Peter Comensoli 2018
9th Archbishop of Melbourne

IN THIS ISSUE

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Subscriptions

Subscriptions are $16.50 (incl. GST) per year.
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EDITORIAL

The December 2018 issue of *Footprints* welcomes our new and 9th Archbishop of Melbourne, Peter Comensoli. The MDHC wish him a long and successful episcopate as leader of the Archdiocese of Melbourne.

Our Chairman, Father Max Vodola celebrates his dear friend and fellow MDHC member, Father John Rogan who died in 2000. John was the first to use the term, the Goold Collection, and the first to assemble a large portion of this collection for exhibition outside the MDHC Museum. John impressed us all with his creativity and drive to stage four major exhibitions in St Patrick's Cathedral in 1997 and 1998.

Dr Jaynie Anderson, Emeritus Professor of Fine Arts, University of Melbourne, has been impressed also by Goold's vision for his Diocese that included providing beautiful churches and religious paintings and artworks with which to decorate them. Goold also assembled a wonderful collection of books many of which were to be used as a lending library. Jaynie assembled a team of herself, Father Max Vodola and Shane Carmody to successfully apply for an Australian Research Council Grant to examine Goold's contribution to the 19th century cultural life of Victoria. The support Team includes Paola Colleoni, Callum Reid, Kerrie Burn, Huw Sandaver and myself.

I have included my two exciting research expeditions in Italy in October 2018 and an article about Goold's ordination chalice at the Victoria & Albert Museum London.

Kerrie Burn, Librarian of the Mannix Library and MDHC member, has contributed a scholarly article about Goold's library and a Goold bibliography.

Enjoy!

Rachel Naughton
Editor of this edition

ARCHBISHOP PETER COMENSOLI

Peter Andrew Comensoli was born in the Illawarra region of New South Wales on 25 March 1964, the fourth son and last child of Mick and Margaret Comensoli. He was baptised at St John Vianney Church, Fairy Meadow, in the diocese of Wollongong. He received all his sacraments of Christian Initiation, including priestly Ordination, at the parish.

Educated by the Good Samaritan Sisters at St John Vianney Primary School and by the Marist Fathers at St Paul's College, Bellambi, Archbishop Comensoli worked for four years in the banking sector, while studying Commerce at Wollongong University.

He commenced his studies for the priesthood at St Patrick's College, Manly, in 1986 and was ordained to the priesthood for the Diocese of Wollongong on 22 May 1992. During his time in the diocese, he served as Assistant Priest and then Administrator in a number of parishes, and was Diocesan Chancellor for six years.

On 20 April 2011 he was appointed Auxiliary Bishop of Sydney and was ordained to the Episcopate on 8 June 2011 at St Mary's Cathedral. Bishop Comensoli was appointed Apostolic Administrator of the Archdiocese of Sydney until the appointment of the new Archbishop of Sydney in November 2014.

On 20 November 2014 he was appointed the third Bishop of the Diocese of Broken Bay and installed at Our Lady of the Rosary Cathedral, Waitara. He has served as Board Director of Catholic Schools NSW.

At the national level, Archbishop Comensoli is currently a member of the Bishops' Committee for Family, Youth and Life and for Evangelisation, with a particular focus on life matters, euthanasia and media. In November 2018 he became Chair of the Bishops' Commission for Life, Family and Public Engagement and a member of the Bishops' Commission for the Plenary Council.

Archbishop Comensoli holds a Bachelor of Theology (1989) and a Bachelor of Sacred Theology (1991) from the Catholic Institute of Sydney. He holds a Licentiate of Sacred Theology (STL) in Moral Theology from the Accademia Alfonsiana (2000), a Master of Letters (MLitt) in Moral Philosophy from the University of St Andrews (2007) and a Doctorate of Philosophy (PhD) in Theological Ethics from the University of Edinburgh (2011). Archbishop Comensoli is the author of *In God's Image: Recognizing the Profoundly Impaired as Persons* (2017), as well as a number of articles in the area of disability and Christian anthropology. In September 2018 Archbishop Comensoli was chosen by Pope Francis for the Synod on Youth.

