Conclusion

In 1989, as the writing of this thesis is reaching its conclusion, the University of Sydney is on the threshold of a dramatic expansion in relation to art and art collections. The University Collection, from which nineteenth-century examples have been taken to illustrate this thesis, has now been recognised as an important and cohesive collection within the ambit of public art collections in this country; the university's Museum of Contemporary Art, which contains the Power collection has been established at Circular Quay in Sydney and a programme of international exhibitions is planned; the Nicholson Museum retains its leading and prestigious position within the archaeological discipline in this country; the university Art Workshop, formerly housed in the famous Tin Sheds is now located in a permanent building which contains an exhibition area; the Sydney College of the Arts is to become a College of the university; and collections of material relating to the cultural heritage of the university have been identified. No other university in Australia will be as richly endowed with such a wide variety of collections and activities in the field of art as the University of Sydney. It could even be said that the University of Sydney now finds itself in a position where it has a responsibility to take a leading role in shaping the cultural life not only of its own institution, but also of the community at large.

It is therefore timely that the genesis of the collections formed and the architectural style related to the foundation of the university should be examined as it has been in this thesis. Neither the art collections, nor the result of the choice of architectural style have previously received anything but scant attention either in connection with the history of the university or analysis of the University Collection and its relationship to other colonial collections. This study set out to redress these omissions for the period 1850 – 1900.

Broadly it has been claimed that the architectural style of the main buildings and the original collections formed at the university played a major role in shaping public perception of the fledgling institution as a bastion of English tradition, as a symbol of law and
order and as a visible re-inforcement of the dependent relationship between the colony and the mother country. Other issues which arise are, first the undoubted enhancement of the private reputations of the founders of the university through their identification with the grandiose buildings, the portrait collection and private donations. The second issue relates to reasons for commissioning European and English portrait painters as opposed to relying on local artists.

In a colonial population composed largely of 'the redundant poor' of Great Britain, who had neither the skill nor taste to transfer the 'English tradition' to the colony, the leadership in opinion and taste fell to the free settlers who were largely middleclass Englishmen, such as Sir Charles Nicholson. 1 This study has argued that Nicholson and his colleagues who founded the university consciously chose the Gothic style of architecture for the Great Hall in preference to any other with the specific intention of constructing an image for the university. The imposing Gothic 'noble pile' was calculated to operate on the principles of associationism, which were well-known to the educated elite of the colony, but which were also practised, perhaps unconsciously, by the less educated members of society. 2 It has also been shown in this study how the Gothic style imposed upon the new institution of higher learning an instant but pseudo history which insisted upon the strength of the links between the colony and the mother country, an important issue in the 1850s when the discovery of gold increased the wealth and potential independence of the colony. The imposing building was advertised throughout Great Britain and the colony of New South Wales by popular journals and in spite of the fact that there were distressingly few students enrolled the importance of the university was asserted by its huge Gothic Revival building, which was at once tradition-laden and fashionable. The international reputations of both the colony and the founders were promoted and elevated as a result of the erection of the Gothic Revival style Great Hall of the university.

While there was no articulated policy in regard to the acquisition of portraits for the university, the genesis of the portrait collection was largely due to the same individuals who chose the Gothic style of architecture for the Great Hall. Nevertheless, they commissioned
portraits as private individuals, not on behalf of the university, although in some cases the portraits were paid for by public subscription. In others the sitters, themselves, provided the funds. It will bear repeating that in spite of the random commissioning of portraits, a coherent pattern emerged; the style of patronage was conservative in the extreme, with an emphasis upon recognisable representation of the individual which entailed an image of respectability and power in all but a few cases. Lip service only was directed towards a desire for some standard of artistic integrity in the portraits, but this was rarely achieved due to the parsimonious attitude which prevailed. A majority of the portraits and certainly those acquired first (with one exception) were not painted in the colony, largely for reasons of social prestige. In contrast, most of the sculpture was produced in Sydney, and in some cases was funded by the university. The portraits were seen as contributing to an historical tradition, linked to Oxford and Cambridge and incidentally (or by design) placed the sitters within the historical tradition of founders of 'great universities'. Establishment of a portrait collection further entrenched English tradition associated with the university. Nevertheless, the portrait collection at the University of Sydney has been shown to be the pre-eminent collection to have remained within the institution directly associated with the sitters. The aesthetic quality of the works was in some cases pedestrian, but they are of immense value as social and cultural documents.

As the first great benefactor in terms of works of art, Sir Charles Nicholson has always been regarded with due deference, to which in the case of the antiquities and stained glass he is entitled. Yet this study has revealed that such deference was not in all cases merited, although recognition of his generosity was constantly insisted upon in his own correspondence. Across the whole range of Nicholson's benefactions, including paintings, tapestries, antiquities, manuscripts and stained glass, his approach was didactic rather than directed to aesthetic considerations. His desire appears to have been to manufacture a standard of civilization, not only for the university but also for the wider community. Such an attitude was typical of the day and was also expressed by J. Sheridan Moore in his lecture of 1857, entitled 'Art Education in Australia'. This study reveals Nicholson as a complex character, in whom philanthropic
predilections and didactic intentions were tempered by personal ambition for public recognition and the desire for an elevated and honoured position in both colonial and English society.

