route over the Hurunui Saddle (Harper's Pass) to Westland, and return by way of the new Arthurs Pass coach road which had only been open a matter of weeks. Such a route, it was suggested, would give Chevalier: "... full advantage of the beauties of the region."³²

Caroline Chevalier had planned to accompany her husband, but it was strongly advised that she should not do so, as conditions were too arduous for a woman. Her enthusiasm to go however, was such, that Chevalier was keen that she should travel with him. As well as plotting the journey much time was also spent provisioning for the trip and choosing four horses. Chevalier attended sales at Tattersall's Horse Bazaar in Cashel Street on several occasions before suitable mounts could be found.

Among the horses chosen was a grey arabian mare, so temperamental that

Chevalier was advised not to take it. Mrs Chevalier's steed which she dubbed "Tomboy", was more docile. In addition to selecting horses Chevalier had to find a man to accompany them. He had to be reliable, familiar with horses and the rigours of camping out. It is not known if Chevalier advertised for help as no advertisements appeared in either the *Lyttelton Times* or *The Press*. However, eventually a Mr Scott was engaged. Scott was keen to visit the diggings in Westland. He proved to be very supportive during the journey and a good choice.

By Tuesday, 17 April, the *Lyttelton Times* was able to report that Chevalier was planning to leave the following day,³³ but it would seem that Thursday, 19 April, was the day of the departure.

On the Thursday morning Scott collected the horses from Tattersalls stables and brought them to Collins Family Hotel where they were loaded ready for the departure. In the early afternoon they were about to leave when Chevalier was delayed, so he sent Scott on ahead. Scott dressed in his plaid jacket and cloth cap, as he is dressed in plate 3, set off with the packhorse along the road north. Some time after Nicholas and Caroline Chevalier followed and eventually overtook him before they reached the banks of the Waimakariri River. Just on sunset they arrived at Kaiapoi, where the night was spent at one of the hotels there.

The next morning, after an early breakfast, they moved on taking the coach road north. At Leithfield they stopped to rest the horses close to the windmill. Caroline Chevalier was taken aloft by the miller to get a view of the Canterbury Plains.³⁴ It is possible that Chevalier spent time sketching during this stop, but no drawings have survived. After this short break the party set off again across the Waipara Plain.

By 10am they were at Weka Pass where Chevalier did a number of sketches and studies including *Weka Pass* (cat no 17), showing the accommodation house which Caroline Chevalier described as: "... a small accommodation house - just a wooden habitation for diggers to stay in, and a bar."³⁵ The proprietor was disappointed that they were not intending to stay the night.

They were advised that the only other building with cover was Taylor's woolshed. Heading for this they pressed on across the Waikari Plains, passing through the Waitohi Gorge in the late afternoon. On 3 May the *Lyttelton Times* reported that: "M Chevalier with Mme Chevalier passed through Waitohi Gorge on 20th inst. after spending half an hour there in sketching the surrounding hills and then proceeded to the lakes."³⁶ The Waitohi Gorge was the end of the wagon road and here a township had sprung up on the bank of the Waitohi River. Beyond this point there was only a small bridle track which led further inland. After about 5 kilometres this left the main valley of the Waitohi River and followed a tributary from the north. They had hoped to reach shelter at Henry Taylor's woolshed on Lake's station before nightfall, but not realising the distance involved, darkness soon closed in. The party was tired after hours in the saddle since early morning, and as the track became increasingly narrower and precipitous it was decided to stop and make camp for the night. They pitched a tent on the roadway as there was very little flat land in evidence. Caroline Chevalier recalled that on this night before retiring she: "... sat and watched the moon rise over the hills on the other side of the river";³⁷ (likely the Waitohi).

The next morning they continued on along the grassy saddle towards the Hurunui. Further on, after about half an hour, they reached a flat area on the southern side of the Hurunui River where Taylor's woolshed was situated. Much of the day was then spent travelling through the Gorge of the Hurunui. Chevalier paused regularly to make rapid sketches and notes as they went. In her description of this part of the journey Caroline Chevalier wrote: "... we travelled on this narrow path through a gorge all day never meeting a person and in the afternoon emerged into a plateau surrounded by hills."³⁸ Further on they reached Henry Taylor's homestead near Lake Taylor, where they stopped for some refreshment.

Caroline Chevalier recalled this visit but placed it much earlier in their journey than could have been possible. Mrs Taylor was apparently astonished that Caroline was making the trip: "... she simply stood still eyed me up and down and with rather a scornful look, for I am a little woman, she exclaimed: 'You, going to the West Coast! I am a good horse woman but my husband would not think of taking me there'."³⁹

Lake Taylor was the first of the lakes they visited. They found it ringed with beech forest and broad grassy shores. From Lake Taylor, they rode on to Lake Sheppard where camp was made for the night. Caroline recalled that on that day Nicholas Chevalier: "... sketched until dark."⁴⁰

During the morning of the following day 22 April, time was spent moving on to Lakes Catherine and Sumner. The head of Lake Sumner was reached by late morning before following the grassy flat of the northern branch of the Hurunui once again. At this point the river bed was about three kilometres wide with mountainous sides covered with thick beech forest, but narrowed progressively to small terraces towards the Saddle. About six kilometres from the Saddle the trail entered bush and did not leave the river again. Gradually it became a mountain stream, a roaring torrent from the mountains to the foot of the Pass until it merged with the Hurunui. At the foot of the Saddle a good camping place was found and once more they pitched tents for the night. Chevalier continued to sketch by the light of the fire for some time.

The next morning 23 April, they broke camp and began to follow the Hurunui Gorge to its source along a track that became gradually narrower and narrower, "...the path was just for one man or beast and either side was overgrown with close undergrowth - it was hard work for the poor horses for it was not only steep but there was little foothold, all rolling stones - little by little we rose curved in and out often unseen to one another. The rapid torrent was on my left side deep down on my right rose the wall of boulders."⁴¹ As they ascended the pass the bush became more stunted until at about 900 metres it gave way to treelike shrubs, about two to three metres in height, snow, grass and moss.

At the summit they had to dismount for the descent. The track led steeply downwards, and because of the constant traffic, was rough and muddy with slippery rocks underfoot, (Pl 3). About 300 metres below the summit the sub-alpine growth gave way to bush once again, Totara and Kawaka. "The soil seemed to cling and after an hour of boulders we came into patches of trees wild wild scrubby bushes with soil at the roots which was simply liquified mud."⁴²

They were concerned for the horses and often had to lighten the load. At times they were ankle deep in mud, and in some places up to their knees. The constant movement

2x

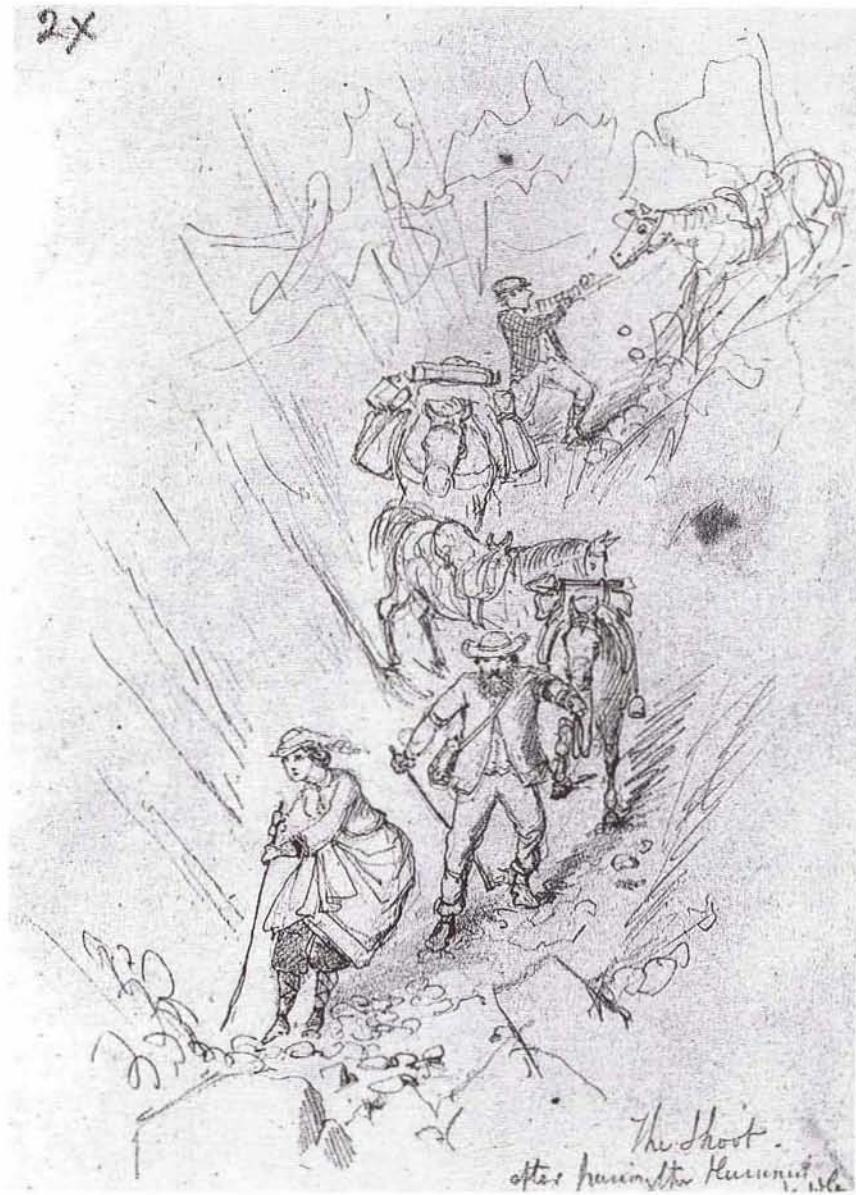


Plate 3.