Archbishop Comensoli's Episcopal motto is: 'We proclaim a crucified Christ' (1 Cor. 1.23).

REDISCOVERING JAMES ALIPIUS GOOLD

Rev. Dr Max Vodola

A tribute to the late Fr John Rogan

In 1997 St Patrick's Cathedral, Melbourne, celebrated its centenary. The diocese had come a long way since 1847 when the Augustinian priest, James Alipius Goold (1812–86), was appointed to Melbourne and became its first Catholic bishop. At that time, Melbourne was a small provincial town still part of the colony of New South Wales. When Goold arrived, he was enthroned in his cathedral church, the modest St Francis, in Lonsdale St in central Melbourne which continues today as a thriving and bustling place of worship. In less than a decade, the city of Melbourne and the colony of Victoria were greatly transformed by the gold rush. Goold was faced

Rev. John Patrick Rogan
1941–2000

with increased demands for churches and schools, priests and religious to keep up with the growing needs of the colony. St Francis in Lonsdale St quickly outgrew its capacity and Goold dreamed big dreams for a splendid new cathedral on Eastern Hill to match the growing status of Melbourne as a major international metropolis.
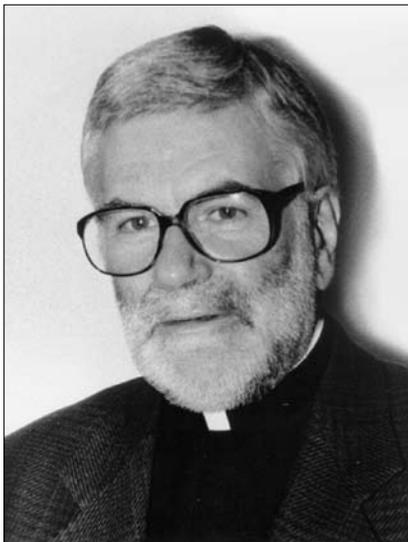
The foundation stone for St Patrick's Cathedral was laid in 1858 and Goold secured the services of the brilliant architect and engineer William Wilkinson Wardell (1823–99). Wardell was a convert to the Catholic faith and his interest in Gothic Revival was greatly influenced by Augustus Welby Northmore Pugin (1812–52). The intangibles of faith, prayer and spirituality have greatly influenced the style, structure and form of ecclesiastical architecture. This area of study deserves far more scholarly attention. The pile of bluestone slowly began to rise on Eastern Hill, not without drama and controversy over design issues, labour shortages and

cost blowouts. Eastern Hill had been the site of two incomplete building proposals. A third would be a disaster and many laity were outspoken. Goold died in 1886 and it was for his successor, Archbishop Thomas Joseph Carr, to officially bless and open the near-completed cathedral in 1897. Carr's successor, Daniel Mannix, made the daring decision in post-depression Melbourne to complete the spires of the cathedral in 1939 to celebrate the centenary of Catholicism. Much of the cathedral remained unchanged until the internal reordering mandated by the Second Vatican Council (1962–65) and undertaken by Archbishop James Knox.

By 1997 a major internal and external refurbishment was demanded in order to celebrate the cathedral's centenary and to launch its next century of life. In order to draw attention to the cathedral's history and value its rich cultural patrimony, a series of exhibitions were planned as an off-shoot of the major fundraising work of the Cathedral Centenary Committee. The work of arranging, supervising and directing the exhibitions was placed in the capable hands of the late Fr John Patrick Rogan (1941–2000). St Patrick's Cathedral had no greater friend.

John Rogan was born in Melbourne in 1941. He was educated by the Sisters of the Good Samaritan in Thornbury and then by the Christian Brothers at St Thomas' Clifton Hill and Parade College, East Melbourne. John studied law at Melbourne University and practiced for ten years. It was during this time that he developed an interest in fine arts and became involved with the National Trust. John's next career was with Kozminsky's in Bourke St where he was business manager for ten years in a company with an international reputation. He came to know the world of jewellery, paintings and antiques and became a respected contact across the nation and a natural 'go to' person. In 1975 he published *Antiques in Australia from Private Collections*.