His gift of the historical portraits points to his passing interest in the Italian Renaissance, probably fostered by a visit to Italy, and his choice of artists, often in copies, indicates a retardataire taste. His acquisition and gift of tapestries point to an antiquarian taste, while his interest in antiquities, particularly Egyptian, places him in a class of fashionable collectors of his day. In his collection of antiquities, which he himself regarded as his most important benefaction to the university, he made available to students and for scholarly purposes, to the wider community, a collection of a high standard, which he intended should be used for teaching purposes and in this respect he showed considerable foresight. Nevertheless, in forming a collection of antiquities, particularly Egyptian, Nicholson conformed to ideas relating to imperial expansion and in ignoring aboriginal historical artifacts of equal antiquity he was also following the accepted dogma that so-called 'primitive' people in colonial situations had nothing to offer in terms of art. Nicholson's benefactions continued the pattern of first, imposing an instant history and secondly, reinforcing the English tradition and strengthening the imperial domination of the colony.

While the art collections and style of the university did not produce an institution which was noted for its interest in art in the nineteenth century, they did make a significant contribution towards establishing a stable (if rather inactive in the nineteenth century) tertiary institution, conducted in conformity with the Oxbridge tradition. The aim stated by the founders, although not publicly admitted until after the university was established, of educating young men for administrative positions in the colony was fulfilled in the graduation of the student who became the first Prime Minister of the country, the Hon. Sir Edmund Barton, P.C., G.C.M.G.

It could not be argued that the original collections and style are directly responsible for the current expansion of interest in art at the university. Nevertheless, there may be an indirect link. The institution was established as one which would endure, as
'Futurity' Merewether asserted, and as a place where benefactions and bequests would be appropriately received. Although there was very little activity in relation to art in the first years of the twentieth century, due no doubt to two world wars and the economic depression of the early thirties, two major collections of art were loaned to the University of Sydney Union during those years, the A.J.L. McDonnell collection and the collection of Dr. Oscar Paul. These collections remained at the university until after 1958. The university received significant gifts of groups of works of art, including the gift of Miss Lucy Swanton in 1953, acknowledged as 'a small group of Australian paintings', but which proved to contain a number of important works by leading Australian painters including Sir Russell Drysdale, Sir William Dobell, Donald Friend, Ian Fairweather and others. A.R. Renshaw also made a major bequest of another important group of paintings by Jeffrey Smart, as well as works by Donald Friend, Justin O'Brien, James Gleeson to name a few; and a corporate donor, Aquila Steel, gave a number of Lloyd Rees paintings from the Cathedrals of France series. There are numerous donors of individual works of art and sculpture. The major twentieth-century donor in the field of art is, of course, Dr. John Wardell Power who bequeathed shares valued at £2,000,000 to the university 'to make available to the people of Australia the latest ideas in the plastic arts by means of lecturing and teaching and by the purchase of the most recent contemporary art of the world'. The Power collection is now housed in the Museum of Contemporary Art. In the twentieth century the portrait collection has been expanded. Australian artists are favoured, and many of the country's leading artists are represented. The history of these twentieth-century collections is yet to be written, although a brief outline has already been published.

This thesis has touched on a number of areas which present prospects for further investigation. There is a lack of any comprehensive study of all the museum collections at the University of Sydney, encompassing all the art and antiquities collections, the scientific collections, such as the Macleay Museum collections and some scientific teaching collections, the Rare Books collection and others. The research carried out for this thesis has revealed the need for a detailed and all embracing study of art collections in
in Australia in the nineteenth century as well as a study of institutional portrait collections in the nineteenth century, including works by both local and European artists. In looking at the work of Thomas Woolner in the University Collection and through brief research on Adelaide Ironside and the Stenhouse circle it appears that there is scope for a study of the Pre-Raphaelites in the Australian context.

In conclusion, this study has endeavoured to show that the intention of the founders of the University of Sydney to create an institution in which 'although the stars differ, the mind remains the same' was initially successful to some degree. I have shown that the style of building and the type of collections formed played a significant role in shaping the image of the institution and enhancing the reputations of the founders, both in the colony and in the mother country, as well as supporting imperial domination of the colony and providing a symbol of civilization. It has also been shown that an analysis of the visual environment can contribute to our knowledge of history as well as adding to art historical knowledge.
Notes

Introduction

1. The only specific literature on the subject is: Patricia R. McDonald and B. Pearce, The Artist and the Patron, catalogue, Art Gallery of N.S.W., Sydney, 1888, in which R. Holden, 'Fine Art Exhibitions and Collections in Colonial N.S.W.' is published, pp.161-167; R. Holden, Aspects of art collecting and patronage in colonial N.S.W. to 1875, undergraduate honours essay, Department of Fine Arts, University of Sydney, 1981. These two essays are the only specific literature on the subject.

