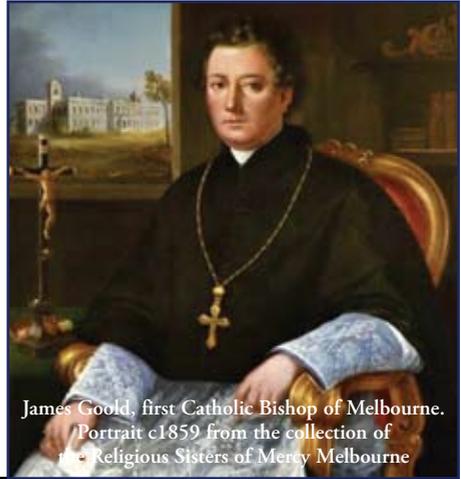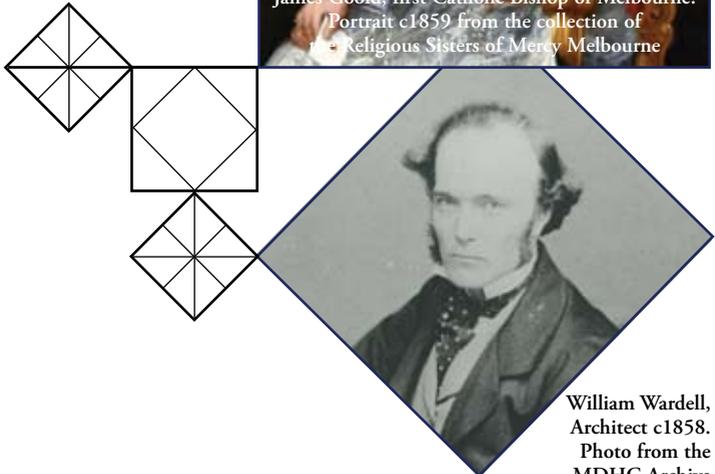# The Invention of Melbourne

❖

A Baroque Archbishop

and A Gothic Architect

James Goold, first Catholic Bishop of Melbourne. Portrait c1859 from the collection of the Religious Sisters of Mercy Melbourne

William Wardell, Architect c1858. Photo from the MDHC Archive

Old Treasury Building Museum
31 July 2019 – March 2020

IN THIS ISSUE

Catalogue for the Exhibition

**The Invention of Melbourne:
A Baroque Archbishop and a Gothic Architect.
Old Treasury Building, 31 July 2019–March 2020**

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Melbourne for financing the printing of this catalogue.*

A special acknowledgment to Paola Colleoni and Rachel Naughton
who have compiled the catalogue.

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* Kindly note

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EDITORIAL

The Melbourne Diocesan Historical Commission was established in 1968 by Father Jack Keaney and Archbishop Knox. Its mission is to collect the history of the Church in Victoria in the form of documents and artefacts; to preserve them; to provide access to them; to display them and to publish an historical journal. The Collection comes from the Archdiocesan Administration; from the Archbishops; from parishes and from interested members of the public. The MDHC has an official role within the Archdiocese and is supported to carry out this role. The Archdiocese Museum in East Melbourne is open to the general public, to individuals and groups and particularly to school groups. It is temporarily closed pending building works.

The research in this catalogue stems from an Australian Research Council Discovery Project, 'A Baroque Archbishop in Colonial Australia James Goold (1812–1886)', awarded from 2017–2019.

We have investigated the cultural vision of the first Catholic Archbishop of Melbourne, James Goold, whose architectural patronage has left a permanent imprint on the built environment of Melbourne. An Irishman educated in Italy, Goold was a passionate collector and missionary bishop. The Bishop imported a library and late Baroque paintings to convey the intensity of European religious experience. When Goold was appointed to Melbourne it was a provincial town, but with the discovery of gold and the commissioning of St Patrick's Cathedral, Melbourne became an international metropolis. Through publications and an exhibition, our research may transform our understanding of the narratives of colonial Australia.

The exhibition celebrates the partnership of an ambitious archbishop and an architect of genius in the creation of some of the most celebrated and enduring buildings in Melbourne, as well as the collection of the Archbishop, a previously unknown Baroque picture collection and one of the finest colonial libraries. The exhibition thrusts into the critical limelight as never before, the treasures and inheritance of Catholic institutions in Australia.

Professor Emeritus Jaynie Anderson and *Rachel Naughton*

The Invention of Melbourne: A Baroque Archbishop and a Gothic Architect

On New Year's Day in 1866 Charles Nettleton photographed the huge Neo-Gothic structure of St Patrick's Cathedral. His print shows the building, swathed in scaffolding, soaring above Melbourne's Eastern Hill. It is a surreal image capturing the architectural ambitions of the first Catholic Archbishop of Melbourne James Goold and his architect William Wardell.

A 'Baroque' Archbishop

James Alipius Goold (1812–1886) arrived in Melbourne in 1848 as the first Catholic Bishop, then Archbishop (from 1874). He soon developed an ambitious vision for Catholic Melbourne which included building a fine cathedral. It would be the largest ecclesiastical building in Melbourne. Less well-known is Goold's interest in collecting both pictures and books. From his time in Rome he understood the capacity of pictures to inspire devotion and he drew on gold rush prosperity to form an important collection of baroque works of art. Some of those works are shown in this exhibition.

A 'Gothic' Architect

William Wilkinson Wardell (1823–1899) arrived in Melbourne in 1858. He had a strong interest in Neo-Gothic architecture and soon formed a strong personal and professional relationship with Bishop Goold. Wardell's work on St Patrick's Cathedral continued over many years and in addition to the overall structure he designed much of its interior. It is considered one of the finest Gothic Revival buildings constructed anywhere and was the largest built in the nineteenth century.

The Invention of Melbourne

During his episcopacy Goold commissioned an astonishing number of buildings – 86 churches, schools and the cathedral. He was a founding member of the University of Melbourne council, donated books to its library, and contributed to the first public art exhibition in Melbourne. Wardell's imprint is preserved in the built fabric of the city and included Government House, many churches and other public buildings. Between them they were important contributors to the 'invention' of Melbourne and its transition from rowdy frontier town to 'Marvellous Melbourne'.

ROOM 1:

Growing Ambitions: Goold, Wardell and St Patrick's Cathedral

St Patrick's Cathedral is the long-standing proof of bishop Goold's grand ambitions for the catholics of colonial Melbourne. A few months after his arrival in the diocese, in May 1849, Goold selected one of the most prominent sites available for church building at the top of Eastern Hill, and when works on St Patrick's Church commenced in April 1850, it was already one of Melbourne's most ambitious buildings.

The initial project was assigned to Samuel Jackson, the most active ecclesiastical architect of the district. This first attempt was unsuccessful as, after the gold rushes, Jackson's practice went bankrupt in 1854. In the following year, Goold decided to involve the English architects Charles and Joseph Hansom to improve the building's

Gothic design, and in 1856 the diocese engaged the local architectural firm of George and Schneider for superintending the erection of a grander church. In 1858, it was clear that George and Schneider could not satisfy the bishop's expectations, and a few weeks after their dismissal architect William Wilkinson Wardell arrived in Melbourne. Wardell soon realised that the structure of St Patrick's was not worthy of the colony of Victoria. Bishop Goold agreed. Thus, Wardell prepared an imposing Gothic design, dwarfing any other ecclesiastical structure in Australia. His plan was adopted when the city was scarcely twenty years old, startling the catholic population that had seen already the failure of two smaller projects for which they had contributed generously. Goold and his clergy committed to raise the necessary funds to continue the works uninterruptedly for almost 40 years. At the same time, the bishop procured items that would dignify the grand building even in its incomplete state, and purchased furnishings, paintings, vestments and stained glass from leading workshops in Australia, England, Italy and Ireland.

As the walls of St Patrick's rose in Melbourne's skyline, public opinion, catholic or not, began to take more than a passing interest in the cathedral. Newspapers published images and lengthy descriptions of the building, and several of the appeals for funds were answered by people of different denominations. St Patrick's, in its grandness, became a symbol of what the young colony could achieve, and the catholic authorities' foresight and determination in undertaking such an endeavour was highly praised.

St Patrick's Cathedral exemplifies Goold's architectural patronage of Wardell both in its refined Gothic lines and in its interiors, enriched with furnishings, stained glass and metalworks from leading European workshops. Architect Wardell and Bishop Goold had an ambitious vision for the Catholic church in the colony of Victoria. In the wake of the gold rush, their productive association led to the realisation in Melbourne of one of the most ambitious Gothic Revival churches completed anywhere in the world in the 19th century.

1.1 Charles Nettleton, St. Patrick's Cathedral, c. 1866, albumen silver photograph 16.4 x 37 cm, SLV.

1.2 Artist Unknown, Portrait of James Goold OSA, 1859, 133 x 97 cm, Courtesy of Institute of Sisters of Mercy of Australia & Papua New Guinea.

Italian. Goold gave this portrait to the Sisters of Mercy in Nicholson St., Fitzroy and it remains in their possession today. Goold was extremely grateful when two Sisters came from Western Australia in 1857 and then increased their number in 1859. They were the first Religious Order to answer his call. Goold knew that the Diocese could not function without the Religious Orders. He also gave them his house in Nicholson St which is still a Mercy convent. This is a fine portrait in the Italian Renaissance tradition, depicting Goold holding his letter of appointment from Pope Pius IX. Goold's greatest achievement to that date, St Patrick's College is depicted in the background.