In 1986, John embarked on the third and most significant phase of his life when he entered the diocesan seminary Corpus Christi College, Clayton, to begin his studies for the priesthood. John was given the choice to either study in Melbourne or attend the 'late vocations' seminary in Sydney. John chose to stay in Melbourne, to the eternal gratitude of his friends and colleagues. John gave himself enthusiastically to his studies, his pastoral work and student life in the college. His venerable age and cultural background was respected but not even John Rogan was immune from the multitude of schoolboy pranks and endless antics of seminary community life. It was during this time that John helped form

the 'Friends of Corpus Christi College Library' and became a member of the Melbourne Diocesan Historical Commission. John became greatly interested in the history of the diocese and its extraordinary cultural patrimony.

John was ordained to the priesthood in August 1992. He served in the parishes of Essendon, Seaford and Greensborough before taking up his appointment as assistant priest at St Patrick's Cathedral. He came to know and love the cathedral, not just as a stone monument, but as a living, breathing, place of worship and ceremony. John quickly set about forming an exhibition sub-committee of willing volunteers and fellow enthusiasts. John was a man of remarkable energy, vision, grace, charm and style. In preparing the four major exhibitions, it was John who first called attention to Goold as 'collector'. Like Goold, John Rogan had a fine eye for detail. In preparing for the exhibitions, John called attention to the significance of a book, a painting, a chalice, a set of vestments or other liturgical item.

The first exhibition in April 1997 was titled 'St Patrick's Cathedral and William Wardell: the man, his plans, his life and times'. John curated each exhibition and compiled the majority of catalogues with the assistance of editors and historical experts. The style of each catalogue was simple and modest but the detail was simply exceptional. Architectural historian and Wardell expert Dr Ursula de Jong wrote the catalogue essay and text. She drew attention to the background of Wardell, the influence of Pugin, the features of neo-Gothic in the context of colonial Australia and the distinctive internal and external features of St Patrick's Cathedral. The beauty of the cathedral only makes sense when seen in the context of Melbourne's other great architectural marvels – St Paul's Cathedral, Parliament House, the Treasury Building, Government House, the ANZ bank in Collins St and the Royal Exhibition Building. Many of Wardell's designs for the cathedral were displayed for the first time to the general public. Books, letters, photographs and personal items were exhibited, all displayed with John's typical sense of style, elegance and perspective. A particularly impressive and eye-catching part of the exhibition was John's 're-creation' of Wardell's nineteenth century office and workroom featuring desk, crucifix, drawing instruments, inkstand, spirit decanters and tobacco box. The architect and the man came to life before our very eyes. The visitor had this sensation that Wardell was walking around the building he designed.

The next exhibition in July 1997 was titled 'The Life and Times of a Cathedral 1858–1997'. It told the rich story of the cathedral from the aborted earlier attempts of Samuel Jackson and George & Schneider, the dreams of Goold, the vision of Wardell, the cost, the heartache and the many disputes. One true hero in the construction of St Patrick's emerged from the shadows, Dean John Fitzpatrick (1810–90) – vicar-general, cathedral administrator, extraordinary fund-raiser and faithful labourer in the vineyard of the Lord. The other true heroes were the generous faithful, Irish working-class Catholics from across Victoria who constantly donated to the cause of the cathedral even when there grumblings about Goold's spending. Each bishop featured in the story of the cathedral with personal items, photographs, vestments, books, letters, illuminated addresses, chalices and ecclesiastical furniture. Catholic life in the past was remembered in terms of St Patrick's Day processions and lay sodalities with their colourful banners. Attention was called to the fine detail in each of the back chapels that circle the sanctuary, the cathedral bells and the rich musical tradition of the Cathedral Choir over one hundred years. Important events were remembered such as the 1948 centenary of the diocese of Melbourne, the 1973 International Eucharistic Congress, the conferring of the title 'Minor Basilica' by Pope Paul VI in 1974 and the 1986 Papal Visit of John Paul II.