2. G.L. Fischer, The University of Sydney, 1850-1975, Sydney, 1975; R.A. Dallen, The University of Sydney, Its History and Progress, Sydney, 1938 (1925); H.E. Barff, A Short Historical Account of the University of Sydney, Sydney, 1902. At the time of writing a two-volume history of the University of Sydney is being compiled.

3. Barff, ibid., p.66.

4. Bernard Smith, 'History and the Collector', The Death of the Artist as Hero, Melbourne, 1988, pp. 98, 100.


19. F.M. Bladen, _Historical Notes, Public Library of N.S.W., 1826-1896_, Sydney, 1906.
   1841-9  F.L.S. Merewether, committee man
   1838-47  C. Nicholson, committee man
   1840-53  "  vice-president
   1854-55  "  president
   1830-31  E. Deas Thomson, committee man
   1849-53  "  president
   1856-65  Canon Allwood, committee man
   1855-57  Professor J. Woolley, committee man
   1854-60  Professor J. Smith, committee man
   1864-65  "  hon. secretary
   1870-84  Professor C. Badham, trustee
   1870-83  "  president
20. _Australian_, 28 May, 1842.
22. R. Strachan, _Rare and Curious Specimens_, Sydney, 1979, p. 21.
24. _Empire_, 21 July, 1858.
   President  Hon. Charles Nicholson
   Vice President  Hon. E. Deas Thomson
   Committee  Hon. J.H. Plunkett
                J.B. Darvall
                W.M. Manning
                James Martin
   All the above were members of the University of Sydney Senate.
26. McDonald and Pearce, _op. cit._, p. 179.
27. _Bell's Life in Sydney_, 6 July, 1850.
29. Sydney Morning Herald, 9 April, 1875.
31. R. Pascoe, _The Manufacturing of Australian History_, Melbourne, 1979, _passim_.
34. The first woman to hold an official position was Miss Louisa MacDonald, appointed first principal of the Women's College in 1892, although the Women's College is an autonomous body within the university.


Chapter I


2. Barff, op.cit., p.43.


4. J.A. Young, Ann J. Sefton, Nina Webb (eds.), Centenary Book of the University of Sydney Faculty of Medicine, Sydney, 1884, p.11.


7. University of Sydney Archives, Senate Minutes Book, Meeting No.3 of 1854, p.196.

8. Ibid., Meeting No.9 of 1854, p.215.


11. C. Martens, Presentation View of the University of Sydney, 1854, University Collection, University of Sydney.

13. University of Sydney Archives, Blacket papers.

14. Edward Blore, University of Sydney, Great Hall, University Collection, University of Sydney. This painting is not signed and was attributed to John Blore by the former archivist of Sydney University. Professor David Macmillan who gives no references or justification for this attribution. It is probably wrong. Nicholson owned a number of similar works signed by Edward Blore.


30. He became a member of parliament and was Colonial Treasurer from August to December 1877 but his main interest was horse racing.

32. Kerr and Broadbent, op.cit., pp.11-16.

33. Votes and Proceedings, Sydney University, op.cit., p.50.

34. Ibid., pp.34. 40, 117, 131.

35. White, op.cit., pp.53-54.


37. Votes and Proceedings, Sydney University, op.cit., p.27.

38. Sydney Morning Herald, 20 July 1859.

39. Ibid., 19 July 1859.


41. Photograph of the University of Toronto, University Collection, University of Sydney. Not dated but probably early twentieth century.

42. University of Sydney Archives, Nicholson papers, p.4, Commemoration Day speech 16 July 1859.


44. Quo. Jordens, op.cit., p.73.

45. Barff, op.cit., p.130.

46. Ibid., p.45.

47. Illustrated London News, 3 September 1859.

48. Ibid., 26 February, 1859.


Chapter II


2. In the case of Sir Edward Deas Thomson, Colonial Secretary at the time of the establishment of the university, there are at the university: a full-length portrait by A. Capaldi (1865); a half-length attributed to Maurice Felton (not dated) but in my opinion painted in England; a bust by Edoardo Fantocchio (1854); a daguerrotype, plus a pastel portrait by an unknown artist on long-term loan from the Linnean Society.


13. University of Sydney Archives, Woolley papers. The royal patronage and royal coat of arms advertised on the label was probably spurious and used as an advertising ploy.


16. Ibid.


25. Kerr, op.cit., p.189. The original of this portrait was executed in Australia by Joseph T. Dennis c. 1843 and was hung at the Society for the Promotion of the Fine Arts in Australia exhibition in 1847. J. Backler's copy was painted for the High Court.

26. Marshall Claxton, Sir Alfred Stephen (1860), 126.0 x 100.0 cm. at St. Paul's College, University of Sydney. Painted in England. Knight's portrait is now at the Supreme Court.

27. Graves, op.cit., see entry for J.P. Knight, R.A. The portrait was exhibited at the Royal Academy in 1861, under the caption 'Painted for the Bar and Solicitors of Sydney', vol.2, p.344.