James Goold was born on 4 November 1812 in Cork, Ireland. He entered the Augustinian order in Grantstown, Wexford, and then travelled to Perugia in Italy where he was ordained to the priesthood on 19 July 1835. He undertook further studies in Viterbo and Rome. *(Continued opposite page)*

In 1838 Goold arrived in Sydney and was sent by Bishop John Bede Polding to work in the Campbelltown district. In 1847 Goold was appointed the first Catholic bishop of Melbourne. He travelled widely across Victoria – building schools and churches and witnessed the incredible growth of the city of Melbourne during the gold rush.

In 1858 Goold commissioned William Wardell to construct St Patrick's Cathedral. Goold regularly travelled back to Europe and purchased paintings, books and other items that greatly contributed to the cultural life of Melbourne. With the establishment of the dioceses of Ballarat and Sandhurst (Bendigo) in 1874, Goold was promoted to the rank of archbishop. He died on 11 June 1886 and was interred in the Holy Souls Chapel of St Patrick's Cathedral.

1.3 Unknown photographer, William Wardell, c. 1858, 21.5 x 16.5 cm, MDHC.

William Wilkinson Wardell was born in London in 1823. He trained as an architect and engineer, and in his early 20s he converted to Catholicism. In 1846, he established a successful architectural practice in London, working on at least thirty ecclesiastical commissions for the Roman Catholics before relocating to Melbourne in September 1858. He was deeply influenced by the writings of the catholic convert A. W. Pugin, the champion of the cause for reviving Gothic architecture.

1.4 Willam Wardell's Desk (77 x 199 x 111 cm) and drawing implements, MDHC.

Wardell relocated to Australia due to ill health with testimonials of his character and talent. After receiving the commission of St Patrick's Cathedral and providing the design in December 1858, the following March he was appointed Inspecting Clerk of Works and Chief Architect at the Public Works Department. The heavy workload of the PWD prevented him from properly superintending the works at the cathedral thus, in 1860, the diocese engaged John Bunn Denny who had come to Australia at Wardell's invitation. Denny had worked for Pugin in England for several years. Wardell considered him a person of the greatest experience and fully trusted him inasmuch as he preferred not to design any building that would not be supervised by Denny. In Victoria, Wardell designed 12 Gothic revival churches, distinguished by his competent balance between form, mass, lines and materials. Moreover, he produced the designs for the Roman Catholic cathedrals of Hobart (demolished for faulty foundations) and Sydney. At the PWD his major work was undoubtedly the new Government House commenced in 1871. In 1878, he was dismissed, along with many other public servants, and moved to Sydney where he established a successful practice. Among his best loved buildings in Melbourne was the English, Scottish and Australian Bank (now the ANZ Bank) on Collins Street, popularly known as the 'Gothic Bank'.

A confused beginning

There were at least two false starts before architect William Wardell was commissioned in 1858 to build his grand cathedral. Some of these earlier plans are shown in this room. The second attempt actually saw the part-completion of a tower and main entrance before much of the work was torn down again to make way for yet another new structure. There was a good deal of grumbling amongst Melbourne's Catholics at what seemed like a waste of hard-earned funds.

The MDHC purchased the Wardell items from the family in 1995.
(Drawing implements opposite page)

1.5 S.T. Gill, St Patrick's Church, Melbourne, c. 1854, 46 x 61 cm, MDHC.

Bishop Goold laid the foundation stone of St Patrick's Church on 9 April 1850. Architect Samuel Jackson was engaged to supervise the erection of the building, but when he went out of business four years later, only the foundations and sections of the front tower had been built.

1.6 George and Schneider, St Patrick's Church, Eastern Hill: Front Elevation, 1856–58, 72.5 x 51 cm, MDHC.

St Patrick's was left at a standstill until 1856, when a new contract was signed with the architectural firm of George and Schneider. Works proceeded slowly for two years before a section of the south aisle was completed. On 14 February 1858, Goold blessed the building and opened it for divine service. Shortly afterwards he accepted Wardell's design for a new Gothic cathedral.

1.7 Vicar-General John Fitzpatrick's sketch of the first St Patrick's Church, 1850, 26 x 8.5 cm, MDHC.

Bishop Goold worked closely with his Vicar-General, John Fitzpatrick, who was responsible for the practical administration of the Diocese. Goold and Fitzpatrick closely supervised the construction, financing and furnishing of every church erected in Victoria.

Fitzpatrick kept meticulous notebooks showing every expense incurred during the building of St Patrick's.
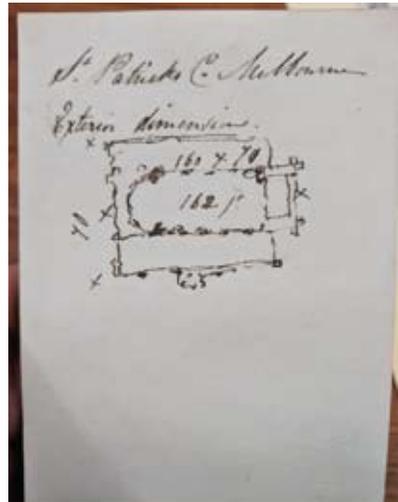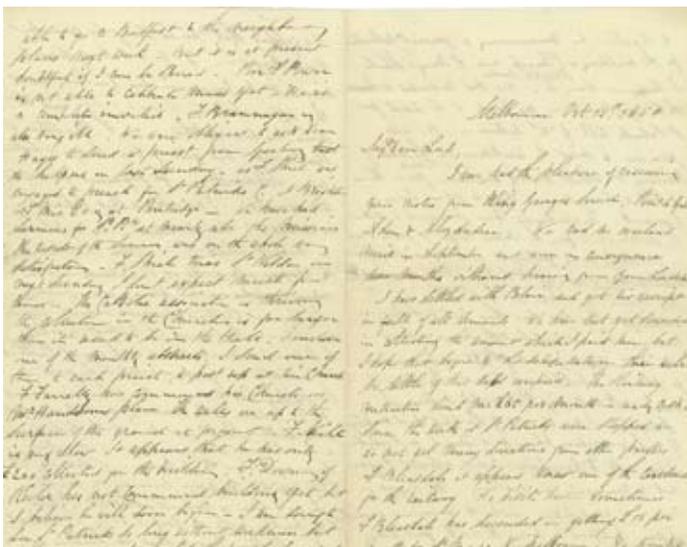

1.8 Letter, Vicar-General John Fitzpatrick to James Alipius Goold, 15 October 1858, 19 x 22.5 cm, MDHC.

In September 1858, while Goold travelled to Europe, the honesty of the second firm of architects George and Schneider was called into question and work on the church stopped. Vicar-General John Fitzpatrick, who managed most of the building works, was very relieved when Wardell presented his credentials.

'An architect named Wardell has sent Your Lordship … testimonials of a very high character … From his letter to me Mr Wardell appears to be just the man we want'.

Goold made enquiries in England and advised:

'I have been speaking to several persons of Mr Wardell and they are all loud in his praise, by all means engage him'.

**1.9 Letter, Bishop Goold to Vicar-General John Fitzpatrick,
31 March 1859, 21 x 27 cm, MDHC.**
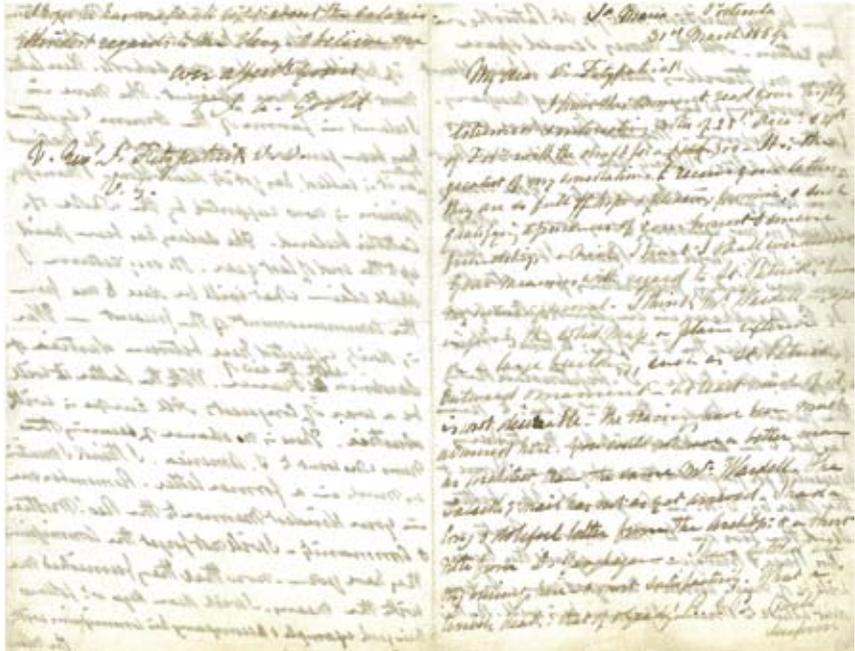

A grand vision

In William Wardell Goold found an architect whose vision matched his own. Wardell designed a grand neo-Gothic building, drawing on the styles of both English and French Gothic traditions, and building in the local, durable bluestone. The total length designed was 340 feet (104 metres), the internal height of the nave and transepts 95 feet (29 metres) and the central tower and spire 260 feet (79 metres). However, the spire was not completed until 1939, at which time the height was increased to 344 feet (105 metres). Wardell also designed much of the interior of the cathedral, while Goold commissioned the glorious stained glass windows, a fine organ, a peel of bells and much of the statuary.