The Shoot After Passing the Hurunui Saddle

Pencil: 147 x 104mm

Collection: Alexander Turnbull Library, Wellington

of sheep and cattle over the pass had worked up the ground to such a degree that they advanced only slowly. In the late afternoon they eventually emerged from the Saddle path into the broad valley of the Taramakau making their first crossing at one of the many tributary streams of the Taramakau River. Caroline described it as: "It looked nothing at all to do, most picturesque but there were huge boulders so that one had to be on the look out and make a dash at a given moment - My husband crossed and I was intently watching and just starting when wretched Lawyer a hanging plant with long reversed hooks or thorns all down its long spray caught my hat and my hair and nearly made me a second Absalom."⁴³

Chevalier sketched this crossing and two years later worked it up into an oil painting *Crossing the Teremakau* (cover). A further watercolour version (cat no 34) followed in 1876. As evening began to close in they hurried on to find a place to camp and found a kind of flat sandy island where the river had opened up into flatter ground. They crossed the shallow water and made camp: "... the horses were tired and we also."⁴⁴ Scott had thought that he had seen a stray sheep on the side of the track and with the prospect of fresh mutton he and Chevalier set off in search with a lantern. It was just on sunset, and as time passed Caroline Chevalier became more concerned that they must have got lost and the water in the river was beginning to rise. They had to wade up to their knees but no sheep were found. Chevalier recorded the incident in a cartoon like sketch *Hunt for a Sheep* (cat no 37).

However they spent a most comfortable evening before a camp fire. Caroline described the scene: "My husband sketched until he could no longer see and Scott nodded beside the blazing fire."⁴⁵

The morning of 25 April rose clear but they did not make an early start, resting after several days in the saddle. When eventually they did set off they followed the left side of the river until about 1pm in the afternoon when they saw smoke rising in the distance and came upon two drovers who had stopped for lunch on their way back to Hokitika. On seeing Caroline Chevalier they gave her the best seat by their fire and offered their lunch of fried mutton. Chevalier recorded the meeting in his sketch *River Teramakau (The Drovers Lunch)* (cat no 41).

After leaving the drovers they pressed on until sunset, eventually arriving at a small accommodation house at a point where the coach road forked towards Otira. There they stayed the night but Caroline Chevalier found the shelter less than commodious. They were overcharged and spent an uneasy time. Chevalier was concerned for their belongings and the horses as there were a number of rough characters about the house that night who had been drinking heavily.

They had good reason to be uneasy as only a few weeks later George Dobson, assistant provincial engineer and surveyor at Hokitika and brother of Arthur Dobson, was robbed and murdered by the Burgess, Levy, Sullivan, Kelly gang between Arnold and Greymouth. Chevalier checked the horses before retiring and they had hope of a peaceful night, but it was not to be. "In less than ten minutes the place was alive, not with people, but rats."⁴⁶ All they could do was to get a candle and sit up until morning.

On the morning of 26 April, after a hasty breakfast of bread and coffee, they set off again down the Taramakau Valley sometimes following close to the river bed and at

others passing through bush until they reached the Taipo River. They had been warned of the dangers of this tributary of the Taramakau, particularly when in flood. They found it a mass of heaped boulders and rushing water. Chevalier had long experience with rivers and had almost been drowned during one of his sketching expeditions in Australia. He therefore was able to read the danger signs and always took the lead.

Beyond the Taipo River the Taramakau Valley soon narrowed with high hills and terraces on either side. About midday they crossed the River where it widened and became more shallow. In her description of their journey Caroline Chevalier makes no mention of the visit to Lake Brunner which clearly must have occurred soon after. It is likely that after crossing the Taramakau on this day they took the bridle track to the lake and camped overnight. The next day they returned to the banks of the Taramakau reaching the ferry crossing in the late afternoon. This crossing is described in Caroline Chevalier's account. After reaching the other side of the river they travelled on sighting only a blacksmith and, a little later, George Harper who had recently driven a mob of sheep to the diggings.

As the evening drew in they found a camping place but it began raining. Chevalier feared that they might get flooded out so everything was repacked. Moving on they followed the coach road through dense bush until they reached a roadmakers camp and a little further on a surveyors hut. The corrugated iron hut was a fortunate haven and the surveyor, Mr Aitken, made them most welcome. All through the night a storm raged, the hail was so loud that Caroline Chevalier recalled: "... it rained heavily, rain and hail which was deafening and I could not hear what Nicholas had to say."⁴⁷ By the following day, 27 April, the rain had cleared and Mr Aitken offered to accompany them on the last part of their journey down the Taramakau Valley to the sea where the coach road ended and took the beach south to Hokitika.

As they travelled on Chevalier stopped occasionally to make sketches. It was dusk by the time they reached the beach and the weather began to deteriorate. It was not long before the rain set in and soon they were in the midst of another thunderstorm. Caroline Chevalier described it: "... the rain came down in torrents and we were all wet through - As flashes of lightening came we could make out the wild coast and see the mountain ranges and then all pitch darkness."⁴⁸

On they pressed only stopping briefly at a little wooden hut to seek directions. A further hour or so later they finally reached Hokitika. Aitken took them to what he considered to be the best hotel on the main thoroughfare of Revell Street, but it was full and the proprietor exclaimed that: "...he had no place for a woman".⁴⁹

In 1866 Hokitika was at the height of the gold rush and every third building was a hotel, many of them clustered along Revell Street.

Eventually after a further search they travelled along another street which ran adjacent to Revell Street, until they reached a two storied accommodation house with a flag pole in front of it.

The proprietor, a Mr Jirman Goobler, was at first suspicious of the dishevelled party of four but once Chevalier spoke to him in his native German and said how he recognised him as having been a waiter at Spiers and Ponds Cafe in Melbourne, they were warmly received, and spent the first of several comfortable nights. Soon word of the Chevaliers arrival had spread and Mr Aitken introduced them to leading members of the Hokitika community including George Sale, the goldfields commissioner, Dr Ryley, and their wives, as well as others, among them the young assistant Provincial Engineer and Surveyor, George Dobson.

On Monday, 30 April, a picnic was organised for the Chevaliers by Dr Ryley, and with Mr and Mrs Sale and several other families. A group of more than ten crowded boats set off across the Hokitika River. After crossing the river they then rowed into the long winding Mahinapua Creek up which they made their way for several kilometres to Lake Mahinapua, where the picnic was to be set up. At the lake they found flax growing down to the waters edge with towering trees all around mirrored in the semi-still waters. Chevalier made sketches of the Creek, the Lake, and also the picnic, including *Picnic given by Dr Ryley of the Hokitika Hospital on Mahinapua Lake* (cat no 52).

The weather was unfortunately not good and by the time they reached their picnic place they were wet through from the rain. Caroline Chevalier recalled: "... we made the best of it, and enjoyed everything in spite of the many disagreeables."⁵⁰

The next day, 1 May, Chevalier left Caroline and Scott in Hokitika and rode up the beach to Greymouth, sketching as he went. Most of 2 May was spent making studies around the environs of Greymouth and the Grey River including subjects such as miners camps, and saw-mills, as well as the landscape.

Chevalier returned to Hokitika on the morning of Thursday, 3 May, taking the route back down the beach. On the way he rode up the hill close to Hokitika and sketched the little cemetery there, looking back towards the town below. At that time Hokitika cemetery had had no more than a dozen interments since the first burials the previous year. Many of these were as a result of deaths from shipwreck drownings.

By April 1866 Hokitika had no fewer than seven steamer, and eighteen sailing shipwrecks littering the beach. Among them was the remains of the *Montezuma*, a 135 ton brig which was wrecked on 2 August 1865. While anchored off the Hokitika Bar it

got caught in a gale and was carried onto the beach. Passengers and cargo were safely landed but the ship was a total loss.⁵¹ By the time Chevalier came upon it, it was but a hulk. He made two pencil studies of the wreck, *The wreck of the Montezuma* (cat no 61), and *Montezuma on the Beach near Hokitika* (cat no 61). The following day Friday, 4 May, another vessel, the schooner *Maria*, foundered and was wrecked on the Hokitika Spit, close to where Chevalier had been sketching that morning. He had made pencil studies of the Hokitika Channel and the beacons on the spit before travelling 5 kilometres up the Hokitika River to sketch at Kaniere, then a booming settlement of miners working the nearby diggings.

During the short time that Chevalier was on the West Coast he had hoped to travel further south to the fiords, but there was no steamer that plied to that region in 1866.