30. University of Sydney Archives, List of paintings.


33. See 'Peter Possum', Sydney Morning Herald, 20 February 1856, also Sydney Morning Herald, 13 July 1859.


36. Ibid., 'Recollections of Sir Charles Nicholson'.

37. Australian, 11 November 1841.


39. Professor K. Cable, Lecture to new staff, University of Sydney, April, 1987.


41. Unknown artist, Deas Thomson, (not dated), attrib. by Eve Buscombe to Maurice Felton, but thought to be English by Associate Professor J. Kerr and the present writer.
42. University of Sydney Archives, Nicholson papers, p.4, J. Woolley, inaugural address at opening of the university.

43. Ward, op.cit., p.245.


46. Sydney Morning Herald, 13 July 1859.


50. Australian Journal, 5 October 1867, p.89.


52. Ibid., 26 February 1859, p.201.


54. Sydney Morning Herald, 28 February 1856.

55. University of Sydney Archives, Windeyer papers, p.1, Woolley to Windeyer, 8 August 1865. See also Nicholson papers, p.4, from the estate of the late Sir John Nicholson, 'Reminiscences of Sir Charles Nicholson'.

56. Barff, op.cit., pp.73, 145.


58. Sir William Montague Manning, member of the University of Sydney Senate 1861-1895 and Chancellor 1878-1895.

59. Mitchell Library, Macarthur papers, a 2928, vol.32, pp.91-95. See also University of Sydney Calendar, 1885, list of paintings.

60. University of Sydney Archives, Organ Committee, g.65, Merewether to W.M. Manning, 5 December 1878.

61. Barff, op.cit., p.16.

62. Mitchell Library, Macarthur papers a 2928, vol.32, pp.91-95. See also University of Sydney Calendar, 1885, list of paintings.
63. University of Sydney Archives, file no. 15850: H.C. Hamilton to the Chancellor of the University, 11 February 1913. 'This portrait of the first Chancellor of the University of Sydney is offered to the University of Sydney by his children who hope that the University will be pleased to accept it'. This portrait was found by the present writer in 1987 behind a pile of old furniture in a university furniture store.

64. A portrait of Hamilton's brother, the Bishop of Salisbury, W.K. Hamilton, was painted by George Richmond and exhibited at the Royal Academy in 1859. See Graves, op.cit., vol. 3, p. 290.

65. F.L.S. Merewether, Reminiscences of an original Fellow of Senate subsequently Vice-Chancellor, Acting Chancellor and Chancellor, Ingatestone Hall, 31 March 1898, University of Sydney, (pamphlet). The Douglass miniature is the property of the estate of the late Edgar Beale. Douglass is depicted formally in the official uniform of the 18th Regiment of Foot which served in the Peninsular war in 1811. Douglass, an army surgeon at the time, was married in 1811 or 1812. The somewhat naive drawing of the face together with the awkward perspective of the epaulette suggests that the unknown painter may have been an amateur, even perhaps Douglass' wife who was a lady painter. (University of Sydney Archives, biography no. 20/1. N.J.B. Plomley, 'Notes on the life of Henry Grattan Douglass': Biography no. 120/5, Dr. Noad from Edgar Beale, 29 January, 1963).


67. Sydney Morning Herald, 7 February 1858, 13 February 1858, 20 February 1858 'Peter Possum'.

68. Ibid., 26 July 1847.


71. Sydney Morning Herald, 12 January 1861. James Anderson's portrait, Archbishop Folding is included in the University Collection, but at the time of writing was inaccessible for study.

72. Bell's Life in Sydney, 30 April 1853.


76. Sydney Morning Herald, 12 January 1861.
78. Ormond, op.cit., Introduction.
81. Francis Ormond, Founder and Benefactor of the Chair of Music and Ormond College, Melbourne University.
83. Ormond, op.cit., catalogue no. 188.
84. Sydney Morning Herald, 13 February 1856.
88. Ibid.
90. Barff, op.cit., p.76.
91. University of Sydney Archives, Windeyer papers, p1/7/6, p.2, of 4 p.
92. Ibid. They were Sir Daniel Cooper, W.C. Wentworth, S.A. Donaldson, E. Hamilton, A. and E. Bowman and M. Marsh.
93. University of Sydney Archives, Windeyer papers, p1/2/1-6, p1/1/1, Charles Nicholson to Windeyer, 21 November 1865. Sum contributed £10/10/-.
95. Mitchell Library, Macarthur papers, op.cit.

98. Pointon, op.cit., p. 194.


100. Mitchell Library, picture file ref. 706/S, translation of extract from Giornali di Roma, 1 February 1856.

101. University of Sydney Archives, undated list of works of art.

102. These are: A. Capalti, Deas Thomson 1865 University of Sydney: A. Capalti, Deas Thomson 1855 Mitchell Library: unknown, Deas Thomson undated Linnean Society on loan to the University of Sydney: attrib. M. Felton, Deas Thomson as a young man undated University of Sydney: unknown, Deas Thomson undated Australian Club, Sydney and William MacLeod, Deas Thomson 1875 whereabouts unknown but it could be the portrait at the Australian Club, Sydney. This portrait won a silver medal at the N.S.W. Academy exhibition of 1875.