1.10 William Wardell, General Plan for the Proposed Cathedral Church of St Patrick, Melbourne (showing the plan of the previous church), 1858, 51.5 x 91.5 cm, MDHC.

Wardell's first contract for St Patrick's Cathedral was signed on 8 December 1858. He had already prepared a ground plan of the cathedral, the episcopal residence and the other buildings on the land grant. The only condition attached to his grand vision was to incorporate as much as possible of the existing structure in his design.

He noted:

'N.B. The walls of such of the present Buildings as may remain temporarily are marked Black and the new works, alterations and additions in Red. The South Aisle of the Nave of the Church and its Pillars being already built, roofed in and ceiled with a Plaster groined ceiling I have been directed not to take it down and it is therefore incorporated in this Design, and shown tinted Black on Plan, but it should be removed as soon as possible and rebuilt to correspond to the Design of the North Aisle. The Black dotted lines show the remainder of the Church as now built which must be taken down at once.
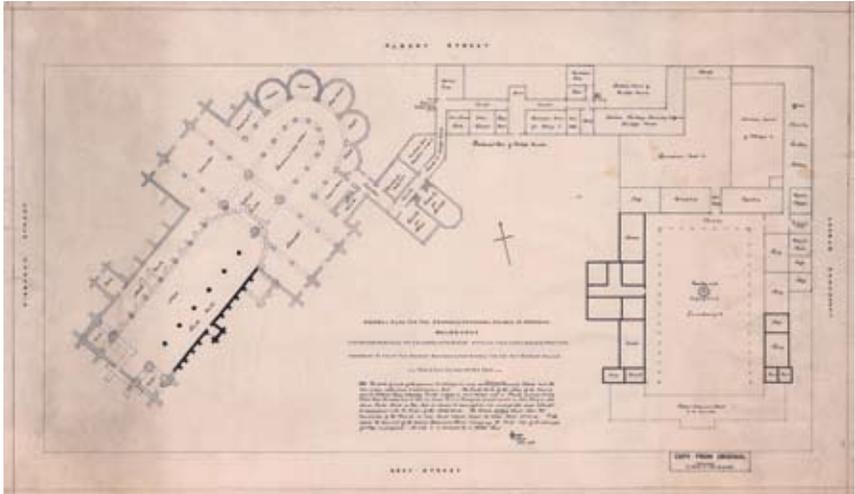
1.11 William Wardell, St Patrick's Cathedral Melbourne: Elevation of South Western Side, 1858, 93 x 70 cm, MDHC.

The architectural drawings for the cathedral were forwarded to the bishop for approval. Fitzpatrick wrote that he was 'unwilling to decide on the plan of the principal features of the building without submitting it to your lordship's inspection.' The architectural drawings for the cathedral were forwarded to the bishop for approval. Fittzpatrick wrote that he was 'unwilling to decide on the plan of the principal features of the building without submitting it to your lordship's inspection.'
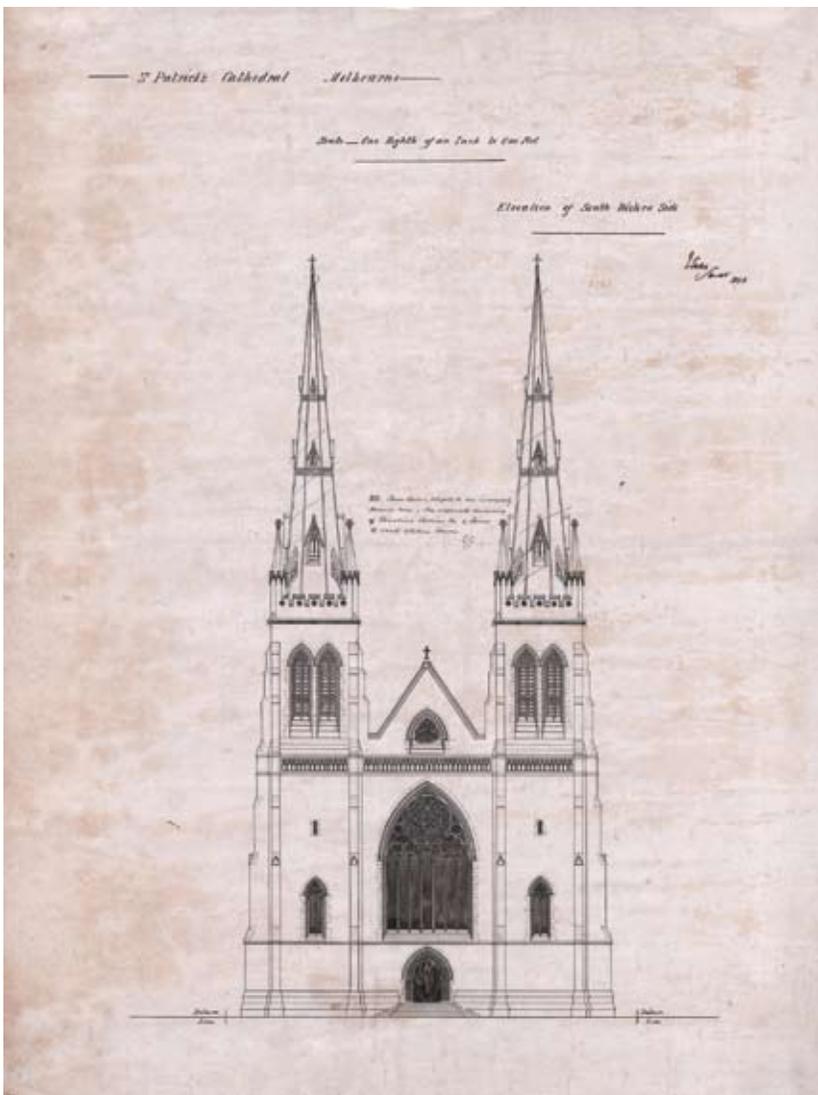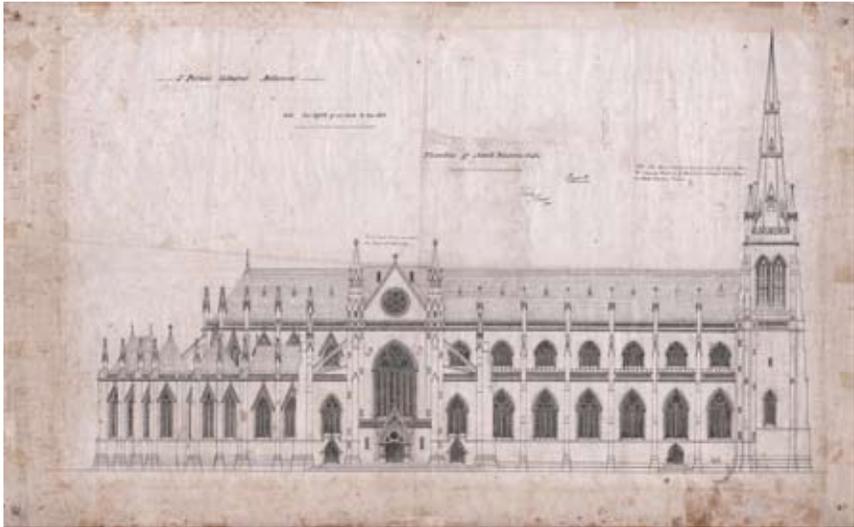
1.12 William Wardell, St Patrick's Cathedral, Melbourne: Elevation of North Western Side, 77.5 x 125 cm, MDHC.

Goold advised Fitzpatrick that the plans of Wardell's cathedral were much admired in Europe and that he fully approved of the dimensions, the solid mass and the plain decoration as 'on a large building such as St Patrick's outward ornament, at least much of it, is not desirable. You could not have a better man as Architect as Mr Wardell'.

Wardell's architectural drawings show that he was a sensitive and scholarly interpreter of the Gothic Revival style. His design drew on both English and French mediaeval traditions, creating a sculptural effect with the apse and the seven chevet chapels at the East End.

'A building for all time, for generations yet unborn'

Cathedrals are grand undertakings – conceived for future generations and built over long periods. This was no exception. Neither Goold nor Wardell lived to see St Patrick's completed, although Wardell did attend its consecration in 1897. Archbishop Thomas Carr oversaw the final stages of the completion of the cathedral, while Archbishop Daniel Mannix undertook the erection of the spires in 1939.