The Journey East

The Artist's Journeys 1866

On Saturday, 5 May, after six days spent in Hokitika, Nicholas and Caroline Chevalier and Scott farewelled their new West Coast friends and commenced the return journey to Christchurch.

It was a clear sunny morning when they left and they made good time along the beach before travelling on to the surveyor's camp, where they had stayed a night the previous week. Once more they were welcomed by Mr Aitken, and experienced, according to Caroline Chevalier: "... a very pleasant evening".⁵²

The next day, with another early start, they set off following the coach road heading for Alexander's accommodation house, which was situated at a point where the road met the Taramakau River. As they had made good time they only stopped for refreshments at Alexander's and decided to continue on towards Otira.

It was evening when they turned from the Taramakau into the Otira River Valley and moved steadily along the newly formed road that followed the Otira River.

Often they had not been sure of distances and frequently misjudged the time required to travel between places. Arthur Dobson had advised Chevalier on the route to take and suggested the best places to stay on the journey, but sometimes had failed to identify the exact location of certain accommodation houses.

They searched for the Otira Hotel for some while before realising that it was on the other side of the river. Darkness had by this time closed in as they started to cross the river. With Chevalier, as always leading the way, they headed towards the light of Rae's Hotel and store on the opposite bank. On their arrival Walter Rae came out with his wife and child to greet them. Soon they were indoors and given a hot supper of ham and eggs. They talked until quite late. Mrs Rae was keen to hear of their experiences. The following morning Monday, 7 May, the Chevaliers and Scott were all up by dawn. Chevalier spent time sketching near the hotel and made several studies of the buildings including *Otira Hotel* (Pl 4). Then they were off along the coach road. The weather was again particularly fine and clear and Caroline Chevalier was captivated by the scenery which she described as: "... a fairyland, such vegetation, such hanging plants such falls."⁵³ Chevalier marvelled at the road and the feat of engineering that had been achieved. The feature which especially drew his attention was the Zig Zag. This had been the solution to getting the road gradually down a steep gradient into the Otira Gorge and had been designed by the road engineer, Walter Blake, who with his brother, supervised construction.

Chevalier sketched the Zig Zag before ascending it, and later worked up several watercolours, in which it appears, when he returned to Melbourne. The most finished of these is *Mountain Crags above Otira Road with Travellers Resting* (Pl 5). This



Plate 4.

Otira Hotel 7-5-66

Pencil: 110 x 180mm

Collection: Museum of New Zealand Te Papa Tongarewa, Wellington.



Plate 5.

Mountain Crags above the Otira Road with Travellers Resting

Watercolour: 445 x 666mm

The Clark Collections.

work was exhibited at the 1866 Intercolonial Exhibition 1866/67, and drew the attention of a reviewer in the Melbourne *Australasian*, who remarked: "... a capital sketch of Otira Gorge on the road from Canterbury to the West Coast, gives a vivid idea of what roadmaking must be like in this region - a boiling torrent comes tumbling over immense boulders and rocks under a wall or precipice that makes one dizzy to think of it."⁵⁴ As they reached the summit of the Arthurs Pass the weather gradually became bleaker. Caroline Chevalier likened her impressions of it to St Gothard's Pass in Switzerland: "All around bleak weird and dreary, no trees, only lichen and scrub, patches of snow - one could imagine winter snow stormy raging and whistling, and twisting the telegraph poles."⁵⁵ However, when they stopped at the summit for a rest, Chevalier on the contrary found the landscape so appealing that he had to restrain himself from making just sketch notes. It was evening before they reached the end of the pass at Bealey, having taken most of the day to make the 24 kilometre trip over. Once at Bealey they decided not to stop on the west bank of the Waimakariri but to cross to the other side.

At that time there was a store and accommodation on the west bank at what became known as Klondyke Corner, run by a Mr Grant. It had also been the site of the former roadmakers settlement, and the original store had been run by Khull and Jones, but in July 1865 they had dissolved their partnership and sold out. When the Provincial Government decided that a hotel should be built on the east bank, Everard Jones applied for the licence and built a simple L shaped corrugated iron building. He also began operating a ferry punt for the coach traffic. It was here that the small party soon found themselves. The proprietor, Jones, was a bachelor who had once been a hotel cook. Caroline Chevalier recalled the excellence of his table and that he was: "...quite a little chef d'oeuvre."⁵⁶

On Tuesday, 8 May, Chevalier left Caroline and Scott at the Bealey Hotel and set out early with the grey mare, following a track he rode some 26 kilometres up the Waimakariri Valley to the White River glaciers, at its head.⁵⁷ Along the way he made numerous sketches and studies in pencil. He was quite enchanted by this area and would have liked to have spent more time sketching there, and hoped that one day he might return.

The next day was Chevalier's thirty-eighth birthday and after bidding Jones farewell, he, Caroline and Scott left Bealey and moved on along the coach road east. The weather had deteriorated and it began raining heavily as they progressed. They rode along the Waimakariri River flat, then on between the two cuttings on the Waimakariri, climbing steadily to about 650 metres before descending down to the valley of the Cass River. At the Cass accommodation house on the north-eastern side of the River they stopped to dry their clothes and take a meal. From the Cass they trekked on towards Lakes Grassmere and Pearson. The weather must have cleared somewhat later that day as Chevalier was able to make a number of sketches. Caroline Chevalier, in her recollections of the journey, maintained that they carried on as far as Porter's Pass on 9 May,⁵⁸ but this conflicts strongly with the dates on Chevalier's drawings. It is evident that they must have either camped, or perhaps, stayed at Craigieburn station, as the homestead was close to the coach road.

Among the drawings which Chevalier made the following day was *Craigieburn*

10/5/66, *Morning effect* (cat no 88). During 10 May, Chevalier and his small party continued on to Castle Hill, then through the terraces at Broken River, towards Porter's Pass. Other sketches made on this day indicate that at Porter's Pass they branched off, taking the bridle track passing Lake Lyndon and along the Acheron River to Lake Coleridge. Where they stayed the night is uncertain, but one drawing of Lake Coleridge includes one of the shepherds huts on Benmore Station, which could have provided shelter. For much of 11 May Chevalier seems to have spent near Lake Coleridge or the Rakaia Gorge. On 16 May the *Lyttelton Times* reported: "Mr Chevalier - This eminent artist who visited the West Coast by way of Hurunui was with Mrs Chevalier sketching at Lake Coleridge Saturday last. Mr Chevalier was then to proceed to the Rakaia waters."⁶⁰

After visiting Coleridge and Rakaia Gorge it would seem that the Chevaliers returned to the coach road. In her account of the journey Caroline Chevalier made no mention of their detour to Lake Coleridge. She does record however, their encounter with a "gentleman"⁶¹ from Benmore Station who invited them to stay. The gentleman was likely Robert Maxwell who occupied Benmore Station until 1866 when he handed it over to Gilbert E. H. H. Elliott and Adam Jackson, a spirited pair who Lady Barker described as: "... two very wild young men." Jackson, in particular, was a "gentlemanly ne'er-do-well", who she tried to reform.⁶²

It is evident from Caroline Chevalier's description of the night spent at Benmore Station homestead that all three were present and in lively spirits. They all had: "... a really merry evening."⁶³

The following morning Chevalier spent some time sketching around the homestead. Benmore Station was located on the south side of Porter's Pass and the homestead was in a gully close to the Porter's Pass road. One of the products of this morning's work was the watercolour *Station Benmore near Porters Pass* (cat no 95), showing the homestead and buildings in some detail. It is likely though, that not all of it was completed plein-air.

Chevalier, it seems, spent the rest of 12 May sketching around Porter's Pass and with Caroline and Scott stayed the night at the accommodation house nearby, probably that operated by Charles Riddle. It had been recommended to them by Charles J. Harper of Lake Coleridge Station, whom they had met on the road the day before. From the Porter's Pass accommodation house Chevalier's small party set off once again travelling east a few kilometres until they came to Edward Curry's Mt Torlesse station homestead, which stood on the terrace above the Kowai River. Caroline Chevalier described how they spent several days at Mt Torlesse and that Curry gave them: "... a most hearty welcome, and was a most hospitable host of several days, showing us about and pointing out the most interesting parts."⁶⁴ Chevalier was still sketching at Torlesse station on 15 May and made a drawing of Mt Torlesse which also included the homestead *Mt Torlesse on the river Kowai from Edward Curry's Esq.* (cat no 100).

It is likely, but not certain, that on Wednesday, 16 May the Chevaliers returned to Christchurch and Collins Family Hotel. It is not known how long they stayed but the *Lyttelton Times* noted them as still being guests there on 19 May.⁶⁵ Chevalier must have soon after set about planning his journey south and it is probable that it was during this

time that he first met Julius von Haast. They quickly became friends as they had a great deal in common; both shared an interest in music and art and were members of the Royal Society.

As to exactly what Chevalier's movements were around Christchurch in the last two weeks of May 1866, is also uncertain. It is however known that he visited the Deans' property at Riccarton and presented Mrs Haast with one of his sketches made there.⁶⁵ By 27 May, Chevalier would have made his final preparations to travel south to Mt Cook and the lakes.

This journey, it was decided, he would make alone, and Caroline would remain in Christchurch to await his return.