103. Mitchell Library, picture file ref. 706/S.


105. S.G. Foster, The Colonial Improver, Melbourne, 1978, p. 126. Although Deas Thomson visited museums in Italy he does not appear to have collected pictures. He was a committee member of the Society for the Promotion of the Fine Arts in Australia, but did not loan any pictures for any of the three known exhibitions of the S.P.F.A.A. except the portrait by Capalti of 1855, which was exhibited in the 1857 exhibition. (S.P.F.A.A. catalogues in Mitchell Library). His wife Anne was an amateur painter and her painting of the family residence Barnham (Dixon Galleries), which they occupied for forty years, shows a plain exterior. The interior had a graceful stairway though, and sweeping views of Sydney Harbour. (Foster, op.cit., p. 58).

106. The Windeyer portrait was a gift from Lady Windeyer to the university.

107. Sydney Morning Herald, 8 August 1871.

108. That collection became the core of the collection of the Art Gallery of New South Wales.

109. Australian Dictionary of Biography, A. Bradley entry on Anivitti; see also Sydney Morning Herald, 9 April 1875.

110. Legible words include, 'E. Deas Thomson ... amico ... G. Badham Prof. J. Anivitti'.


112. Cambridge Portraits from Lely to Hockney, exhibition catalogue, Cambridge, 1978, cat. no. 18, p. 11.
113. Sydney Punch, 31 December 1864, p.249. See also University of Sydney Archives, Woolley papers, all correspondence around this date.

114. University of Sydney Archives, Woolley papers. Woolley's hand-written lecture notes for lecture on Tennyson's Idylls of the King. As Tennyson's poem was only published in England in 1859, Woolley was just as au fait with current culture as he had been before he emigrated, when he had obtained a personal reference from Wordsworth.


117. For example, Sir Thomas Lawrence, Earl Peale, 1826.

118. The Roberts portrait was part of a triptych representing 'church' (Cardinal Moran), 'state' (Sir Henry Parkes) and 'law' (W.C. Windeyer), H. Topliss, Tom Roberts, Catalogue Raisonné, Melbourne, 1985, cat.no. 192.


121. Cambridge Portraits, op.cit., passim.

122. Sydney Morning Herald, 13 July 1859.

123. University of Sydney Archives, Nicholson papers, p.1. Unmarked newspaper cutting report of Commemoration Day 1860 by Hugh Kennedy, Registrar, 'the well-known full-length portrait of Sir Charles Nicholson Bart. in his robes as Provost'.


125. Graves, op.cit., see entry on W.M. Tweedie, 1866, cat.no.263, vol.4, p.48.

126. Ibid.


129. Australian Journal, 5 October 1867, p.89.

130. University of Sydney Archives; Organ committee papers, g65, Merewether to W.M. Manning, 5 December 1878.

131. Sydney Morning Herald, 9 April 1875.
132. Sydney Morning Herald, 12 April 1875.

133. New portrait, Judith Pennyfather, Audrey Bernstein, 1988, presented by Mr. N. Bernstein.

Chapter III


2. Statue of Captain Cook at the university c.1854-1894, now missing. See University Calendar 1894 and Jane Lennon, 'Professional sculpture in Sydney in the 1840s and 1850s', honours thesis, Department of Fine Arts, University of Sydney, 1984.

3. Woolner, op.cit., p.103.


6. Ibid., p.16.

7. Art Journal, 1849, quo. ibid., p.52. See also p.60.

8. Ibid., p.22.


20. University of Sydney Archives, r.63; Woolner, *op.cit.*, p.64.


34. Listan, *op.cit.*, pp.70, 72.


37. The Peter Nicol Russell Memorial at the university is a copy, executed by Mackennal, of his memorial over Russell's grave in England.


41. Woolner also modelled a portrait medallion of Edward Hamilton, first provost of the university, a plaster version of which is in the collection of the Ballarat Fine Art Gallery, a gift of Kenneth Myer, 1976.

42. Woolner, *op. cit.*, p.61.

43. University of Sydney Archives, Senate minutes, 5 March 1888.

44. Ibid., Challis Bequest papers, group G 67 series 7 item 3, letters dated 9 March 1888 from Sir Arthur Renwick to Sir William Montague Manning.

45. Moore, *op. cit.*, vol.1, p.141.


47. University of Sydney Archives, Challis Bequest papers, group G 67 series 7 item 3, Manning memorandum 12 March 1888.

48. The Wentworth subscription raised £3000, of which £444½/- was given to the university for a scholarship. (Barff, *op. cit.*, p.136).

49. University of Sydney Archives, Challis Bequest papers, *op. cit.*


52. University of Sydney Archives, Senate minute book, 4 November 1912.


59. Read, *op. cit.*, p.174. See also Macleay Museum, University of Sydney, Historic Photograph Collection, daguerrotype of Deas Thomson, not catalogued.