In October 1997, John launched perhaps the most daring, stylish and imaginative exhibition of the centenary. He conceived of the cathedral nave becoming a great exhibition space that combined exquisite floral displays with the best and finest ceremonial embroidery in the collection of the Melbourne Diocesan Historical Commission. The view was simply breath-taking. Sumptuous floral displays funded by generous donors and benefactors combined with elaborate showing of copes, chasubles, dalmatics, preaching stoles, processional canopies, ceremonial banners and other liturgical items. Musical recitals punctuated the display of flowers and vestments giving the visitor a true visual and sensual feast. Cathedral florist Alan Steele was Festival Director working with the Floral Art Society of Victoria. The Cathedral Centenary was more than just a 'Catholic' story and John wanted to reach as wide an audience as possible. He published a most interesting article in *Antipodes: Antiques & Fine Art*.

John had spent a considerable amount of time putting together detailed inventories of the vestments. Many were in poor condition but

of immense historical significance. John formed an alliance with the Ceremonial Group of the Embroiderers Guild of Victoria. They willingly gave their time and expertise to the restoration of ceremonial items. It was a true labour of love and John was a friend, supporter and adviser to members of the group. The spring festival of flowers gave glory to the Creator in an astonishing display of beauty. The displays invited participation not just from Catholics but from far and wide across the community which was testament to John's great networking skills and the energy and agility of committee members. But the displays also called for reflection on the life of faith and participation from the next generation of Catholic believers, in order for them to know and love their 'mother church'. The exhibition catalogue featured a letter from the students of Mary Immaculate School in Ivanhoe:

> Dear St Patrick's Cathedral, this donation was raised so as to decorate or Lady's Chapel number 11 with flowers in October. Mary Immaculate Primary School raised $267.35 in total. We raised this money by having a blue clothes day.

At this stage of the centenary year, sheer exhaustion had enveloped all and sundry but one more theme was to be examined in detail. St Patrick's Cathedral was only possible because of the vision, energy and tenacity of Goold. One final exhibition would pay tribute to this legacy and so it came to birth; 'James Alipius Goold – Pioneer Bishop and Pastor: The Man and his vision 1848–1886'. In addition to the centenary of the cathedral this exhibition would commemorate the 150th anniversary of Goold's arrival to Melbourne in 1848. For the record, John stated that it was the then Dean of St Patrick's Cathedral, Monsignor William McCarthy who suggested the idea of an exhibition on Goold in the context of the parishes and religious orders that greatly flourished during his time in Melbourne.

In addition to the collection of the Melbourne Diocesan Historical Commission, John and the committee worked diligently with numerous parishes and religious orders for items to be loaned that reflected Goold, his times and the diocese that he pastored. Books, letters, documents, paintings, furniture, vestments, ecclesiastical plate and domestic silverware all featured in the exhibition. There was a renewed focus on Goold's Irish background, his Augustinian training and his experience as a student in Rome, Viterbo and Perugia where he undoubtedly acquired a taste for baroque art. The exhibition drew attention to the growing needs

of the diocese, the need for schools and the interaction with religious orders who came to Melbourne. Much was made of Goold's purchases of books and artwork on his trips overseas and the destination of these paintings following his return to parishes, schools and convents across Victoria. There was renewed focus on Goold's membership on the University of Melbourne Council, his donation of works to the National Gallery of Victoria and his contribution to the International Exhibition of 1869. As St Patrick's Cathedral rose in splendour on Eastern Hill and the diocese greatly expanded in terms of churches, schools, clergy, religious and faithful, behind the scenes Goold often consulted his episcopal uncle, Bishop John Thomas Hynes (1799–1869), Vicar Apostolic of Demerara, British Guiana, for advice on various aspects of diocesan administration.

The Australian Research Grant (ARC) awarded by the Commonwealth on 1 November 2016 A *Baroque Archbishop in Colonial Australia: James Goold 1812–1886* is the joint effort of Chief Investigators Professor Jaynie Anderson, distinguished international art historian and Mr Shane Carmody, Senior Development Manager, University of Melbourne Library and Rev Dr Max Vodola, lecturer in Church History at Catholic Theological College, East Melbourne (University of Divinity) and Chairman of the Melbourne Diocesan Historical Commission. This project will conduct original research in new fields of interdisciplinary study of Goold as 'cultural patron' of the diocese of Melbourne especially in his artwork, his library and commissioning of William Wardell. This research has international significance. The exhibitions in 1997/98 associated with the centenary of St Patrick's Cathedral began to reinterpret the significance of Goold as a collector and how he used the material culture of Catholic sacramental life to transmit the story of faith in colonial Australia. The exhibitions enabled a wider audience to come to know Goold in a far more tangible and visually enriching way than was possible from the written word of his entry in the *Australian Dictionary of Biography* and works by authors Frances O'Kane and Margaret Pawsey.