The Artist's Journeys 1866

The Journey South - Mt Cook and Lake Wanaka

There is no exact indication as to when or how Chevalier made his initial journey south. All that is certain is that it was in the closing days of May that he left Christchurch. On the basis of dated drawings it could not have been any later than Wednesday, 29 May.

In 1866 it was not possible to take a steamer to Timaru but a journey could be made by coach. By May, Cobb & Co were advertising their daily coach as far as Timaru. The other alternative, and by far the most likely, was that Chevalier set off with a packhorse and took the Great South Road.

If it is assumed that this is how he travelled, he would have been able to reach Arowhenua Ferry, near the mouth of the Opihi River, after a day's journey. There was also an accommodation house there where he could have stayed the night. It is possible that he may have taken an alternative route via stations on the plains to Geraldine. However, travelling by way of the coach road was more direct.

With an early start the next day he would have moved inland, after leaving Arowhenua, following the banks of the Opihi River at first, then its tributary, the Tengawai River. At about this point in his journey he stopped to sketch a panorama which looked back over Canterbury Plains and included the Rangitata, Orari and Waihi Rivers with Mt Peel in the distance beyond *Canterbury Plains New Zealand* (cat no 101). The watercolour washes on this drawing, as with many others, were likely added later. There were probably other sketches made during this day which have not survived. It is, however, evident that the weather was fine and clear. Chevalier would have then travelled across the Opawa River to Fairlie Creek and may have stopped off at James Litster's accommodation house before moving on, probably as far as Burke's Pass.

At Burke's Pass he would have found accommodation for the night. The alternative was that he was put up at one of the stations nearby. It is however, reasonable to assume that he would not have camped out. Any meagre shanty under cover would have been preferable to a night in the winter air.

The following day, 31 May, he would have taken the road beyond Burke's Pass into the Mackenzie Country, and branched off along the bridle track that led towards John Hay's Tekapo station on the edge of the lake. It is evident that he spent some time sketching and taking notes. The watercolour *Lake Tekapo* (Pl 6), is too finished to have been completed on the spot. This was probably completed on his return to Christchurch, about a month later.

From where Chevalier was sketching near the track leading down to the Hay homestead he was able to take in the vast panorama that seems to include the whole of Lake Tekapo, set as it is, against the backdrop of the Southern Alps. Chevalier's watercolour reveals the sparse treeless terrain of the Mackenzie Country and its golden

brown tussock hills. This must have reminded him, in part, of some of the stark empty landscapes he and Eugene von Guérard had encountered in Australia. It is not known if Chevalier stayed at Tekapo station, but this is possible. The inclusion of a station in his work has often meant that he had contact with the owner.

It is certain that the following day, 1 June, he had moved on towards Lake Pukaki. By late morning he was some distance further on as *Lagoon in Winter, Mackenzie Country 1.6.66* (cat no 104), indicates. He completed this sketch at 11.30am. It is another panorama taking up 3 pages of his little sketch book. By late afternoon he had passed Irishman's Creek and had moved on to the Pukaki River and the ferry crossing. At this time the ferry was run by Cornelius and Edward Dark whose station extended far up the western side of Lake Pukaki. It is likely that Chevalier stayed on the Dark brothers' property for the next two days. There are several drawings completed at Lake Pukaki, including one made towards evening.

The following day he may have travelled further up the western side of the Lake but didn't go any further. The drawing *View from the Mt Cook Range, Tasman and Murchison Glaciers* (cat no 110), suggests that Chevalier may have reached as far as Mt Cook but it is now known that this drawing was made some time later, after 1861 from sketches by Julius von Haast.⁶⁶

On 4 June he moved on to Hugh Fraser's, Ben Ohau Station arriving during the afternoon enabling him to sketch the homestead and surrounding building *Mr Fraser's Station, Ohau* (cat no 113). The next day Chevalier moved south reaching the Ohau River by late morning where he sketched again, before moving on towards Benmore Station. In the late afternoon he made a careful study of the homestead outbuildings and woolshed *Benmore Station* (cat no 115).

It is likely that on 6 June he rode up to Lake Ohau and spent the following day in the vicinity of the Lake. He would have had to travel some distance up the western side to enable him to make sketches and notes for watercolours such as *Ohau Lake* (cat no 116).

On 8 June Chevalier resumed his journey south following the dray track towards Lindis Pass. From the drawings and watercolours he made that day it is evident that the weather still remained fine.

North of the Lindis Pass he stopped to make a study of the distinctive rock formation *The Champagne Bottles N of Lindis Pass* (cat no 118). However, as he passed over the summit, which was at 971 metres, snow was very much in evidence *Lindis Pass* (Pl 7). Having gone through the Pass, Chevalier would have then descended to the valley of the Lindis River and before long come upon John McLean's Morven Hills station, 15 kilometres further on, where he probably spent the night. There is nothing extant which confirms this but there were few other stations in the vicinity at the time. Three days later Chevalier reached the shores of Lake Wanaka. There are no dated sketches from this time from which to plot his movements, except that it is known that he did visit Lake Hawea.

If he did stay at Morven Hills on the night of 8 June, then the following day he would have ridden towards the summit of the terraces on the road between the Lindis and Molyneaux (Clutha) Rivers. The Molyneaux would have been followed to the ferry



Plate 6.

Lake Tekapo,
Watercolour: 250 x 354

Collection: Museum of New Zealand Te Papa Tongarewa, Wellington.

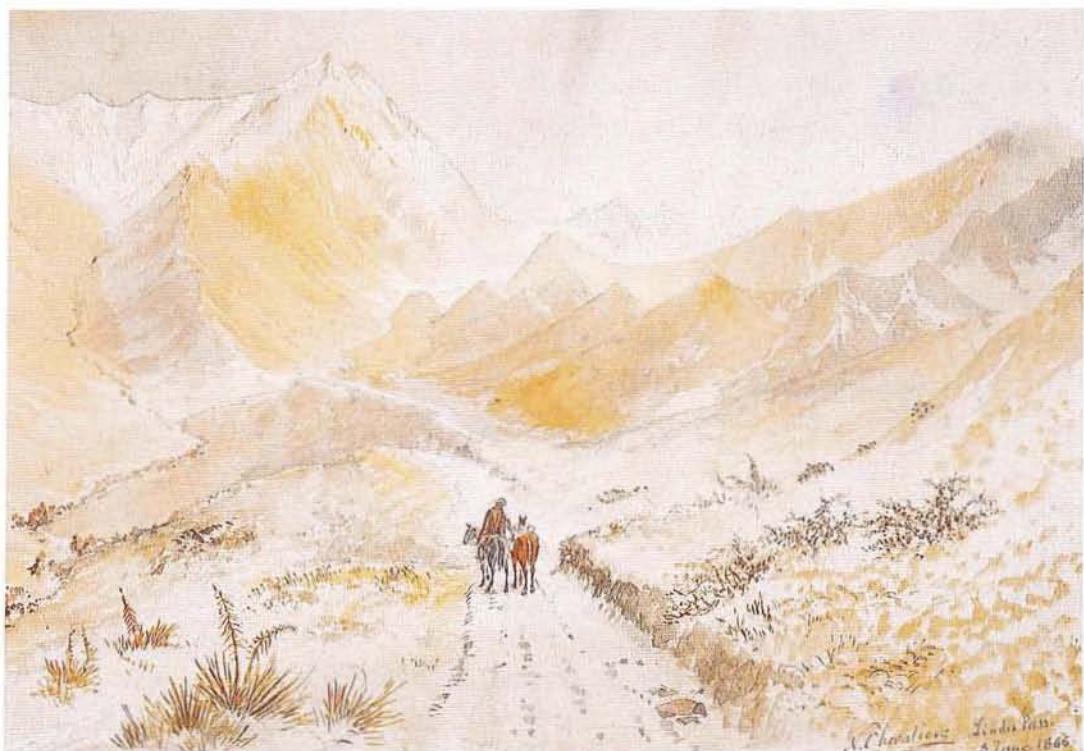


Plate 7.

Lindis Pass,
Watercolour: 250 x 353mm

Collection: Museum of New Zealand Te Papa Tongarewa, Wellington.

crossing where Chevalier could have found accommodation. The next day it would have then been possible, as the distances were not great, for him to have ridden to, and made sketches of Lake Hawea before returning to the ferry crossing again. After reaching Lake Wanaka, Chevalier stayed more than a week in the vicinity spending much of that time based at the Stewart and Ross West Wanaka station which lay beyond the Matukituki River about 30km west of the present day Wanaka township. The earliest dated drawing from this visit is *Wanaka Lake and Mountains (Glendhu Bay)* (cat no 122), made at 11am on 11 June. It seems that Chevalier also spent time sketching at Robert Wilkins' Wanaka station.

Wilkins, a Scot, was the absentee owner of Wanaka Station but lived in Canterbury. It was Robert Wilkins who had proposed to the Canterbury Provincial Council that Chevalier should receive a grant to make a pictorial study of Canterbury. Wanaka Station was also well known to Julius von Haast as he had rested there in 1863 after exploring the route west over what is now the Haast Pass; Haast may have recommended this as a place to stay.