1.13 Charles Nettleton's photograph of J D Ryland's artist impression of the interior of St Patrick's Cathedral, 1876, 72.5 x 48.5 cm, MDHC.
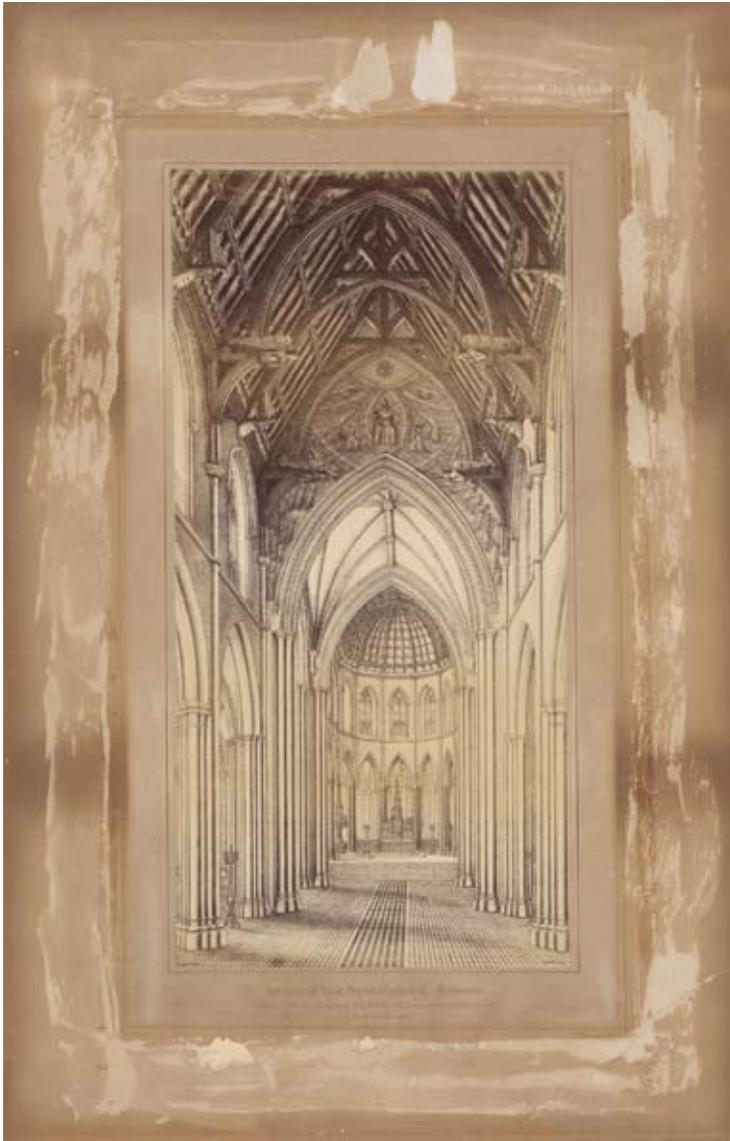
1.14 A. C. Cooke, Exterior of St Patrick's Cathedral Melbourne. Now in the course of erection, 1879: ink, pencil and body colour on paper laid on linen, 81 x 76 cm, MDHC.

Nettleton photographed JD Ryland's artist impression of the interior of the cathedral in 1876. Cooke produced a detailed perspective drawing of the completed cathedral in 1879. It would be another 20 years before the building was completed (1930s for the spires).

Bishop Goold died in 1886 and was entombed underneath the chapel of All Souls, which was promptly completed in the following year. William Wardell attended the consecration of St Patrick's Cathedral in October 1897. Despite relocating to Sydney in 1878, Wardell maintained a close interest in the progress of the cathedral and provided advice, estimates and designs until a few months before his death in 1899.

A Baroque Picture Collection
to excite devotion

On 17 April 1852 the Catholic Archbishop of Melbourne, James Goold, was given permission to export from Rome 135 Old Master paintings. It was the first of three shipments of religious images to the Colony of Victoria, to accompany Goold's ambitious building program.

Intensely emotional works

The sacred images were intended to incite devotion in the religious practice of Catholics in the Colony. Goold was disinterested in connoisseurship, only preoccupied with obtaining works of art that were intensely emotional and deeply religious. Other missionary bishops were less fortunate and were given far fewer paintings. For example, on 10 December 1851, John Mary Odin, the Bishop of Galveston, Texas, managed to export only nine sacred images from Rome to decorate the churches in his vast diocese. The difference in quantity is telling. Goold's success was due to his charismatic ability to charm, his fluent Italian and an enviable ability to raise funds both before, during and after the gold rush. The Minister in charge of exportation in Rome was a cardinal, and records show that the paintings were being exported to missionary bishops for a cause.

'Most gorgeous and of colossal proportion'

Catholics believed that in choosing Italian paintings they had an advantage over Protestants in both sumptuousness and scale. On 3 March 1853 journalists reported on the most crowded Catholic meetings ever held in Australia to welcome Goold on his return to Australia. Later in June, journalists reported on the large consignment of paintings that had arrived – 'most gorgeous and of colossal proportion.' There was nothing to rival them in the young Colony.

This selection of paintings from Goold's collection shows his consistent passion for late-Baroque sacred imagery, whether Spanish, French or Italian.

2.1 Achille Simonetti, Portrait bust of Bishop James Alipius Goold, 1859, marble, 72 × 50 × 26 cm, commissioned by Bishop Goold in Rome.

Goold House, East Melbourne.

In 1859, Goold commissioned from Achille Simonetti of Rome (1838–1900), a fine marble bust of himself. It is in the heroic Roman style, along the lines of Tadolini's bust of Pius IX. Goold's Uncle, Bishop Hynes, refers to the bust in a letter to Goold dated 22nd December 1859, *I have been … to Simonetti's and seen your bust – it is the perfection of a likeness.'*

2.2 Attributed to Francisco Meneses Osorio (1630–1721) The Dead Christ in the Tomb, 17th century, 122 x 211 cm, St Patrick's Cathedral.

Although Goold never went to Spain he bought a number of works by Spanish Baroque masters. It included this moving late seventeenth-century representation of the Dead Christ, which he always placed prominently on the high altar of St Patrick's Cathedral. There the Dead Christ in the tomb acted as a sort of predella to other pictures by other artists. Thickly painted to convey the ecstasy of Christ's death, it was appropriate for a Lenten meditation on Christ's Passion. Osorio was a pupil of Murillo, a religious artist, whose works and those of his pupils were ardently sought for churches in the New World.

2.3 Giovanni Francesco Romanelli (1617–1672) The Virgin and Sleeping Child with St John the Baptist, early-mid 17th century, 106.3 x 81 cm, Sisters of Mercy Melbourne.

Goold encountered the work of Romanelli in 1835 during his education as a priest in Viterbo. Romanelli had been a lay brother at the Church of the Gonfalone there. Goold was aware of the fame of Romanelli, who on two occasions

(Continued next page)

was invited by Cardinal Richelieu and Cardinal Mazarin to the French court to create frescoes that remain a permanent installation in the Louvre.

Fine underdrawing is visible in the face of the Virgin and the sleeping Christ Child, showing that the picture is an original composition. The Christ Child is represented dreaming of his future Passion.

This fine devotional image is signed and there are labels on the back that give the painting's history. The painting was given by Goold to Ursula Frayne, of the Sisters of Mercy, at the opening of their country foundation at Kilmore in 1875. Goold gave many significant works of art, including his own portrait, to the Sisters, realising that they would be conscientious and judicious custodians.

2.4 Unknown Artist St Nicholas of Tolentino, the Patron Saint of Souls, c. 1680, 52 x 25.5 cm, MDHC.

Saint Nicholas of Tolentino was the first Augustinian saint, shown here triply crowned by Christ, the Virgin, and Saint Augustine. He is accompanied by angelic percussion, also in triads. Nicholas is depicted holding a lily and a crucifix, a sunburst on his breast. The text on his book (Praecepta patris mei servavi) reads 'I have kept my father's commandments'. Nicholas is the patron saint of Souls in Purgatory. The image at the bottom shows a soul, (the woman,) about to be released from her captor, the demon.

A label on the reverse: *Originale di Barozzi*, suggests an implausible attribution to the sixteenth century architect Vignola. But the style is much later, and presents an iconographic compendium of the saint's life, characteristic of a late-seventeenth-century Baroque mind intent on Augustinian conversion.

2.5 Unknown Artist St Lawrence distributing the goods of the church to the poor, early 17th century, 98 x 132.5 cm, St Patrick's Cathedral.

When a young priest at Viterbo, from April 1836 to March 1837, Goold was impressed by miraculous altarpieces by Matteo Preti and Marco Benefial depicting St Lawrence, the titular saint of the Cathedral. Jacobus de Voraigne in the Golden Legend narrates the story of how St Lawrence distributed the goods of the church to the poor, as an act of defiance that eventually led to his martyrdom. The painting represents a crowd of unfortunate Romans, the sick, the poor, the crippled, the deranged, who clamour for money from the saint.

A stamp on the reverse of the frame of the Dogana di Roma, reveals that the painting was exported from Rome and, like the altarpiece by Stella in the Baptistry of St Patrick's, was once in the legendary collection of religious art made by Napoleon's uncle, Cardinal Joseph Fesch. It is described in the inventory of 1839, made after the Cardinal's death, in the Veronese room in Palazzo Falconeri, Rome.

2.6 Imitator of Federico Fiore, known as Il Barocci (1535–1612) Rest on the Flight into Egypt, 16th Century, 93 x 114 cm, St Patrick's Cathedral.

The painting's provenance is given in a series of labels on the reverse, revealing that at some stage it was part of the collection of the Gallery of the Accademia, Venice, when it was believed to be by Barocci. Fragments of printed paper with Armenian prayers on the corners of the painting's frame, suggest that this picture was once restored in an Armenian church, implying an Armenian provenance before the Accademia. The labels give an optimistic attribution to Federico Barocci, an artist celebrated for his emotive, divine colouring. The Virgin rests in a Roman landscape, her son on her lap, holding a water bowl. Joseph reads in the background, near a resting donkey. The composition is informed by a famous painting of the same subject by Barocci in the Vatican, but the colouring suggests a later imitator rather than the master himself.