As the exhibitions were largely inspired by the vision of the late Fr John Rogan, we will let John have the final word in terms of his work being a launching pad to a renewed interest in Goold, his times, his collecting and the enormous contribution he made to the development of the Catholic faith in Melbourne and Victoria. John Rogan wrote the

following entry at the conclusion of the catalogue of the final exhibition held in 1998 to commemorate the 150th anniversary of Goold's to Melbourne:

> As you reach the end of this Exhibition, focusing on the life and times of James Goold, pause briefly to enjoy his greatest gift in stone and mortar, St Patrick's Cathedral, in which you now stand. The possession of such an architectural gem within the city is not only for the benefit of Roman Catholics, but also enhances Melbourne as a place to live and visit. It is surely a place of great beauty, but it is also a refuge of spiritual sustenance, nurturing all who seek solace; this is at the heart of the building's identity. The Cathedral is a prayerful setting for praise and liturgical celebration; in it, the elements of stone and glass, artistry and craftsmanship, colour and sound coalesce to filter the divine presence of the Creator God. The language of Christian symbol and metaphor is made accessible to all who seek understanding. In this Cathedral, we give thanks for the life and legacy of James Alipius Goold, Bishop and Pastor and a man of vision.

John P. Rogan
September 1998

The Chief Investigators of the ARC grant *A Baroque Archbishop in Colonial Australia: James Goold 1812–1886* pay tribute to the memory of the late Fr John Rogan and his efforts in laying the groundwork for this remarkable project.

GOOLD RESEARCH IN PERUGIA AND VITERBO

Rachel Naughton

REPORT on Goold research in Perugia and Viterbo, Italy, 16–22 September 2018 by Rachel Naughton 9 November 2018.

Professor Jaynie Anderson and Rachel Naughton stayed in Perugia 16, 17 and 18 September. We then travelled on to Viterbo for 19, 20 and 21 September.

At Perugia, we stayed at the lovely Hotel, La Rosetta, which is right on the main Piazza. I arrived first and immediately set off to photograph and explore. I found the Cathedral of St Lawrence and the Archbishop's/ Cardinal's Palace next door. I visited the Archdiocese Museum (Museo Capitolare). I was assisted by Chiara Basta (*chiara.basta@gmail.com*). It contained many paintings from both the Medieval and Baroque periods. I saw vestments very similar to what Goold was purchasing for his Cathedral. Also here I saw a dead Christ, similar to one that Goold purchased. There were distinct echoes of Goold here and there on our research trip, especially in the paintings. Clearly Goold's three years in Perugia had made a big impression on him.

The Cathedral of San Lorenzo was a magnificent building in the Baroque style. Jaynie's comment as we entered was most appropriate, 'So this is what Goold was attempting to replicate in Melbourne.'

Archbishop's Palace in Perugia 2018

National Gallerie – Collection of the City of Perugia

Later when we visited the National Gallerie to view the permanent Collection of the City of Perugia, we saw many paintings and altar pieces that had been removed from the Augustinian Monastery Church, either by Napoleon prior to Goold's time there or as a result of the Risorgimento, after Goold's time. In 2019 Jaynie will be publishing a book that includes this subject entitled, *The Life of Giovanni Morelli in Risorgimento Italy*.

Jaynie was the leader of the research expedition and I was back-up support. Jaynie had contacted the appropriate people prior to arriving in the country and could also speak fluent Italian. I do not speak Italian and so was totally reliant on the kindness of both Jaynie and the many Italians whom we met who could speak English. I must also comment at this stage that Jaynie, who claimed to have no sense of direction, managed to miraculously lead us around the narrow, winding streets to the many destinations that we visited.