Some of the sketches Chevalier made on 16 and 17 June were from east Wanaka Station at that time owned by Burke and Brittan, but managed by Charles Cundy. As Cundy and his family had a reputation for hospitality, Chevalier would have received a warm welcome during his visit.

By 18 June, Chevalier had moved back towards the south-western side of Lake Wanaka as *SW Wanaka Lake, noon* (cat no 128), suggests. One of the many products of this week or so sketching in the area was realised in the painting *View Looking North from Mt Iron, Wanaka* (cat no 127). Chevalier would have had to climb a knoll two kilometres west of present day Wanaka to enable him to make studies like *Lake Wanaka* (cat no 126), for this work which was probably not painted until after his return to Melbourne, a few months later. Its grand panorama evokes a landscape more vast and expansive than is usually associated with New Zealand, and is more typically like some of Chevalier's Australian landscapes of the early 1860s, yet the imagery is distinctly South Island.

Like much of Chevalier's southern journey in 1866, insufficient information has survived to be able to reconstruct his movements with certainty after he left Wanaka, to determine when and how he returned to Canterbury.

It can be surmised that he probably left Wanaka on, or about Tuesday, 19 June. It is likely that he would have sought a new route rather than retracing an old one. This could have been along the banks of the Molyneaux (Clutha) River to Cromwell, then through the Pigroot to Palmerston. If this was the route taken he would have had two options in returning to Christchurch: either travel over land by way of the Great North Road, or take a steamer from Port Chalmers, which would seem more likely. As his objective to visit Mt Cook and Lake Wanaka had been accomplished he would have sought a quick exit from the region. It also has to be remembered that it was winter and Chevalier's sketches show snow down to reasonably low levels in the ranges. As experienced as he was with many journeys behind him in Australia and New Zealand, most of those had taken place in warmer temperatures and it is unlikely that he would have lingered longer than necessary.

What is certain in his movements at this time, is that, he had returned to his wife in Canterbury by 26 June. During his absence, which had been almost a month, it is not known where Caroline Chevalier stayed. It was unlikely that it would have been at Collins Family Hotel. Even though Chevalier had received a total of \$400 since December 1865 from the two provincial councils, he was thought of by those who came in contact with him in New Zealand, as being, "not well off".⁶⁷ From comments made by Caroline Chevalier in her account of the journey to Westland there was no room for extravagance. It is probable that she stayed with Mr and Mrs Holmes again, perhaps at their house in Heathcote Valley, and may have spent time with Mrs Haast. (Present site as the present Strange's Building)

Once back in Christchurch, Chevalier busied himself working up some of his sketches into watercolours to meet his commitments to the Provincial Government. After all, his journey on their behalf was intended to be ultimately a promotional one for Canterbury.

Because of the interest aroused by his trip it was expected that the public would have the opportunity to see some of his work. An exhibition was therefore arranged to be held at the Christchurch Town Hall in High Street, on a site near the present Strange's Building.

On Monday, 2 July, the works to be exhibited were previewed by the *Lyttelton Times* who described many as being, "finished watercolour sketches" showing, "wonderful freedom and boldness of pencil, management of chiaroscuro, and aerial perspective and geological character of the country preserved, with the greatest minuteness and fidelity without having the least approach to mannerism."⁶⁸ In all, more than two hundred works were shown.⁶⁹ The exhibition opened on Tuesday, 3 July at 12noon and closed three days later on 5 July at 4pm. The following week, Chevalier travelled to Wellington, where his work was also shown. On his return he and Caroline readied themselves to leave Christchurch.

They were scheduled to depart, on 18 July, for Dunedin on board the steamship *Airedale*, but it was delayed because of bad weather and did not sail from Lyttelton until midday on 19 July.⁷⁰ Three days after his arrival in Dunedin Chevalier exhibited his Otago and Canterbury works at Farley's Hall. *The Otago Witness* reported that he had journeyed in eight months, 3,500-3,600 miles and visited 19 lakes from Manapouri to Lake Brunner. It was also suggested that Chevalier would be prepared to reproduce some of his sketches in "oil or watercolours for those who wish to possess paintings of scenery so beautiful."⁷¹ He may have, in fact, received some requests which he could have fulfilled during the two weeks he and Caroline remained in Dunedin.

On 10 August, the Chevaliers departed on the steamship *Otago* bound for Melbourne. Back home, within a matter of days, he had arranged a showing of his New Zealand work at the studio of his sculptor friend, Charles Summers.⁷² The exhibition was intended to last just three days but such was the interest that it was extended to three weeks.

In 1866, Chevalier submitted works for inclusion in the Intercolonial Exhibition. Among them were several studies made on the Canterbury journey. A laudable review in the *Argus* drew comparisons with contemporaries von Guérard, John Gully and Louis

Buvelot who was beginning to gain some popularity. However, Chevalier's work was seen as "distinguishable" from those of his contemporaries by "its vivacity".⁷³ On this occasion, Chevalier exhibited nearly 100 sketches of New Zealand scenery. They were described as ranging from "...rapidly executed memoranda up to finished drawings and watercolours."⁷⁴ - in essence probably much of what he had shown in Christchurch, Wellington, Dunedin and at Charles Summers' studio. Of the exhibits the *Australasian* reported that: "... they are simply sketches and show only as the foundations of a series of elaborate painting which appears to be the intention of the artist to exhibit in Paris and London."⁷⁵

It had been Chevalier's plan to show New Zealand works at the 1867 Paris International Exhibition and nine drawings and watercolours were eventually sent for inclusion. Works made on the Canterbury journey, or developed from them, continued to be shown in both England and New Zealand during the years that followed.

In February 1869, three watercolours were exhibited at the Otago Fine Arts Exhibition but there was some disappointment that there were not more. *The Press* reported: "... the artist had no works on hand to send"⁷⁶, so it is likely that most of them were still overseas. The following year Chevalier was represented by several watercolours including Akaroa (cat no 9), in the Canterbury Art Exhibition held at Canterbury Museum. There were also works from the Canterbury journey included in the exhibition at Chevalier's London studio in 1871 and at the South Kensington Museum during March and April 1872.⁷⁷

It had always been Chevalier's aim to publish a book on his New Zealand scenery, but in the years following his return to England he was unable to find a publisher interested in doing so. As the years passed his own interest in carrying out such a venture waned.

Footnotes

- ¹. *The Press*, 5 July 1866, p. 2.
- ² Quoted by Jocelyn Gray- "A New Vision in Louis Buvelot's Press in the 1870, Studies in Australian", p 16.
- ³ Melvin N. Day, "The Dictionary of New Zealand Biography", p. 80.
- ⁴ Melvin N. Day, "Nicholas Chevalier Artist - His Life and Work", p. 11.
- ⁵ Michael Bryan, "Dictionary of Painters and Engravers", p. 606.
- ⁶ Caroline Chevalier, Quoted in notes attached to "A Short Description of a Journey across the Southern Island of New Zealand..." p. 52.
- ⁷ James Dafforne, *The Art Journal*, July 1879, p. 124.
- ⁸ Melvin N. Day, Quotes from F A Forcel, Nicholas Chevalier, Pembr Viadois D'apes, les notes d Mme C Chevalier Extait de la Gazette de Lausanne du Avril 1908.
- ⁹ Quoted by Tim Bonyhady - "Images in Opposition Australian Landscape painting" 1801-1890, p. 13.
- ¹⁰ Heather Curnow, Nicholas Chevalier (1826-1902), *Art and Australia* Vol 18, No 3, Autumn 1981, p. 257.
- ¹¹ Quoted by Bonyhady, op, cit., p. 61
- ¹² ibid.
- ¹³ ibid, p. 15.
- ¹⁴ Joanna Mendelssohn, Ebenezer Wake Cook, "Dictionary of Australian Artists" working paper, I, p. 166.
- ¹⁵ Quoted by Bonyhady, op. cit., p. 80. from *Argus*, 21 September 1866, p. 5.
- ¹⁶ Heather Curnow, op. cit., p. 257.
- ¹⁷ ibid.
- ¹⁸ ibid.
- ¹⁹ *Argus*, 21 October 1868, p. 4.
- ²⁰ *The Art Journal*, July 1879, p. 123.
- ²¹ ibid.
- ²² ibid.
- ²³ ibid., p. 124.
- ²⁴ *Lyttelton Times*, 24 January 1866, Minutes of the Provincial Council meeting, p. 2.
- ²⁵ ibid.
- ²⁶ Colin Amodeo, "Whatever Happened to the *Betsy Douglas*?", *N Z Marine News*, Vol 38, No 2, 1988, p. 53.
- ²⁷ Gordon Ogilvie, "Banks Peninsula: Cradle of Canterbury", p. 90.
- ²⁸ *Lyttelton Times*, 28 March 1866, p. 2.
- ²⁹ Conversation with Mrs Langridge, descendant of A C Knight, Tekau Bay.
- ³⁰ Colin Amodeo and Bill Huntley from an extract of the unpublished manuscript,

- "The Mosquito fleet of Canterbury, An Impression of the years 1830-1870", unpaged.
- ³¹ Caroline Chevalier, op. cit., p. 6.
- ³² *Lyttelton Times*, 17 April 1866, p. 2.
- ³³ ibid.
- ³⁴ Caroline Chevalier, op. cit., p. 10.
- ³⁵ ibid., p. 11.
- ³⁶ *Lyttelton Times*, 3 May 1866, M Chevalier, p. 2.
- ³⁷ Caroline Chevalier, op. cit., p. 12.
- ³⁸ ibid., p 13.
- ³⁹ ibid., p. 10.
- ⁴⁰ ibid., p. 14.
- ⁴¹ ibid., p. 16.
- ⁴² ibid., p. 17.
- ⁴³ ibid., pp. 17-18.
- ⁴⁴ ibid., p. 18.
- ⁴⁵ ibid., p. 19.
- ⁴⁶ ibid., p. 24.
- ⁴⁷ ibid., p. 34.
- ⁴⁸ ibid., p. 36.