62. University of Sydney Archives, R.145.
63. Mitchell Library, Deas Thomson papers, 1827-1879 A 1531-1 CX reel 813, from an unidentified press clipping.
64. Sydney Morning Herald, 6 July 1857.
65. Ibid., 6 July and 13 July 1859.
67. Read, op.cit., p.43.
68. Ibid., pp.122-4, 176.
69. Sturgeon, op.cit., p.25.
74. Read, op.cit., p.59.
75. University of Sydney Archives, R.63. See also Sydney Morning Herald, 24 June 1862.
76. University of Sydney Archives, Senate minutes, 5 February 1862, pp.307-8 and G 1/1/2.
77. Listan, op.cit., p.80.
78. University of Sydney Archives, Senate minutes, 15 May 1862, p.322, G/1/1/2.
79. Sydney Morning Herald, 24 June 1862.
80. Ibid., 21 March 1854.
82. Ibid., p.44.
84. Clark, 1980, op.cit., p.130.

86. Ibid., p.207.

87. Sydney Morning Herald, 16 September 1861.

88. University of Sydney Archives, Challis papers, G.3 88.1, Chancellor's address, 14 April 1890.

89. Ibid., Challis papers, B 67.7.7, Manning to Barff, 7 February 1891.

90. Ibid.

91. Ibid., Chancellor's address, April 1890.

92. The emblematic caduceus (a term from the Doric Greek through Latin) was rediscovered by Italian scholars during the Italian Renaissance (J. Seznec, The Survival of the Pagan Gods, Princeton, 1952, passim). Through association as the emblem of the physician Asclepius, it became part of the iconography related to the medical profession. A caduceus is included with Tommaso Sani’s Asclepius in the foyer of the Anderson Stuart Building which is the model for a similar figure over the entrance to the building.

93. Barff, op.cit., facing p.116. Painted portraits of Challis in the University Collection have not been chosen for discussion in this thesis due to their poor state of repair.


96. Thomas Woolner to his father, 19 March 1854, quo. Woolner, op.cit., p.73.

97. Argus, Melbourne, 1 March 1854.


99. Woolner, op.cit., p.103.


Chapter IV

2. R. Holden, 'Aspects of art collection and patronage in colonial New South Wales to 1875', honours thesis, Department of Fine Arts, University of Sydney, 1981: and ibid., 'Fine Art Exhibitions and Collections in Colonial Sydney 1847-1877', McDonald and Pearce, op.cit., p.162. Holden deals with the Scottish influence on colonial collections and this is another reason for his dismissal of Nicholson, who was born in England, although he was educated at Edinburgh University.


8. Sydney Morning Herald, 15 February 1862. See also Empire, 12 February 1862. Nicholson also sold an extensive and valuable library in Melbourne in 1861. Information from Professor Wallace Kirso, Department of Romance Languages, Monash University.


10. Information from Mrs. Caroline Simpson who is the present owner of Ceres, which she inherited.

11. For a list of five exhibitions see McDonald and Pearce, op.cit., p.179.


18. A. Koberwein, Lady Nicholson and a watercolour by Edward Blore, Exterior of the Great Hall, were also given but are now lost. Sir Charles Nicholson's father-in-law was the executor of Sir Thomas Lawrence's estate. Material from the estate of the late Sir John Nicholson, Esq., has been authenticated by Dr. Joannides, Cambridge University in 1987, correspondence between Professor J.M. Ward, Vice-Chancellor, University of Sydney and Dr. Joannides, Cambridge, 1 June 1987. It appears that a number of more valuable pictures have been cut from the album and were sold by Sir John Nicholson. Information to the writer from executor of the estate, July 1987.

19. Smith and Nicholson, London, 1856, silver epoergne, 82 x 55 cm. engraved 'To Sir Charles Nicholson, Knight, as speaker in the Legislative Council of New South Wales'. For further details see University Collection Catalogue.

20. J.B. Hawkins, Australian Silver 1800-1900, National Trust of Australia (N.S.W.), 1973, p.34.


22. C.A. Lawler, unpublished manuscript held by the Curator of the Nicholson Museum. Not available for research although held in Nicholson Museum files.


24. Nicholson arrived in the colony in 1833 as an impecunious young medical graduate, who had been orphaned at the age of sixteen. After his mother's death when he was four years of age he was reared by his aunt, whom he accompanied to New South Wales. His uncle, James Ascough was a shipowner and trader on the Hawkesbury River, and when he drowned in 1836, most of his estate was left to Nicholson. (University of Sydney Archives, Nicholson papers, p.4, and uncatalogued material from estate of the late Sir John Nicholson.)

25. Australian, 28 May 1842. See also Mitchell Library, Annual Reports of the Mechanics Institute (Sydney) (374.9), 1835-1841.


27. Sydney Morning Herald, 3 July 1848.


29. University of Sydney Archives, Nicholson papers, p.4 (2), Notebook, 'Recollections of Italy', a lecture, 1862.
32. See lists of loans by Nicholson and Spark. Appendix II.
35. Barff, op.cit., pp.118-120.
38. See Catholic Press, Sydney, 3 February 1900 and Poulton, op.cit., p.60.
41. Ibid., Appendix.
43. George Salt's father, S.K. Salt, (like Nicholson) made a vast fortune from rural and mercantile interests in N.S.W. He endowed the Salting Exhibition of £500 to the University of Sydney in 1858. (See Barff, op.cit., p.136).
44. Dysart and Proudfoot, op.cit., p.36.
45. University of Sydney Archives, Nicholson papers, p.4, Clare Lane, 'Recollections of Sir Charles Nicholson', p.3.
46. Ibid., Baroness Deichmann, 'Recollections of Sir Charles Nicholson', p.3.
48. Davis, op.cit., p.82.
49. Ibid.
52. Ibid., vol.1, p.278.