Archives of the Perugia Archdiocese

On Monday 17 September we visited the Archdiocesan Archive. The Archivist, Isabella Farinelli, was most hospitable and helpful. We looked through many documents and old handwritten bound volumes looking for traces of Goold.

GOOLD!

Jaynie was, appropriately, the first to find our man. As we sat quietly in the Archive and looked through the handwritten Register for Ordinations 1819–1845, Jaynie suddenly called out loudly, 'Goold!', as if she had found gold, which indeed she had. There were Goold's details with copies of the certificates in the Register:

Professor Jaynie Anderson with the Archivist for the Archdiocese of Perugia 2018

- On 2nd March 1833, in the Chapel in the Archbishop's Palace, Goold received sacred ordination with the habit of Tonsure. He now had Friar status.
- On 21st December 1833, at a solemn, Pontifical Mass in the Chapel of the Archbishop's Palace, Goold received the Sacrament and Sub-Deacon habit.
- On 18th December 1834, in the Archbishop/Bishop's Palace, he was ordained to the Deaconate.
- On 19th July, 1835, Goold was ordained a priest in the Chapel of the Pia Casa Della Missione (the Holy House of the Mission), of the [Order of St Vincent de Paul?]. This was a place of retreat where Spiritual Exercises were held for those being ordained. Would these have been the Spiritual Exercises of Ignatian Spirituality? This building is now part of the Department of Languages of the University. Perugia University has a famous School of Languages. Jaynie and I looked but could not identify the exact address or building. Between its use as a monastery and its life as part of the University, it appears that it was occupied by the military. The building is quite close to the beautiful Baroque church of St Philip Neri.

Special Dispensation for ordination

The records revealed the surprise that Goold received a special dispensation to be ordained one year and five months earlier than he should have been. He should have been 24 years and one month old but he was 22 years, eight months and 16 days old, having been born on 3 November 1812. These details are written in the records. Clearly someone was doing the maths on his age. There should be a record of the Dispensation in the [Bullarium?] 1835. The dispensation came from Propaganda Fide so the records could be there. Goold had an individual ordination and not a group one although there were a few others ordained at the same time?

Before leaving the Archdiocesan Archive Isabella informed us that some records have gone to the State Archives and the Archdiocesan Archive has copies only.

Close by to the Archive is the Chapel of St Saviour which now belongs to the University. In there, we viewed a magnificent fresco. The top half was painted by Raphael and the bottom half was painted by Perugino.

It was an amazing experience to sit reasonably close to this fresco to contemplate it. It was a timely reminder of the purpose of Religious art.

Freedom for Irish Catholics in Italy

Goold entered the Augustinians in Cork directly from their School there. Then he was sent to the Noviciate in Grantstown, County Wexford, and from there to Perugia. We met an Irishman in the La Rosetta dining room, Mr McCabb, who was an architect and amateur historian. He confirmed that things were not good for Catholics in Ireland for many generations. Even though there was some improvement by Goold's time, going to Italy would have seemed to offer a wonderful freedom for young Catholics and the opportunity to enjoy the beauty of Catholicism that was all but destroyed, intentionally, throughout the British Isles by this time.

San Agostino Monastery and Church, Perugia

We arrived at the Augustinian Monastery after a long, hot walk up and down the medieval streets, to be greeted by the young librarian and custodian of the Archives, Mattia Bucci (*bibstudiagostiniani@libero.it*), recently graduated in librarianship. Mattia told us that his name was a Jewish name, whereby we assumed that he may have been Jewish.

Knowing what an impact Italy must have had on Goold's artistic sensibilities, we were surprised that the San Agostino Church was plain but classical when we saw it but it had, in the past, been decorated with beautiful paintings and altar pieces. Napoleon suppressed the monasteries 1810–1815 and looted their artistic and valuable treasures. They did not get them all back. Thanks to Napoleon and the reclamation of church artworks by the Risorgimento, many were never returned to the church but now remain in the City Collection. So the church, much to our surprise, looks plain and uninspiring. The choir stalls are original to the church and are distinctly medieval. The sacristy cupboards and furniture are also original, in fact, being 13th century they are the oldest church furniture in Perugia. Mattia looks after the rare books and the private music collection of the current abbot who is a composer. All of the abbot's musical instruments are also in the Collection. One lovely medieval fresco by a famous artist remains on the corridor wall into the sacristy, but there would have been many more.