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An essential source for information on Nicholas Chevalier's movements around Canterbury 1866 has been:

Chevalier, Caroline: *A Short Description of a Journey across the Southern Island of New Zealand from East Coast to West Coast and back from West Coast to East Coast* (1908), (Transcript: The Archives, Canterbury Museum).

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The Australasian, Melbourne	1867
Illustrated London News, London	1872
Otago Witness, Dunedin	1865-1866
The Press, Christchurch	1866
The Lyttelton Times, Christchurch	1866
Timaru Herald, Timaru	1866
West Coast Times, Hokitika	1866

Catalogue

Unless otherwise stated, works listed in this catalogue are from the Collection of the Museum of New Zealand Te Papa Tongarewa, gifted to New Zealand in 1907 by Mrs Caroline Chevalier, the artist's widow. The exceptions are No 4, 34, 76, and 116 which were received from Mrs Chevalier's estate in 1918. All measurements are in millimetres, height before width.

Titles given as inscribed.

- 1** Self Portrait 1857,
Oil on Canvas: 350 x 255mm,
Unsigned, dated b.r. 1857,
Collection: Art Gallery of New
South Wales. Bequest of Mrs
Nicholas Chevalier 1919.
- 2** Alhambra at anchor Port Chalmers,
Pencil: 86 x 144mm,
Unsigned, undated.
Collection: Museum of New Zealand
Te Papa Tongarewa, Wellington.
- 3** Pigeon Bay,
Pencil: 139 x 220mm,
Unsigned, undated.
Collection: Museum of New Zealand
Te Papa Tongarewa, Wellington.
- 4** Creek at Holmes Bay Banks
Peninsula,
Watercolour: 130 x 210mm,
Unsigned, undated.
Collection: Museum of New Zealand
Te Papa Tongarewa, Wellington.
- 5** Creek at Pigeon Bay,
Pencil on green paper:
138 x 225mm,
Unsigned, undated.
Collection: Museum of New Zealand
Te Papa Tongarewa, Wellington.
- 6** Above Pigeon Bay (Holmes
Property),
Pencil: 140 x 220mm,
Unsigned, undated.
Collection: Museum of New Zealand
Te Papa Tongarewa, Wellington.
- 7** Road to Akaroa Bay, Mud cottage
thatched w:w roof,
Pencil: 103 x 175mm,
Unsigned, undated.
Collection: Museum of New Zealand
Te Papa Tongarewa, Wellington.
- 8** On the road to Akaroa,
Pencil: 88 x 152mm,
Signed, dated b.l., 9/4/66
Collection: Museum of New Zealand
Te Papa Tongarewa, Wellington.
- 9** Akaroa,
Watercolour: 453 x 685mm,
Signed b., dated b., 1866.
Private Collection.
- 10** Akaroa Bay Banks Peninsula
(above Barry's Bay),
Pencil on tinted paper: 328 x 412mm,
Unsigned, undated.
Collection: Museum of New Zealand
Te Papa Tongarewa, Wellington.
- 11** Akaroa Harbour as seen from above
Barry's Bay in 1866,
Watercolour: 455 x 690mm,
Signed b.r., dated b.r., 1881.
Collection: Canterbury Museum,
Christchurch.
- 12** Akaroa Bay 1866 (looking towards
Duvauchelles),
Pencil: 350 x 900mm,
Signed b.l., dated b.r., 1866.
Collection: Museum of New Zealand
Te Papa Tongarewa, Wellington.

- 13 Untitled**
 (Banks Peninsula Pigeon Bay),
 Pencil: 140 x 220mm,
 Unsigned, undated.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 14 Akaroa Bay (Duvauchelles Bay),**
 Pencil: 189 x 310mm,
 Unsigned, undated.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 15 Akaroa Bay (Akaroa),**
 Pencil: 355 x 540mm,
 Signed b.l., undated.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 16 Banks Peninsula,**
 Pencil: 252 x 355mm,
 Unsigned, undated.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 17 Weka Pass,**
 Ink Wash: 139 x 221mm,
 Unsigned, undated.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 18 Weka Pass, 20 April 1866, 10am,**
 Pencil: 140 x 220mm,
 Unsigned, dated b.l., 20/4/66
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 19 Principal gorge of the Hurunui looking up,**
 Pencil: 88 x 152mm,
 Unsigned, dated b.l., 21/4/66, 9.30am
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 20 Hurunui Valley, 1pm, 21/4/66,**
 Pencil: 136 x 280mm,
 Unsigned, dated b.r., 21/4/66, 1pm
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 21 Hurunui Gorge, Pencil: 89 x 152mm,**
 Unsigned, dated b.r., 21/4/66.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 22 Hurunui Valley, Pencil: 83 x 152mm,**
 Unsigned, undated.
 Collection: Museum of New Zealand
- Te Papa Tongarewa, Wellington.
- 23 Lake Taylor,**
 Pencil: 140 x 222mm,
 Unsigned, dated b.l., 21/4/66.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 24 Lake Shepherd, 21/4/66,**
 Pencil on tinted paper: 140 x 225mm,
 Unsigned, dated b.l., 21/4/66.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 25 Lake Sumner,**
 Pencil: 140 x 220mm,
 Unsigned, dated b.l., 21/4/66.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 26 Head of lake Sumner near Taylor's Creek,**
 Pencil: 86 x 152mm,
 Unsigned, dated b.l., 22/4/66,
 11 1/2am.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 27 Loch Katrine Looking towards Mt Longfellow,**
 Pencil: 87 x 237mm, Two adjoining sheets,
 Unsigned, dated b.l., 22/4/66.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 28 Morning camp at the foot of Hurunui Saddle,**
 Pencil: 88 x 152mm,
 Unsigned, dated b.l., 23/4/66.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 29 Hurunui Saddle looking west,**
 Pencil: 88 x 152mm,
 Unsigned, dated b.l., 23/4/66.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 30 The Pass of the Hurunui,**
 Pencil: 140 x 163mm,
 Unsigned, undated.
 Collection: Alexander Turnbull Library, Wellington.
- 31 The Shoot After Passing the Hurunui Saddle,**
 Pencil: 147 x 104mm,

- Unsigned, undated.
Collection: Alexander Turnbull Library, Wellington.
- 32** A Boggy Pass,
Pencil: 89 x 160mm,
Unsigned, undated.
Collection: Alexander Turnbull Library, Wellington.
- 33** Crossing the Teramakau, 1868,
Oil on Canvas: 460 x 613mm,
Unsigned and dated b.r., 1868.
Collection: Wollongong City Gallery Gift of Bob Sredersas 1976.
- 34** Crossing the Teramakau 1876,
Watercolour: 455 x 680mm,
Signed, dated b.l., 1876.
Collection: Museum of New Zealand Te Papa Tongarewa, Wellington.
- 35** Teramakau Valley looking west,
Pencil: 89 x 155mm,
Signed, dated b.l., 23/4/66.
Collection: Museum of New Zealand Te Papa Tongarewa, Wellington.
- 36** Camp on River Teramakau,
Pencil: 174 x 253mm,
Unsigned, undated.
Collection: Alexander Turnbull Library, Wellington.
- 37** Hunt for a Sheep,
Pencil: 86 x 159mm,
Unsigned, undated.
Collection: Alexander Turnbull Library, Wellington.
- 38** Tomboy very wild,
Pencil: 86 x 186mm,
Unsigned, undated.
Collection: Alexander Turnbull Library, Wellington.
- 39** Wet or Fine?,
Pencil: 80 x 157mm,
Unsigned, undated.
Collection: Alexander Turnbull Library, Wellington.
- 40** Teramakau Valley coach Road,
Pencil: 87 x 130mm,
Unsigned, dated b.l., 26/4/66.
- Collection: Museum of New Zealand Te Papa Tongarewa, Wellington.
- 41** The River Teramakau (Drovers lunch),
Pencil: 176 x 186mm,
Unsigned, undated.
Collection: Alexander Turnbull Library, Wellington.
- 42** Teramakau Valley Looking West,
Pencil: 76 x 146mm,
Unsigned, dated b.l., 24/4/66.
Collection: Museum of New Zealand Te Papa Tongarewa, Wellington.
- 43** Teramakau Valley,
Pencil: 89 x 155mm,
Unsigned, undated.
Collection: Museum of New Zealand Te Papa Tongarewa, Wellington.
- 44** Teramakau Valley,
Pencil heightened with white:
111 x 180mm,
Unsigned, undated.
Collection: Museum of New Zealand Te Papa Tongarewa, Wellington.
- 45** Teramakau looking west,
Pencil: 138 x 448mm, two adjoining sheets,
Unsigned, dated b.l., 27/4/66.
Collection: Museum of New Zealand Te Papa Tongarewa, Wellington.
- 46** Teramakau looking west,
Pencil: 89 x 150mm,
Unsigned, dated b.l., 27/4/66.
Collection: Museum of New Zealand Te Papa Tongarewa, Wellington.
- 47** Untitled, (Bush near Hokitika)
30/4/66,
Pencil on grey paper: 111 x 180mm,
Unsigned, dated b.l., 30/4/66.
Collection: Museum of New Zealand Te Papa Tongarewa, Wellington.
- 48** Bush near Hokitika, 30/4/66,
Pencil: 111 x 80mm on tinted paper,
Unsigned, dated b.l., 30/4/66.
Collection: Museum of New Zealand Te Papa Tongarewa, Wellington.
- 49** 30 April 1866, Creek near Hokitika,
Pencil heightened with white:
110 x 180mm,