2.7 Titian School The Mystic Marriage of St Catherine of Alexandria, c. 1540, 75 x 88 cm, St Patrick's Cathedral.

The Christ Child, held by his mother, places a ring on the finger of a patrician woman, represented as St Catherine of Alexandria. The aristocratic woman, presumably named Caterina, is a portrait of a devout Venetian, destined for a family chapel. Titian painted many versions of the subject, which was popular in his workshop and with his entourage of printmakers like Nicolò Boldrini. Though the quality of the painting precludes an attribution to Titian himself, the composition is characteristic of artists in his workshop in about 1540.

2.8 Onorio Marinari (1627–1715) The Virgin and Child, 17th century, 84.3 x 72.5 cm, MDHC.

Onorio Marinari was a second-generation Florentine Baroque painter. His pastel-coloured images of the Virgin and Child are indebted in style and expression to his teacher and cousin Carlo Dolci, a proverbially slow creator, who took the sweetness of his name quite literally. Marinari's most significant patron was the conservative Don Lorenzo de Medici. This late seventeenth-century pious image of the Madonna and Child was intended for private devotion both when created and when Goold brought it to Australia.

2.9 Vincent Plassard (active 1642–died 1655) Christ on the road to Emmaus, 1642, 59 x 51 cm, MDHC.

On the road to Emmaus shortly after his resurrection, Christ encounters two disciples who fail to recognise him. The story is narrated in the Gospel according to St Luke: 24:13–35. The scene is captured ironically by Vincent Plassard, as the face of Christ is clearly recognisable, whereas the features of Cleopas and his companion are shrouded by huge obscuring hats. The work typifies the colour and imagination of French Baroque painting, displaying some of the refined classicism of artists like Nicolas Poussin and Jacques Stella. This is a signed work by a very rare artist, who was active in his birthplace, Chalon-sur-Saône and Paris until his death in 1655.

2.10 Unknown Artist, Judith and Holofernes, c. 1645, 68 x 58.5 cm, MDHC.

The sultry beauty has just washed her hands with water from a jug, while gazing with pride at the decapitated head on the cloth beneath her. She is clearly recognisable as a biblical head huntress. Yet it is difficult to decipher whether this image is Salome with the head of the Baptist, or Judith with the head of Holofernes. The deciding element may be the cloth on which the head lies, as Judith put her booty in a bag after leaving Holofernes' tent, whereas the head of St John was placed by Herod's executioner on a salver or charger to be brought to Salome. This half figure meditative painting presents an old Testament heroine, a widow who beheads a general to free her city Bethulia, symbolising beauty and goodness defeating evil. The signature on this haunting Baroque painting (right hand corner) is so far illegible.

THE LIBRARY OF ARCHBISHOP GOOLD

James Goold built an impressive library over the thirty-eight years (1848–1886) that he served as Bishop and Archbishop of Melbourne. Numbering probably over four thousand volumes it was housed in a wing of the Bishop's Palace and divided into two main sections: Religious works and works of a secular nature. Alongside theology, church history, canon law, scripture and liturgy, Goold collected literature, history, books on architecture, science, and travel.

His greatest treasure was a twenty-six volume set of the prints of the great eighteenth century Venetian artist Giovanni Battista Piranesi (1720–1778). They were a set of the first Paris edition made by Piranesi's sons between 1800 and 1807. Twenty-three of these volumes are now in the University of Melbourne Library.

Goold bought many of his books locally and acquired some of his finest books on his visits overseas. As a Bishop he was required to visit Rome on a regular basis to report on his diocese and these journeys involved visits to other countries and great centres of publishing.

Goold's library contained many illustrated books and examples of fine printing and binding. His interest was in the quality and the content of the book. His Library was an important resource: assisting him to guide his growing diocese in matters of theology; supporting him in his role as Bishop; and informing him in matters of architecture, building and church decoration as he led the project to build the Cathedral, eighty-six other churches, and many schools.

Goold's library was very much a private sanctuary. In this room you will see a small fragment of what remains of his collection, demonstrating his range of interests and his love of fine printing and binding. It is easy to imagine him taking refuge in these volumes and drawing inspiration from what they contain.

ROOM 3:

BOUGHT AND BOUND FOR MELBOURNE
– THE BISHOP'S LIBRARY –

In 1865 the most complete picture of Goold's library was listed in a handwritten inventory which listed in very brief terms what was part of the collection. Missing from the inventory is any picture of how the books were collected, how much they cost and where they came from.

Luckily, many of the items bare the physical evidence of how they were collected in the form of inscriptions, booksellers' labels and binder's tickets, a ledger from late in Goold's life that gives some insight into how the library was constructed.

Goold acquired items at every opportunity and they often came from quite obscure places.

One of the earliest items still existing in the collection is Robert Bellarmine's *De controversiis Christianae* has the distinctive ink inscription *Carmelus Rupellensis* on the title page. The inscription refers to the Carmelite monastery at La Rochelle, built in 1677, although the book itself was nearly one hundred years old when it entered the monastery library having been published in 1596. Known for its decorated entrance featuring

a scallop shell the monastery was abandoned in 1791 following the French revolution. The state sold the entire site to a Monsieur Meschinet de Richemond, and either the state or its new owner disbursed the monastery library before it was converted into a tobacco factory, which it stayed as until 1842.

The revolution in France was a fertile time for English and Irish book collectors and huge numbers of antique books from French monastery libraries were sold at bargain prices to booksellers across the channel and subsequently to British and Irish book collectors which may explain the relatively large numbers of older French books in Goold's library.

Prices are rarely recorded by Goold, but there's a few exceptions. *Decreta Authentica Congregationis Sacrorum Rituum* a publication from the *Propaganda Fide* is inscribed by Goold with the date of his purchase and the price. On the 14th December 1858, this item cost 8 scudi, the currency of the Papal States at the time. This reasonably expensive item would have to be shipped back to Australia, adding further expense. Goold then imprinted his recognisable stamp on each of the volumes.

In comparison, *Las comedias de d. Pedro Calderon de la Barca* acquired from Kern and Mader, whose shop was at 7 Hunter Street Sydney, has a small pencil inscription 'Choice copy 4 vols £2'. Charles Kern and Frederic Mader were bookbinders who operated in Sydney beginning in 1846. Goold inscribed the book with the date of purchase as 1853. Kern and Mader apparently ended their partnership on 30 June 1853 so the work was one of the last few to be bound by them. More familiar is the sticker for Angus and Robertson seen on a copy of Bancroft's *History of the United States*.

Custom binding was important during this period, as many works were sold unbound. Several items in Goold's collection feature the binder's ticket for Burn of London, a very prominent binder who worked with artists such as Dante Gabriel Rossetti for cover designs.

The highlight of Goold's collection was undoubtedly the *Piranesi Opera* made up of two different bindings and editions. The volume featuring engravings after Guercino and others, for example, has the binding of Pietro and Giuseppe Vallardi, bound much later than those with the Tessier ticket. Goold's copy of the Guercino was probably bound somewhere between 1838 and 1848, since most paper stocks were used within 10 years during this time. The endpapers that the work is bound in contain the watermark of the Innamorati paper makers from Foligno, Italy, however most of the work features paper from Pietro Miliani, dated much earlier than its publication date. Curiously, this item appears to be misbound with a plate from an earlier section bound out of sequence on wove paper rather than the expected laid paper.

Booksellers were not the only way Goold acquired items. Early in Goold's career in Australia he is listed as a subscriber to a Gazetteer of the Australian colonies. A bold statement by the compiler, a Mr W. H. Wells states that 'newly arrived emigrants in search of farms, or allotments, would do well to consult him, having maps and plans of every estate in the colony'. Unfortunately, Mr Wells misspelled Goold's name and he is listed as J. J. Goold of Campbelltown.

In Melbourne, however, the same names keep arising, that of Henry Tolman Dwight, M. T. Gason, William Detmold and R. W. Kingham, as well as the binder Alex Grieg of Fitzroy.

Dwight operated a high end bookstore out of Bourke Street, or as his blind stamp states, near Parliament Houses, and was also an authorised agent for Bernard Quaritch, a trader in antiquarian books, such as Noel Alexander's *Historia Ecclesiastica Veteris Novique Testamenti* published in 1758, listed as costing £5.50.
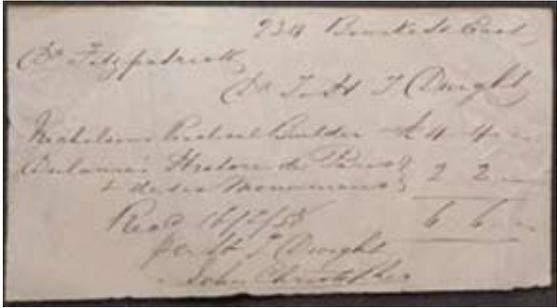
One surviving handwritten receipt survives, addressed to Goold's close colleague John Fitzpatrick, whose book collections merged together to form a larger library. The receipt dated 16th February 1858 shows £6.60 was paid for two books Nicholson's *Practical Builder* and Dulaure's *Histoire de Paris*. Dwight was briefly an importer from whom Goold had acquired Commodore Perry's *Narrative of the expedition of an American squadron to the China Seas and Japan* an elaborate item with colour lithographs and most likely rarely seen at the time, colour Japanese prints. Ultimately the two booksellers escaped prosecution.