It appears that there were 32 priests in the monastery in Perugia in 1835 when Goold was there. Now there is only one. The abbot, aged 82,

still lives there alone but part of the monastery, the oratory, on the right of the church, is now in private hands. I expect that in the not too distant future all Augustinian presence will be removed to Viterbo and the church will remain what it primarily is today, a parish church. It was interesting to note that the military occupy a large building on the left of the church. Was this a legacy of Napoleon or perhaps the Resorgimento?

Mattia tried to show us some records that pertained to Goold's time there, the *'Libra Delle Professioni Religiose 1757–1856, Inventory No 154'*, but sadly the section on Goold's period has been removed from the book. Hopefully it is at Viterbo?

Professor Jaynie Anderson with the Archivist for the
Augustinians in the Monastery Church in Perugia 2018

Viterbo

From Perugia, Jaynie and I headed to Viterbo. Because we were together and Jaynie is a fluent speaker of Italian, we were brave enough to go by train. We changed trains a number of times, at least three, and each time we seemed to take off back in the direction that we had already come. No doubt this was part of going across country. Had I been travelling on my own, I would have had to go into Rome and back out again, on direct routes. Viterbo is in the Papal States. Perugia is not. Perugia revolted against the Pope during the Risorgimento and destroyed the Papal fort built to keep it under control.

Viterbo is another lovely medieval hill town and our accommodation was a bed & breakfast apartment in a renovated medieval building in the middle of the medieval quarter. With regard to the bombing of Viterbo, at first we received the impression that the bombing of Viterbo was random Allied bombing. But then a custodian from the Church of Our Lady of Mount Carmel informed us that there was a major airfield at Viterbo. I expect that it was a German airfield? I was also told that the Germans had a big base in Viterbo and so the city was bombed by the Allies in 1944. There was much destruction. The city was repaired and re-built to look original but you quickly developed an eye for where a building had been re-built or repaired with cement rather than stone. War repairs however were not a bother, I'd prefer that they repaired than weren't. Our b&b host was an architect so we possibly became more conscious of it than most. We sat on our balcony and studied the medieval homes around us looking for repairs. Viterbo is totally captivating and well worth a visit. There is much original village medieval heritage here and it is extensive. As you walk around the streets where people live, the townscape is magical. I'd never experienced anything like it. The romanesque and medieval churches are beautiful and they are everywhere. The tendency to update medieval churches to baroque was almost irresistible to the Italians but Viterbo has clearly managed to resist.

The Church of Santa Maria Nuova was built in 1080. It has an outdoor pulpit where St Thomas Aquinas preached in 1266. When they restored the Lombard cloister of the church, they uncovered up to 5,000 plague victims buried there. It is now renovated and continues to function as a pilgrim hostel. Napoleon had removed whatever artworks he could from this church (and seemingly all others) and put the memorial plaques on the walls at the rear. Memorial plaques from donors were one of his

pet hates. I believe that Napoleon gave his generals contemporary tour guides of Italy to assist them in their grand theft.

Viterbo Archdiocesan Archive

Jaynie had written ahead and Professor Luciano Osbat (*lucianoosbat960@ gmal.com*), was waiting for us at the Archdiocesan Archive and Library next to the Cathedral of San Lorenzo, beneath the Palazzo Papale. Professor Luciano did produce a summary of Goold's career from a secondary source in Italian. It had used many other secondary sources familiar to us, such as Frances O'Kane and Dr Patrick O'Farrell. He gave us a photocopy. There were no original records. He did however, give us a quick tour of the rare book collection which was impressive. I particularly loved the shelves with lockable, sliding steel mesh doors to provide security but allow movement of air.

Professor Luciano gave us directions and sent us on our way to the Augustinian monastery archive. The monastery could clearly be seen across the valley.