- 82** Pencil heightened with white:
 111 x 180mm
 Unsigned, dated b.r., 8-5-66.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 83** Waimakariri River,
 Pencil heightened with white:
 110 x 520mm,
 Unsigned, undated.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 84** Birches on the Bealey Road at Jones' Accommodation,
 Pencil: 110 x 180mm
 Unsigned, undated.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 85** Gorge of the Waimakariri,
 Pencil: 110 x 495mm three adjoining sheets
 Unsigned, undated.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 86** Lake Pearson,
 Pencil: 127 x 458mm
 Unsigned, undated.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 87** Untitled, (Mt Bernard, Lake Pearson, Lake Grassmere)
 Pencil: 110 x 300mm two adjoining sheets
 Unsigned, dated b.l., 9-5-66.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 88** Lake Craigieburn 10/5/66, morning effect,
 Pencil heightened with white:
 110 x 366mm
 Unsigned, dated b.l., 10-5-66.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 89** Between Grassmere and Castle Hill N by W, 10-5-66 ,
 Pencil heightened with white:
 110 x 360mm Two adjoining sheets
 Unsigned, dated, 10-5-66.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 90** Lake Lindon (southern end),
 Pencil heightened with white:
 102 x 349mm
 Signed b.r., undated.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 91** The Acheron River,
 Watercolour: 230 x 150mm
 Signed b.r., undated.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 92** Lake Coleridge, 11/5/66, (looking towards the upper Rakaia Glacier).
 Pencil heightened with white:
 110 x 360mm two adjoining sheets.
 Unsigned, dated.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 93** Lake Coleridge from the bridle track (above the Maxwells Hut).
 Pencil heightened by white:
 111 x 180mm
 Unsigned, undated.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 94** Early Morning Effects, Valley of the Rakaia,
 Pencil heightened with white:
 102 x 171mm
 Signed b.r., dated b.r., 11-5-66.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 95** Station Benmore near Porters Pass, Watercolour: 232 x 296mm
 Signed b.l., dated b.l., 12-5-66.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 96** Porters Pass 1866,
 Pencil heightened with white:
 110 x 360mm
 Unsigned, dated b.r., 1866.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 97** Porters Pass about 1/4 mile from the accommodation house,
 Pencil heightened with white:
 111 x 180mm
 Unsigned, dated b.l., 12-5-66.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.

- 98** Porter's Pass looking up,
Pencil: 111 x 180mm
Unsigned, undated.
Collection: Museum of New Zealand
Te Papa Tongarewa, Wellington.
- 99** Mt Torlesse, 14/5/66,
Pencil: 111 x 180mm
Unsigned, dated b.l., 14-5-66.
Collection: Museum of New Zealand
Te Papa Tongarewa, Wellington.
- 100** Mt Torlesse on the River Kowai
from Edward Curry's Esq.,
Pencil heightened with white:
110 x 370mm
Unsigned, dated b.l., 15-5-66.
Collection: Museum of New Zealand
Te Papa Tongarewa, Wellington.
- 101** Canterbury Plains New Zealand
(Rangitata, Orari and Waihi
Rivers) (1866),
Watercolour: 188 x 702mm
Signed b.l., undated.
Rex Nan Kivell Collection National
Library of Australia, Canberra.
- 102** Lake Tekapo,
Watercolour: 250 x 354mm
Signed b.l., undated.
Collection: Museum of New Zealand
Te Papa Tongarewa, Wellington.
- 103** Untitled (Tekapo, with Mr Darwin,
Mt Mistake, Mt Forbes),
Pencil: 111 x 180mm
Unsigned, undated.
Collection: Museum of New Zealand
Te Papa Tongarewa, Wellington.
- 104** Lagoon in Winter, Mackenzie
Country,
Pencil: 111 x 535mm three adjoining
sheets
Unsigned, dated b.r., 1/6/66, 11.30am.
Collection: Museum of New Zealand
Te Papa Tongarewa, Wellington.
- 105** Mackenzie Country, Mt Haidinger,
Mt Cook, 1st June 1866,
Pencil: 111 x 430mm
Unsigned, dated t.r., 1/6/66.
Collection: Museum of New Zealand
Te Papa Tongarewa, Wellington.
- 106** Lake Pukaki and Mountains (Dark's
Ferry),
- Pencil: 258 x 710mm
Unsigned, undated .
Collection: Museum of New Zealand
Te Papa Tongarewa, Wellington.
- 107** Mt Cook and Pukaki Lake,
Pencil: 370 x 1150mm two adjoining
sheets
Unsigned, undated.
Collection: Museum of New Zealand
Te Papa Tongarewa, Wellington.
- 108** The Whole Range and Alps (Lake
Pukaki),
Pencil: 370 x 1150mm two adjoining
sheets
Unsigned, dated b.l., 2-6-66, 12pm.
Collection: Museum of New Zealand
Te Papa Tongarewa, Wellington.
- 109** Lake Pukaki Evening,
Pencil: 110 x 363mm two adjoining
sheets,
Unsigned, dated b.l., 2-6-66.
Collection: Museum of New Zealand
Te Papa Tongarewa, Wellington
- 110** View from the Mount Cook Range,
Tasman and Murchison Glacier,
Pencil: 305 x 495mm
Signed b.r., undated.
Collection: Museum of New Zealand
Te Papa Tongarewa, Wellington.
- 111** Lake Pukaki and Mt Cook
Pencil: 110 x 363mm
Unsigned, dated b.r., 3-6-66, 1pm .
Collection: Museum of New Zealand
Te Papa Tongarewa, Wellington.
- 112** From the ridge above Mr Fraser's
Station, Ohau,
Pencil: 110 x 714mm four adjoining
sheets
Unsigned, undated.
Collection: Museum of New Zealand
Te Papa Tongarewa, Wellington.
- 113** Mr Fraser's Station, Ohau,
Pencil: 111 x 365mm .
Unsigned, dated b.l., 4-6-66
Collection: Museum of New Zealand
Te Papa Tongarewa, Wellington.
- 114** River Ohau, 11am,
Pencil: 107 x 364mm two adjoining
sheets
Unsigned, dated b.r., 5-6-66,

- 11 1/2am.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 115** Benmore Station (Lake Ohau),
 Pencil: 110 x 360mm.
 Unsigned, dated b.c., 5/6/66, 4pm
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 116** Ohau Lake, Mt Cook,
 Pencil and watercolour:
 254 x 568mm three adjoining sheets.
 Unsigned, undated.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 117** Untitled, (Ohau Lake, Mt Cook),
 Pen and sepia ink: 240 x 472mm .
 Signed b.l., undated.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 118** The Champagne Bottles N of Lindis Pass,
 Watercolour: 255 x 360mm .
 Signed b.l., undated.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 119** Lindis Pass,
 Pencil: 86 x 153mm
 Unsigned, dated b.l., 8-6-66, 1 1/2pm.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 120** Lindis Pass,
 Watercolour: 250 x 353mm
 Signed b.r., dated b.r., 8 June 1866.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 121** Hawea Lake,
 Pencil: 258 x 710mm
 Unsigned, undated.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 122** Wanaka Lake Mountains (Glendhu Bay),
 Pencil: 255 x 355.
 Unsigned, dated b.l., 11/6/66.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 123** Agnes Falls, East Wanaka Station,
 Pencil: 360 x 255mm.
 Unsigned, dated b.r., 16/6/66
- Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 124** Lake Wanaka looking towards the head evening,
 Pencil: 260 x 715mm three adjoining sheets
 Unsigned, dated b.r., 16/6-66.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 125** Wanaka Lake (and Mt Alta),
 Watercolour: 241 x 410mm .
 Signed b.r., dated b.r., 17-6-66.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 126** Lake Wanaka,
 Watercolour: 242 x 1016mm four adjoining sheets.
 Unsigned, undated.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.
- 127** View Looking North from Mt Iron Wanaka, 1866,
 Oil on Canvas: 500 x 1406mm
 Signed b.l., dated b.l., 1866.
 Collection: Hocken Library,
 Dunedin.
- 128** S.W. Wanaka Lake, noon,
 Pencil and blue and sepia wash:
 265 x 720mm two adjoining sheets
 Unsigned, dated b.l., 18/6/66, noon.
 Collection: Museum of New Zealand
 Te Papa Tongarewa, Wellington.