54. For example, in his letter of donation, 1865, and his auction notices, 1862.


57. Holden, 1981, op. cit., Smart bought Louis Cranach, Saints after the Devotion for 6 guineas and Jan de Mabuse (Gossaert) Adoration of the Magi for £32/11/-. According to Reitlinger, (op. cit., vol. 2, p. 374) a work of the same name by the same painter (Mabuse) was owned by the Duke of Carlisle, purchased in 1797 for £525 and sold by him to the National Gallery, London for £40,000 in 1911. It can be assumed from a comparison of prices that Smart’s work was either a copy or fake.


60. Ibid., p. 3.


62. Juliana Hill, ‘Iconografia di Angelo Poliziano’, Rinascimento, 2, 1951, pp. 261-92. In 1551 the frieze was being uncovered, but at the time of Hill’s article the Poliziano had not been found. I am indebted to Dr. Patricia Simons for drawing my attention to this material.

63. Thirty-nine of these were bequeathed to the Walker Art Gallery, Liverpool, England in 1950 by Roscoe’s descendant, Mrs. A.M. Roscoe. They are one third the size of the University of Sydney portrait and have inscriptions at the base of the work, unlike the Sydney portrait in which the inscription is at the top. The set includes Poliziano, (cat.no. 3301) which shows a similar pose as in the Sydney example. See Walker Art Gallery, Liverpool, Foreign Catalogue, Merseyside County Council, 1977, cat.nos. 3276-3313, p. 515.

64. For further information on copies of Giovio’s portraits, see ibid.


67. (1) Hatfield House, Marquess of Salisbury, 1.12 x 0.884 m.: (2) Holford Collection, London, (formerly) Holford sale, 15 July 1927 No.23, 1.18 x 0.953 m.: (3) Nicosia, Cyprus, National Museum, 1.18 x 0.96 m.: (4) Treviso, Conte Avogadro degli Azzoni.

68. Correspondence between present author and Dr. Hans Georg Gmelin, Neidersachisches Landesmuseum, Hanover, 27 April 1988.

69. Although several versions of the portrait are listed in this essay, portraits of Caterina Cornaro are not common today, but at least two other versions were in English collections in the 1850s. Dr. G. Waagen notes 'a portrait ascribed to Paul Veronese said to represent Catherine Cornaro' in the collection of R.S. Holford, Russell Square, London. (G. Waagen, Galleries and Cabinets of Art in Great Britain, Supplementary Volume, London, 1857, p.191). Waagen also notes in Northumberland House, London 'in the dining-room ... Titian's celebrated picture of the Cornaro Family ... all the figures are the size of life. This picture is worthy of its high reputation'. (G. Waagen, Treasures of Art in Great Britain, London, 1854, p.393).


72. Photograph album, University of Sydney Collection.

73. Waagen, 1857, op.cit. For example in the collections of the Marquis of Hertford (p.88), Mr. Morrison - Charles I in armour - (p.309), Mr. Harcourt (p.238), E.G. Bankes at Kingston Lacy (p.375).


75. R. Strong, And when did you last see your father? The Victorian Painter and British History, London, 1978, p.11. Strong outlines connections between English nationalism and the emergence of paintings of history in England in the nineteenth century. See also p.61.

76. Sydney Morning Herald, 15 February 1862. See Appendix III, for auction list.

77. Titian, Mary Magdalene, c.1560, 187 x 120 cm., The Hermitage, Leningrad. Cat.117, not paginated.

78. For information on Pontormo, see Margaret Rose, 'Eduard Joseph d'Alton and the origin of Prince Albert's Collection', Burlington Magazine, vol.129, no.1013, p.532-7. According to d'Alton his version of this work was acquired from a priest who kept it hidden in his bedroom, but Nicholson's hung in his study - see auction list, Nicholson sale.
79. Lady Victoria Manners and G.C. Williamson, Angelica Kauffmann, R.A., New York, 1976, pp.5-6, and correspondence between the present author and the curator of the Iveagh Bequest, London, July 1987. Another work formerly owned by Nicholson, not given to the university but which shows similar taste is the Ceres attributed to Veronese, which Nicholson exhibited in the 1847 exhibition of the Society for the Promotion of the Fine Arts in Australia. It is now owned by Mrs. Philip Simpson, Sydney.


81. Gazette, University of Sydney, October 1954, pp.116-119.

82. Paint and Paintings, exhibition catalogue, Tate Gallery, London, 1982, pp.14-15. Lapis lazuli was the only blue pigment in use until smelt was produced in Italy in the sixteenth century. Prussian blue was discovered in 1710 and was in wide use by 1730. Cobalt was discovered in 1802.