Goold primarily used William Detmold as a binder for his unbound items up until his death in 1884. Listed in Tanner's Melbourne Directory for 1859 as 'being employed by all the Leading Houses, the Clergy and Gentry.' Detmold's style was often quite elaborate, featuring marbled papers and gold tooling. Detmold's business was located at 163 Swanston Street.

Perhaps the most frequently seen bookseller's label in Goold's collection is that of M. T. Gason, who was located at 139 Elizabeth Street. Goold's magazine and journal subscriptions seem to have been handled by Gason; we see his label on Goold's copies of *The Rambler* as well as more sentimental items of Hibernica. As for Irish booksellers, not very many are represented, but one of Goold's earlier acquisitions has the label of Richard Milliken of 15 College Green, Dublin. The book, which is the plays of Jean Racine, a staple of a well-constructed aristocratic library, shows that from early on Goold aspired to have a great library and he constructed it from a wide variety of sources and over time became very eclectic in nature.

3.1 Aureliano Milani Filium Jesú ad Golgotha or Christ Carrying the Cross, 1725. Engraving on paper, 79 x 152 cm, ML.

Originally from a larger folio of engravings by Giovanni Battista Piranesi and others, the work depicts Christ falling while carrying the cross to Golgotha, the place of crucifixion, seen as the hill at the far right of the image. The work was engraved by Milani in 1725, and the plate was acquired by Piranesi and 'rebitten' or darkened to make a heavier print in 1769.

3.2 Louis Pierre Baltard after a design by Alexandre Laborde Sepulcro anitguo, llamado en el pais, Sepulcro de los Escipiones 1806–1820, 60 x 92 cm, ML.

Laborde's large work on Spain Voyage pittoresque et historique en Espagne was conceived after a falling out with Napoleon. Napoleon's brother, Lucien, married Laborde's mistress, Alexandrine Jacob de Bleschamp without the Emperor's permission. Laborde an attaché to Lucien in Madrid was required to take some enforced leave. Laborde recruited a team of artists and writers, of whom included Baltard, an architect, whose Description de l'Égypte was a source of inspiration for the Egyptian revival architectural movement and François-René de Chateaubriand, a writer responsible for the rise of Romanticism in French literature. The engraving depicts the Tower of the Scipios in Tarragona, Spain and shows many of the tropes of Romanticism – the crumbling ruins, the storm looming in the background and the two mysterious figures.

3.3 Charlotte Guillard Printer's device and letterpress, 1549–1550, 38.5 x 57.5 cm, ML.

Charlotte Guillard was an important sixteenth century printer and her works are highly collectable. The printer's device, an early way of protecting copyright, shows two lions under a rising sun. Guillard's shop was known as the Soleil d'or in Paris. Guillard printed some of the first translations of texts from Greek into Latin, lost since the fall of the Roman empire and her type is celebrated for its beauty as well as its accuracy.

3.4 Léonard Gaultier Printer's device of Élisabeth Macé, 1637, 36 x 47 cm, ML.

Élisabeth Macé employed the engraver Léonard Gaultier to revise her husband's printer's device after his death in 1628. Gaultier's engravings are full of heavy symbolism, for example, we see the initials P.C., for Macé's husband Pierre Chevalier on a broken column, which generally represents death. Goold's imprint is seen very faintly at the top right-hand side of the page.
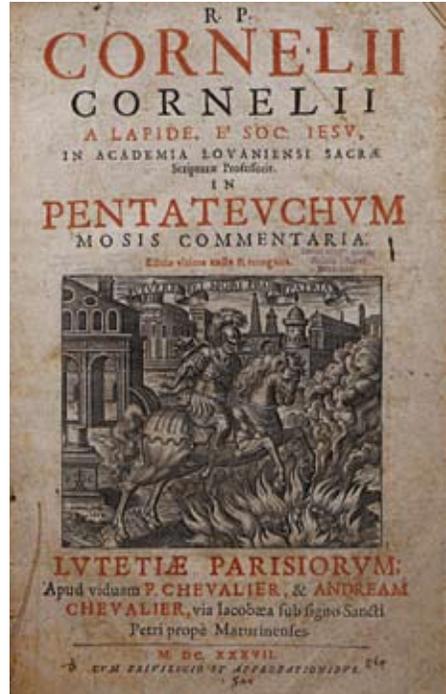
3.5 Workshop of Giovanni Antonio and Giambattista Remondini Portrait of Giovanni Lorenzo Berti and letterpress title page, 1760, 43 x 57 cm, ML.

The Remondini family, originally based in Bassano del Grappa, near Venice owned a large printing workshop, and at one stage employed about 1,800 people. The huge operation led to the published works mainly using unsigned prints. Some of the prints in this volume are by Francesco Bartolozzi, a founding member of the Royal Academy in London who was appointed Engraver to the King.

3.6 T. Sinclair (Lithographer) Fac-simile of a Japanese Drawing 1857, 30 x 66.2 cm, ML.

Goold owned many travelogues and ethnographical works. This print would have been one of the first exposure many western people had to Japan, which only opened up to the West in 1854.

3.7 Blind tooled vellum binding (Praxis exigendi pensiones) 1653, 35.5 x 24 cm, ML.

This elaborate binding is made from degreased pigskin and originally had metal clasps to fasten it together. Metal tools with a device cut on the face are heated and then applied to the leather to leave an impression of the design. Most antiquarian works are rebound during their long life to preserve the text, however this is the original 17th century binding, most likely by a binder in Lyon.

3.8 J. Bluck after a design by Augustus Charles Pugin, Library of All Souls College, 1814, 40.5 x 69 cm, ML.

Goold's interest in architecture and books are exemplified in this engraving of the All Souls College library at Oxford. Augustus Charles Pugin was the father of Augustus Welby Pugin, whose architectural style was a key influence on Wardell and Goold.

3.9 Concordia Workshop Letterpress with decorative cul-de-lampe, inhabited and floriated initials, 1585, 22 x 32 cm, ML.

Published in Venice, this is a typical example of 16th century letterpress. It was originally owned by James Francis Corbett, Goold's long-time private secretary who later became the first Bishop of Sale. The large inhabited initials and decorative features are woodcuts inset amongst the moveable metal type.
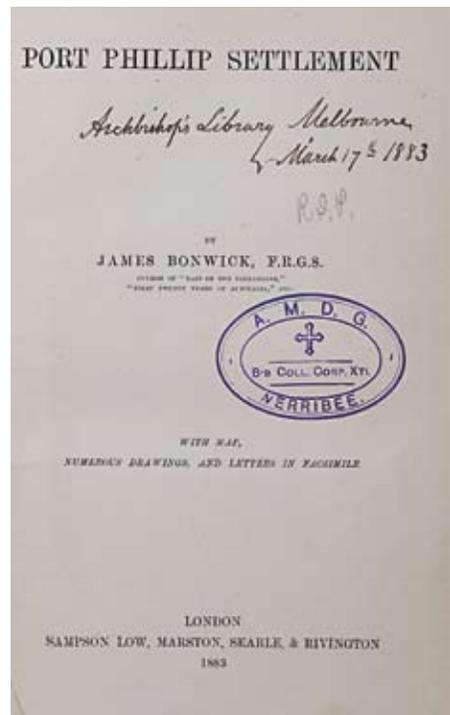

3.10 Daniel Maclise 'Toutes pensent etre à la fin du monde' 1860, 18 x 26 cm, ML.

Goold's library had many works of literature. The reliques of Father Prout is a work of poetry by Francis Mahoney, whose pen name was Father Prout. Mahoney and Daniel Maclise, the illustrator of the work, were both natives of Cork as was Goold, and perhaps this was a nostalgic addition to his collection.

'Toutes pensent être à la fin du monde.'

MELBOURNE, FROM THE FALLS, 1837.

3.11 John Helder Wedge, Melbourne from the Falls 1883, 28 x 22 cm, ML.

Goold's collection contained numerous works of Australiana and this late acquisition contains a colour lithograph by the surveyor John Helder Wedge who accompanied John Batman on his first voyage to what became Melbourne. An influential figure in the founding of Melbourne, Wedge named the Yarra River in 1835.

PORT PHILLIP SETTLEMENT

Archbishop's Library Melbourne
March 17th 1883

R.S.P.

BY

JAMES BONWICK, F.R.G.S.

AUTHOR OF "EAST OF THE PARRAMATTA,"
"FIRST TWENTY YEARS OF AUSTRALIA," ETC.

A. M. D. G.
B'B COLL. CORP. XTI.
WERRIBEE.

WITH MAP,
NUMEROUS DRAWINGS, AND LETTERS IN FACSIMILE

LONDON
SAMPSON LOW, MARSTON, SEARLE, & RIVINGTON
1883

3.12 Giovanni Battista Piranesi, View of the bridge and mausoleum, built by the Emporer Hadrian. (Now known as Castel Sant'Angelo). First published in Antichità Romane 1756; this copy in First Paris Edition 1807, 59 x 88 cm, Baillieu Library, The University of Melbourne.