Diary of the Journey, 1866

* indicates a reconstruction of Chevalier's likely movements in the absence of written documentation but based on available evidence.

- | | | |
|-------|---------|---|
| March | 26 | Chevalier, who has been in Dunedin since November 22, 1865, leaves Dunedin for Lyttelton on board SS <i>Airedale</i> . |
| | 27 | Arrival of SS <i>Airedale</i> at Lyttelton. Chevalier takes <i>Betsy Douglas</i> to George Holmes' property at Pigeon Bay where he finds his wife, Caroline Chevalier has been staying since 12 February. |
| | 30 | Easter - Good Friday, spent with Mr & Mrs Holmes. |
| April | 1 - 11 | Chevalier spends time sketching at Pigeon Bay, Akaroa, Tekau Bay and Duvauchelles. |
| | 12 | Nicholas and Caroline Chevalier in Christchurch staying at Collins Family Hotel, Hereford Street. |
| | 13 - 18 | Chevalier meets with Arthur Dobson, spends time mapping his journey west. The purchase of 4 horses from Tattersalls Horse Bazaar is made, provisions purchased, and a hand, Mr Scott engaged. |
| | 19 | In the afternoon the Chevalier party sets out from Christchurch on the road north. The first night spent at a hotel at Kaiapoi. |
| | 20 | After an early start they travel north to Leithfield then on to Weka Pass, Waikari, which is reached late morning. The night is spent camping out under canvas, between Weka Pass and the Hurunui. |
| | 21 | The Hurunui reached. A call is made at Henry Taylor's Lakes Station (Lake Taylor), then on to Lake Sheppard where camp is made. |
| | 22 | Chevalier sketches Lake Sumner and they move on through the Hurunui Valley to the foot of the Hurunui Saddle, where camp is made. |
| | 23 | The party travels over the Hurunui Saddle and down into the Taramakau Valley and camped out overnight on an island in the River bed. |
| | 24 | The party moves down the Taramakau River Valley. The night is spent at an accommodation house |
| | 25 | The Taipo River is crossed and they move on down the Taramakau River as far as "The Paddock", and on to Lake |

- Brunner where camp is made.
- *26 Having visited Lake Brunner they return via the bridle track to the Taramakau River which they cross late afternoon. They decide not to camp as a storm approaches and continue on until a surveyor's hut is reached. The night is spent with Mr Aitken and others under cover from the storm.
- 27 With Mr Aitken as a guide the party moves down to the mouth of the Taramakau River and along the beach south towards Hokitika. Hokitika is reached long after dark and accommodation found at Mr Jirman Goobler's house.
- 28 - 29 Chevaliers in Hokitika introduced to local people, including George Dobson, Assistant Provincial Engineer and Surveyor.
- 30 A picnic with Mr & Mrs Sale, Mr & Mrs Revell and Dr & Mrs Ryley at Lake Mahinapua.
- May
- 1 Chevalier travels to Greymouth via Arahura.
- 2 Sketching at Greymouth and its vicinity.
- 3 Returns early morning via the beach to Hokitika.
- 4 Chevalier travels up the Hokitika River to Kaniere.
- 5 Chevalier and party leave Hokitika travelling by the coach road. The night is spent with Mr Aitken at the surveyor's camp, close to the Taramakau River.
- After an early start the party moves on up the Taramakau River Valley. A brief stop is made at Alexander accommodation house before journeying on up the Otira River Valley. The night is spent at Walter Rae's accommodation house at Otira.
- 7 The party set off to ascend the Otira Gorge. Chevalier stops at intervals to make sketches then moves on over Arthur's Pass to Bealey. The night is spent at Jones' accommodation house, Bealey.
- 8 Chevalier sets out and travels 24 kilometres up the Waimakariri to the glacier, returning to the Bealey after a long day sketching.
- *9 Chevalier's thirty-eighth birthday. The party leaves Bealey travelling east. The night spent near Lake Grassmere.
- 10 The day spent travelling from Lake Grassmere to Lake Pearson then on towards Porters Pass. At Porters Pass they turn off and travel along the bridle track passed Lake Lyndon, beside the Acheron to Lake Coleridge.
- 11 Lake Coleridge and early morning move on to Rakaia then return back towards Porters Pass. Invited to stay at Maxwell's Benmore Station with Maxwell, Elliott and Jackson.
- 12 Rejoins the coach road and spends the night at a Porters Pass accommodation house.

	13 - 15	It is thought that the Chevaliers and Scott spent these days at Edward Curry's Mt Torlesse Station.
	16	The party returns to Christchurch and Collins Family Hotel.
	17	The Chevaliers staying at Collins Family Hotel.
	18 - 28	Chevalier spends this time in Christchurch arranging and planning for his journey south to Mt Cook and Lake Wanaka. He meets with Julius von Haast, probably for the first time, who helps map his route.
	*29	(Approximately) Chevalier sets out on the Great South Road and likely spends the night at the ferry accommodation house Arowhenua.
	30	The day is spent travelling west along the Opihi and Tengawai Rivers to Fairlie Creek and beyond and possibly spends the night at Burkes Pass.
	31	Chevalier rides from Burkes Pass through the Mackenzie plain to Lake Tekapo Station which is reached by midday.
June	1	This day is spent travelling across the Mackenzie plain reaching Irishman's Creek late afternoon then on to Cornelius and Edward Dark's ferry crossing station.
	2 - 3	Chevalier sketches in the vicinity of Lake Ohau.
	4 - 5	Staying at Hugh Fraser's station, Ben Ohau. Chevalier travels south reaching Ohau River by late morning then on to Benmore Station which is reached mid afternoon.
	6 - 7	Sketching in the vicinity of Lake Ohau.
	8	Moves on through the Lindis Pass possibly as far as John McLean's Morven Hills Station.
	*9	Chevalier rides on to the Molyneaux (Clutha River) and may have spent the night at the ferry house.
	*10	Possibly rides to Lake Hawea.
	11	Arrives at Lake Wanaka.
	12 - 18	Chevalier spends several days in the vicinity of West Wanaka, Wanaka and East Wanaka stations.
	*19	(Approximately) commences his return, likely via the Dunstan road to Dunedin.
	25	Has returned to Christchurch.
	26 - 30	Christchurch and working up sketches and watercolours and preparing 200 works for exhibition.
July	3	Exhibition opens at the Town Hall, 12 - 4pm, Christchurch.
	5	Exhibition closes 4pm.
	*6 - 18	Chevalier in Christchurch but travelled to Wellington for a few days to show his work.
	19	Nicholas and Caroline Chevalier depart on <i>SS Airedale</i> for Dunedin.
Aug	10	Depart NZ on <i>Otago</i> for Melbourne

Erratum:

Footnotes

ommitted from page 41

- ⁴⁹ ibid., p. 38.
- ⁵⁰ ibid., p. 42.
- ⁵¹ C.W.N. Ingram, "New Zealand Shipwrecks", p. 101.
- ⁵² Caroline Chevalier, op. cit., p. 43.
- ⁵³ ibid., p. 46.
- ⁵⁴ *Otago Witness*, 19 January 1867, p. 14., reprint from *The Australasian*: 5 January 1867", p. 6.
- ⁵⁵ Caroline Chevalier, op. cit., p. 47.
- ⁵⁶ ibid.
- ⁵⁷ ibid., p. 48.
- ⁵⁸ ibid., p. 49.
- ⁵⁹ *Lyttelton Times*, 16 May 1866, p. 2.
- ⁶⁰ Caroline Chevalier, op. cit., p. 49.
- ⁶¹ Lady Barker quoted by L.C.D. Acland in "The Early Canterbury Runs", p. 243.
- ⁶² Caroline Chevalier, op. cit., p. 49.
- ⁶³ ibid., p. 51.
- ⁶⁴ *Lyttelton Times*, 19 May, p. 2.
- ⁶⁵ H.F. von Haast, "The Life and Times of Julius von Haast", p. 507.
- ⁶⁶ ibid., p. 845, H. F. von Haast, states that the drawings by Chevalier of the Tasman and Murchison Glaciers were made after sketches by Julius von Haast.
- ⁶⁷ Conversation with Mrs Langridge, a descendant of A. C. Knight who quotes opinion of A. C. Knight with whom Chevalier stayed during April 1866, while on Banks Peninsula.
- ⁶⁸ *Lyttelton Times*, 3 July 1866, p. 2.
- ⁶⁹ Quoted by Melvin N. Day, in "Dictionary of New Zealand Biography", Vol I, p. 81.
- ⁷⁰ *The Press*, 20 July 1866, p. 2.
- ⁷¹ *Otago Witness*, 28 July 1866, p. 13.
- ⁷² *Argus*, Melbourne, 21 September 1866, p. 5.
- ⁷³ *Argus*, Melbourne, 25 October 1866, p. 5.
- ⁷⁴ ibid.
- ⁷⁵ *Australasian*, Melbourne, 5 January 1867, p. 6.
- ⁷⁶ *The Press* 18 February 1869, p. 3.
- ⁷⁷ *Illustrated London News*, 16 April 1872, p. 335.