83. Correspondence, Sir Oliver Millar to present author, 30 September 1985.

84. Correspondence, Lord Clifford of Ugbrooke, to present author, 17 March 1986. The third Lady Clifford also sold the Thomas Hudson portrait of her husband, which was subsequently recovered from a barber's shop.


86. Correspondence, Sir Oliver Millar, op.cit.


88. Correspondence, curator of the Iveagh Bequest, op.cit.

89. Nicholson gave two lectures at the School of Arts, Sydney on 'The Application of the Principles of Taste to the Arts', Australian, 28 May 1842. Text of the lectures has not been found to date.


91. Reitlinger, op.cit., vol.2, reference to £14,000 for the Sciarr bronze statue of Septimus Severus in 1904, p.244.


93. Stowe papers are held in the Huntington Library, San Marino, California. Correspondence, curator of manuscripts, Mary L. Robertson to present author, 30 July 1985.

95. I am grateful to Mr. George B. Clarke, Buckingham and Mr. Colin Anson, London for their assistance on this subject.


97. Correspondence, C. Anson to present author, 28 August 1985.

98. Correspondence, Lord Egremont to present author, 10 October 1985.


100. Empire, 19 July 1859.


102. Ibid.


106. Sydney Morning Herald, 15 February 1862. Nicholson's houses in the colony were Tarmons, Lindesay and a small house at his Luddenham estate which later became the local post office.

107. Empire, 19 July 1859.

108. The Mme. Roussel Collection, Paris 25-28 March 1812 (Laban, Tobias, Esther) and sale of the estate of the Duc de Tallrand in 1907 (Esther). This information was included in correspondence from Sotheby's London and quoted in correspondence from Goodman and Co. to the University of Sydney, 21 April 1981.
109. Records remain of two others. One, an allegorical scene with a similar border to the Diana tapestry, therefore also probably Flemish, once hung in the ante room to the Great Hall but was stolen. Another similar tapestry with a more ornate pattern was said to have been worn out through use as a floor rug. Photographs of the two exist. 


111. Ibid., p.288. The Diana and Apollo tapestries originally hung opposite each other in the Castle Governor's house.

112. Museum voor Schone Kunst, Ghent, archives. Some examples are: A suite for the English ambassador John Dalrymple 1718: for Prince Dolgorouky, Russian ambassador to Paris 1720-21: for the king of Portugal 1725: for prince of Orange 1734: Not all these editions were complete.

113. Viewed by the present author, June 1987.


115. Martyn, op.cit., p.69.

116. University of Sydney Archives. Nicholson papers, ex Rare Books Library, Fisher Library. Auction list notice and list: 'S. Leigh Sotheby and John Wildinson, Friday 26 March 1858. A catalogue of valuable assemblage of objects of Art and Antiquity including the collection of John Matthew Gutch Esq. F.S.A. of Common Hill, Worceseter. ... (p.10, no.153) Gobelin tapestry, a piece of very fine ancient tapestry representing Diana with her Dogs and attendant nympha - colours vivid, in high preservation 8'6" long by 7'8" wide.' The auction list included also Etruscan pottery, items of which are marked in pencil, but the tapestry is not marked.


118. Ibid. Undated list of university works of art refers to the tapestry hanging in the warden's room in a somewhat damaged condition. 'Many years ago it was repaired by Mrs. Badham'.

119. Reitlinger, op.cit., vol.2, p.82.

121. Ibid., pp. 145-6.


125. Ibid., p. 24.


129. Ibid., p. 365.


131. Conner, op. cit., p. 70.

132. Correspondence between the present author and Mrs. K. Lawler, author of forthcoming publication on the history of the Nicholson Museum.


134. Ibid.


136. Ibid.


141. *Art Union*, 9, 1847, p. 365, quo. Ibid.


144. Rare Books, Fisher Library, University of Sydney, Journal of Lady Nicholson, 1897.

145. _Sydney Morning Herald_, 8 August 1871. Edward Reeve, curator of the Nicholson Museum, was the secretary to the Academy.

146. University of Sydney Archives, Senate minutes, 11 April 1880.

147. Ibid., Senate minutes, 7 January 1880.

148. Ibid., Senate minutes, 21 May 1888. The Senate instructed the Registrar to reply that the university was 'unable to comply with the invitation'.

149. Twopenny, _op.cit._, pp.143,145.

150. University of Sydney Archives. G 3/92/2 (3).


153. Trendall, _op.cit._, p.528.


156. University of Sydney Archives. Uncatalogued papers from the estate of the late Sir John Nicholson.

157. _Empire_, 12 February 1862.

158. Charles Harpur, _Collected Poems_, Sydney, 1984. 'On Hearing that Sir Charles Nicholson was going to England.'

159. Roxburgh, _op.cit._, p.7.

160. _Union Recorder_, 7 August 1947, p.179.

**Conclusion**

1. B. Smith, _Place, Taste and Tradition_, Melbourne, 1979 (1945), pp.27, 98.

2. Ibid., pp.101-2. In 1849 Samuel Hill Prout delivered a lecture on 'The Principles of Taste' in which he referred to the theories of Edmund Burke, Archibald Alison and others. Lectures delivered to Hobart Mechanics Institute, 1849.


5. Ibid.