3.13 Giovanni Battista Piranesi, Antiquus Bivi Viarum Appiae et Ardeatinae, First Paris Edition 1807, 39.5 x 64 cm, Baillieu Library, The University of Melbourne.

The highlight of Goold's Library, was the 26-volume set of prints by Giovanni Battista Piranesi and his son Francesco. Piranesi was known for his scenes of Rome sold to Aristocrats on the Grand Tour. Some prints like fig. XX were architectural fantasies, showing off his mastery in print-making. Others, like fig YY showed his scholarly interest in the grandeur of Rome as well as his acute observation of the life of its citizens. They were sold to wealthy tourists as souvenirs, and for Goold must have been a poignant reminder of his years as a student in the Eternal City.

GOOLD'S STORY

The items on display in this section have been chosen by the Team to illustrate Goold's story. His maternal uncle, Bishop Hynes, was a major influence and support. An excerpt from Hynes Diary and excerpts from two Hynes letters to Goold illustrate their closeness.

Goold deeply appreciated the presence of the Sisters of Mercy in Melbourne, their skills and their industry. They were the first Religious Order that reached the diocese of Melbourne. He gave them a number of gifts.

Goold was supportive of Pius IX whose long pontificate was challenged by the Risorgimento, the unification of Italy and the resulting loss of the papal states. Pius, in turn, was most supportive of Goold. Aware of the importance of legacy, Goold admired the designs of Pugin and the work of Hardman & Co, Birmingham. He acquired many items from this workshop.

4.1 Michele Gordigiani Portrait of Bishop Hynes, Order of Preachers (Dominican) 1859, 106.5 x 78 cm, MDHC.

Hynes was Goold's maternal uncle. This portrait is by Italian artist, Michele Gordigiani. It was commissioned by Goold. Hynes acted as Goold's advisor and agent in Europe. The painting is referred to by Hynes in a letter to his nephew of 22 December 1859: 'As you are so anxious to have a likeness of self, I shall have done for you before I leave Rome'

4.2 The Diary of Bishop John Hynes OP, 20 December 1859, 16.5 x 20.5 cm, MDHC.

Hynes began writing this diary in 1842, the year before he became the Apostolic Administrator of British Guiana, South America. He continued the diary until 1868, the year before his death. Hynes' diary is full of detail about people as well as events. In 1859 he was travelling in Italy when Goold asked him to commission a Pieta and also a portrait of himself in Rome. He also asked Hynes to recruit priests for him from All Hallows Seminary in Ireland.
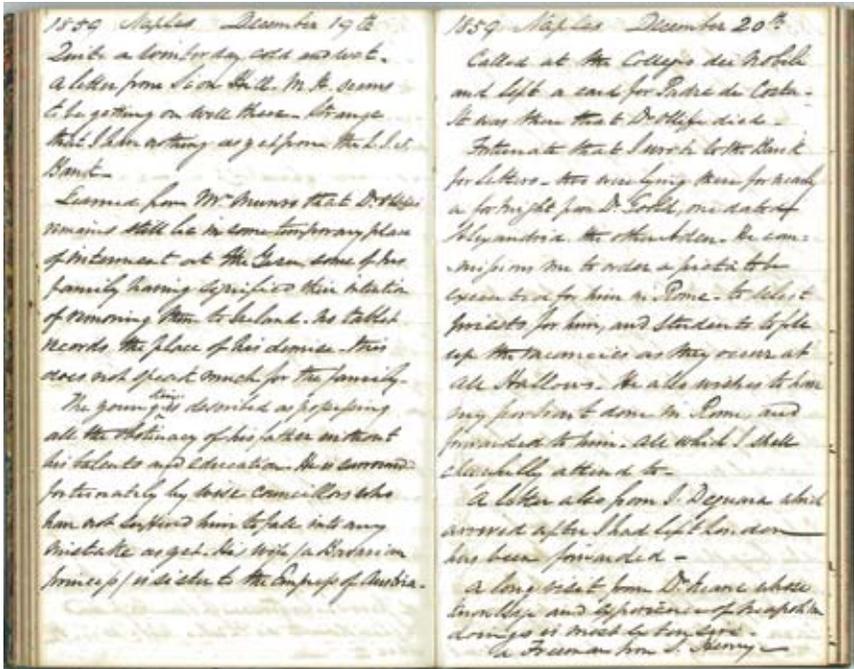
4.3 Letter, Bishop Hynes to James Goold, 18 July 1860, 18 x 22 cm, MDHC.

Hynes kept in regular contact with his nephew. In this letter he advised that the portrait Goold requested was in Florence ready to be packed. *(See opposite page)*

4.4 Letter, Bishop Hynes to James Goold, 15 October 1860, 19 x 23.5 cm, MDHC.

Hynes writes about a variety of topics, including the Risorgimento – the movement for Italian unification. He congratulates Goold on the number of churches and schools he has built and comments that his portrait should reach him before the letter.

4.5 Frédéric Sorrieu (Lithographer), Eugène Ciceri and Pralon (Chromolithographers), Couronnement de Pie IX 1871, 43 x 30 cm, Mannix Library.

This is Sorrieu's version of a popular image depicting Pius IX in a procession to the pontifical cathedral of St John Lateran, which immediately follows the coronation Mass. It is part of a lavish set of folios that were commissioned directly by Pius IX to Joseph Lemercier and Victor Frond, known for their innovations around early photographic reproductions and lithography.

Sorrieu was a liberal sympathiser whose best-known works depict a utopian idea of Europe made up of democratic and social republics. The colourist, Eugène Ciceri, was a landscape painter of the Barbizon school known for painting vivid skies that evoke a sense of movement.

4.6 Unknown artist Portrait of Catherine McAuley 1859 , 98 x 67 cm, Sisters of Mercy Melbourne.

Goold was in Ireland in 1859 when the second group of Sisters of Mercy left Dublin for Australia. He wrote: 'I have I may say secured a community of Sisters of Mercy – able, active and well educated … I have ordered a copy of the portrait of the foundress of the Mercy Order. The Sisters perhaps will take it with them.' Goold knew that these women would never see their families or their homeland again, so he wished to give them a thoughtful and meaningful gift.

4.7 Unknown artist Portrait of Pius IX c. 1847. Oil on canvas, MDHC.

Portrait of Pius IX holding the 1847 letter appointing Goold as the Bishop of the new Diocese of Victoria. This portrait clearly inspired Goold's own portrait in 1859.

4.8 Johann Michael Wittmeer The Coronation of Pius IX 1846, Etching Baillieu Library, The University of Melbourne

When Pius IX was elected Pope in 1846 he was beloved by the population of Rome for his Liberal sympathies. In this print all classes of society venerate him. The inscription describes the crowds, ranging from archbishops to the Swiss Guard, patricians, and various dignitaries like the Governor of Rome. The procession is on the way to the Archbasilica of St John Lateran which Pius takes into his possession on 7 November 1846, and where the Papal Cathedra is placed. A miraculous rainbow is seen in the sky as the procession passes the Flavian Amphitheatre and the Arch of Constantine. After the revolutions of 1848, followed by Mazzini's short-lived Roman Republic, Pius became an anti-monarchist.

4.9 AWN Pugin, 'Church Furniture Revived at Birmingham' 27 x 26 cm, published in An Apology for the Revival of Christian Architecture, 1843.

Augustus Welby Pugin theories of Gothic revival became increasingly popular in England in the 1830s. Pugin was a catholic convert architect, and his publications changed the nature of the whole Gothic revival movement. Gothic for him was not a style, but a religion. Pugin created a strong connection between Gothic Revival style and Catholic faith, and his ideas deeply influenced architecture not only in Britain but at the Antipodes as well. In 1845 he urged John Hardman of Birmingham to open a workshop of Medieval art and metalwork. Bishop Goold acquired metalworks and vestments designed by Pugin not only for St Patrick's Cathedral but also for small Victorian parish churches.

(See opposite page)

PX.

+ CHVRCH FVRNITVRE REVIVED AT BIRMINGHAM 1867.
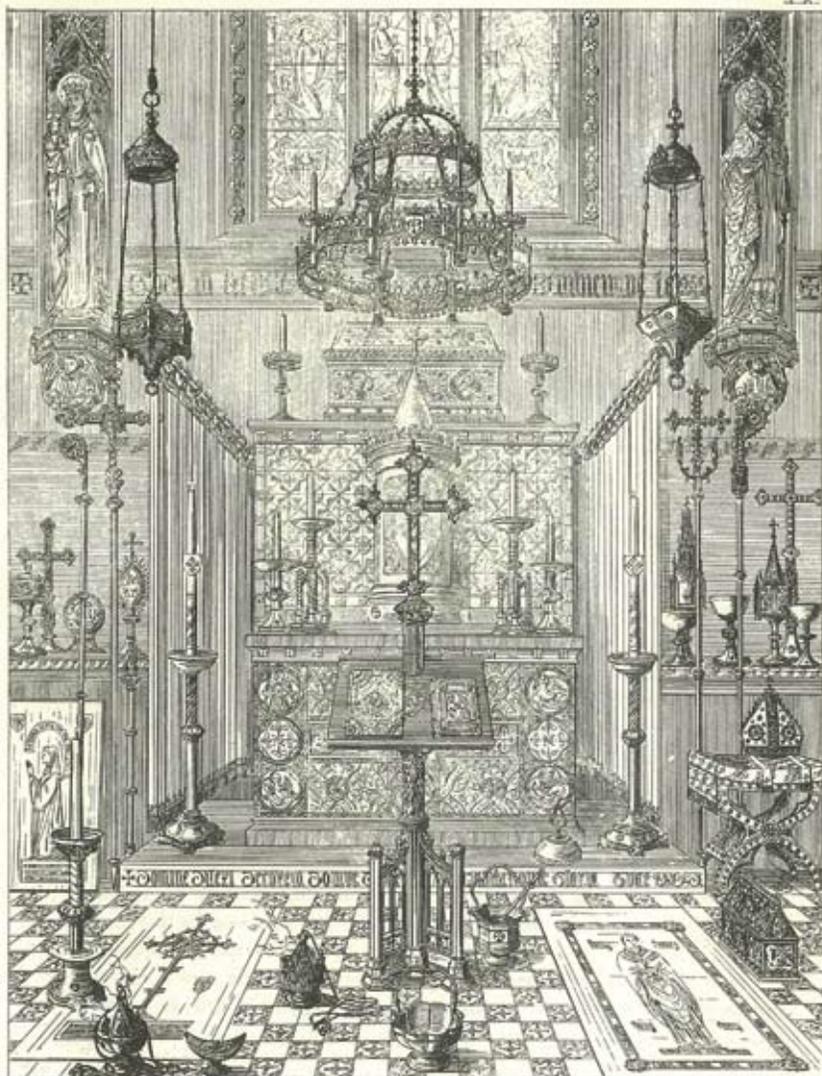
4.10 Bishop's Mitre, mid 1840s, 31.5 x 33.5 cm, MDHC.

This mitre was designed by A W N Pugin and made by Mrs Lucy Powell and the Misses L and W Brown, Hardman's Birmingham. It was purchased by Goold in 1853. It is made with silver and gold cloth, embroidered with gold silk and gold metal thread in satin stitch raised work, and embellished with red, violet and gilt spangles.

4.11 Cope, mid 1840s, diameter 154 cm, MDHC.

This cope was used during the ceremony of Benediction when the Blessed Sacrament was presented to the congregation for prayer. It was designed by A W N Pugin and made by Mrs Lucy Powell and Misses L and W Brown at Hardman's in Birmingham. Goold purchased it in 1852/53 during his trip to Britain and Europe.

It is made of red silk, with a red silk embroidered velvet hood.

4.12 Sacrying Bell, made by John Hardman and Co., Birmingham, 1859, 28 x 23.5 x 23.5 cm, Meredith Parish Group.

This altar bell was purchased by Goold during his second visit to Europe. It was presented to the little church of St Patrick's, Mount Moriac, built to the plans of the English architect Charles Hansom and opened by the bishop in 1860. The bell was designed by Pugin in the 1840s and appears in the plate 'Church Furniture Revived at Birmingham' published in An Apology for the Revival of Christian Architecture.

Relevant items of Goold's Collection on display at other locations

**5.1 Jacques Stella, Jesus in the Temple found by his Parents, 1642, Oil on canvas.
Baptistry of St Patrick's Cathedral.**

The treasure of Goold's collection, Jesus in the Temple Found by his Parents, was the most important work that the French artist Jacques Stella ever painted. The rarely-represented subject is taken from the Gospel According to Luke 2:49, 'But why did you need to search?', Christ asked Mary and Joseph. 'Didn't you know that I must be in my Father's house?' Stella has chosen the moment when Jesus, having abandoned his parents on a visit to the Temple of Jerusalem, questions his teachers about divine law. Upon seeing his mother and stepfather, who have come looking for him, Jesus declares: 'I must be about my father's business.' Always interpreted as the moment when Christ came of age and demonstrated his calling, it was a highly-appropriate subject for the Jesuit novitiate church in Paris, for which it was originally commissioned. It was equally appropriate for the new Cathedral of St Patrick in Melbourne in 1859, when Goold was bringing a number of religious orders to Australia, including the Jesuits. The painting portrays the moment of commitment.

The altarpiece left its original home when the Jesuit order was suppressed during the French Revolution, to be acquired by Napoleon Bonaparte's uncle, Cardinal Joseph Fesch, for very little money from the citizen Caillou, a scavenger of the French Revolution. Fesch had the painting on exhibition in his Roman Palace, where Goold may have seen it as a young priest. After the death of Cardinal Fesch, the collection was sold at auction in Rome.

This magnificent painting was to be shown in this exhibition but was too big to fit through the doors! It can be viewed in St Patrick's Cathedral in the Baptistry.

5.2 James McGowan, plaster model of St Patrick's Cathedral, 1880, 186.5 x 97.0 x 143.0 cm, incudes glass case and stand.

St Patrick's Centre, East Melbourne.

The model is the work of James McGowan of James McGowan & Sons, Monumental Masons of 355 Cardigan St Carlton. Mr McGowan, who was a fund raiser for the building of St Patrick's Cathedral, spent a whole year making it for Victoria's International Exhibition of 1880. The model is on a scale of 8 feet to the inch and depicts every detail of tracery, buttresses and pinnacles while displaying 'their admirable architectural proportions'. The windows are filled with cathedral glass and the model can be lit up from the interior. After the exhibition closed on 31st March 1881, Mr McGowan presented the model to Dean Fitzpatrick of St Patrick's Cathedral. The Dean put it on display in the Cathedral baptistry, where it stood until 1939 when Archbishop Mannix presented it to the State Library of Victoria. In 1939, Mannix had completed the spires on the Cathedral, thereby completing the historic building. It is believed that giving the model away in this year was significant because the spires that Mannix had added were higher than the spires depicted in the model that were to Architect William Wardell's original design. Some believe that Mannix wanted to ensure that the spires would be visible above Parliament House to the St Patrick's Day Parades that processed up Bourke St. In 1978, the SLV kindly placed the model on long term loan with the Melbourne Diocesan Historical Commission for the Archdiocese Museum.

5.3 Chalice, South American, inscribed 1873, 25 x 13 cm. Sisters of Mercy Melbourne.

Presented to Pope Pius IX by Mexican Seminarians in 1873. Pius passed it on to Goold in 1873. Goold in turn re-gifted the chalice to the Sisters of Mercy. The chalice could be made from Chilean gold, although there is a record with it that states it is made from Peruvian gold, so this is more likely. The chalice has two Latin inscriptions on it:

Pius was a worthy successor to Peter. Both were martyrs of Christ – Peter under Nero: Pius under Victor Emmanuel. El Seminario C de Colima [Mexico] Ano de C 1873. The reference is to the suffering of the Pope during the Unification of Italy.

Pope Pius IX graciously gave this to James, Archbishop of Melbourne 30th November 1873. The Supreme Pontiff Pius IX used this chalice in celebrating Mass on January 30th 1874.

Goold arrived in Rome 30th November 1873. By May 1874, Goold had been elevated to Metropolitan Archbishop. So the chalice would have held great significance for him but he still gave it to the Sisters of Mercy, thereby indicating the high regard in which he held them.

5.4 Scipione Tadolini, Portrait bust of Pope Pius IX, 1852, marble, 76 × 59 × 33 cm, acquired in Rome in 1852.

St Patrick's Cathedral, Blessed Sacrament Chapel.

This fine marble bust was sculptured by Scipione Tadolini in 1852 and would have been acquired on Goold's first trip to Europe (1851–53). Tadolini (1822–1893) was one of the finest sculptors of the nineteenth century. He and his father, Adamo, often worked with Antonio Canova, who introduced them to Papal patronage. Scipione was the preferred portraitist of the King of Italy, Victor Emanuel II and of the Pope. The Tadolini bust of Pius IX, an official portrait, is known in several versions, and was a papal gift to an Archbishop of distinction. Its classical style recalls Praxiteles, with its soft marble modelling, so flattering to the sitter. Scipione's cult of classical beauty, allied with enviable technical skills, made him the most celebrated portrait sculptor of his day.

5.5 Charles Summers, William Wilkinson Wardell, 1878, marble, 66.5 x 31.5 x 28 cm. NGA.

William Wardell sat for his bust portrait at the studio of Charles Summers in Rome during a trip there in 1870. Summers was an English sculptor who lived in Melbourne between 1854 and 1867, where he quickly became an important figure in the city's artistic circles. Summer relocated to Rome in 1867, where he established a successful studio. The bust is an excellent example of Summers' work, presenting Wardell as a man of distinguished professional status.

5.6 Franz Mayer Inc. (Munich and London) Portrait of Archbishop James Alipius Goold, after 1874, oil on canvas, 110.0 × 90.0 cm, commissioned by Archbishop Goold in Munich September 1874.

St Patrick's Cathedral.

This is a straightforward portrait with little of the symbols of the earlier painting. Goold holds his breviary and is dressed in Choir dress as in his earlier portrait. Goold gave this portrait to the Good Shepherd Sisters, his second Religious Order to arrive in 1863, to hang in their Bishop's Parlour in Abbotsford. It hung there until c1985 when the Sisters donated it to the MDHC
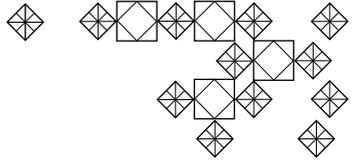
Jesus in the Temple found by his parents,
by Jacques Stella 1642. Canvas 302 by 219 cm.

Baptistery of St Patrick's Cathedral Melbourne