Augustinian Monastery/ Convent of the Holy Trinity Viterbo 2018

The Church of the Augustinian Monastery Viterbo 2018

Augustinian Monastery/Convent of the Holy Trinity, Viterbo

We took a lift down to the valley floor from the Palazzo Papale. We walked across the very green valley floor and then took another lift up to the monastery above. The Augustinian Monastery/Convent of the Holy Trinity is next to the monastery church. During Goold's time, the monastery was under the direction of the Roman Provincialate and so the records from Goold's time could be in Rome. At first we couldn't get access to the monastery building, even though Jaynie had contacted them ahead of our visit. So we sat in the lovely church which was decorated

in a baroque style. It contained at least two beautiful paintings of St Lawrence, including a St Lawrence attending to the sick that was similar to a Goold one in the Archdiocesan Collection. The Church had been bombed a number of times during WW2 and suffered damage.

At last, as we sat in the church, Jaynie spotted an older man, casually dressed, whom she rightly recognised had an air of authority. Sure enough, he rang the monastery doorbell for us and then asked for some of the monks by name. This got us through the door.

We were taken by a circuitous route around and up to the archive. The two archivists were former students of Professor Luciano's, Monica Ceccarigua (*monicaceccarigua@vigiReo.it*) and Danila Dottarelli (*danilo_dottarelli@Cibero.it*).

The records relating to Goold that we looked at were signed by the General of the Augustinians in Rome. There were six pages. The Rule of the Augustinian Order and then a list of students' names, including Goold's. In the *'Convento vella P. Trintor Libro velle Reoposts 1832–1901'*, there were the two entries for Goold. He arrived at the Monastery/Convent, 2 April 1836 and left 25 March 1837. His name is the only non-Italian name in the volume or at least for the time that he was there. I may have lost a little in translation.

Professor Jaynie Anderson with the two Archivists for the
Augustinian Monastery Viterbo 2018

Goold came to Viterbo to further his studies, preparing a disputa and studying theology and philosophy for a year before then heading onto the Augustinian Monastery at Rome. Jaynie hadn't lined up a visit to the Roman monastery yet because she was being told that the archive was closed. It wasn't until I got to the Irish College that I was informed by the rector there, Monsignor Ciaran O'Carroll, that the Augustinians were definitely closed due to being in the process of moving their archive to a new location.

The Viterbo monastery cloister has a unique architectural feature in the columns surrounding it. There are only a few monks still here although we did see some young ones. Sometimes concerts are held in the cloister courtyard.

The cathedral at Viterbo, also called St Lorenzo's, was built between the twelfth and thirteenth centuries. As with most of the medieval churches, it contained baroque updates. It has a lovely museum beside it.

Rome

Our arrival in Rome proved to be quite dramatic. At the railway station, we were accosted, attacked almost, by two very attractive young Gypsy women. As we entered and left the lift up to the ground floor level, they attempted to wrest our wheelie bag handles quite forcefully from our hands. Perhaps they would then demand money for their return (at best?). But as the struggling ball of women, with us in the centre, rolled out of the lift, we were rescued by six burly, khaki clad, machine gun wielding Italian Commandos who just happened to be standing there. They were everywhere in Italy, on guard against terrorism. But I never anticipated that I would be needing them. Possibly a bit of overkill there, and perhaps they were ordinary soldiers and not Commandos, but we were grateful. The soldiers suggested that we check for our wallets and passports before moving off, but all was thankfully in order. The girls were still shouting and gesticulating as they left the station, that they were only trying to help us, but they were ignored by all. Not fully comprehending what we had just avoided, we were nevertheless extremely grateful.

Canova/Tadolini Sculpture Studio Museum

Next it was off to deposit the bags at Jaynie's hotel. Then, with Jaynie leading the way, we headed for lunch at the Canova/Tadolini Studio Museum. The Archdiocese has a fine Tadolini marble bust of Pope Pius

Images from the Canova/Tadolini Sculpture Studio Museum Rome 2018

IX. Tadolini was the favoured sculptor of both the Pope and the King. We ate lunch surrounded by a variety of busts and statues of all sizes of Popes, Kings and Saints. These included an extremely large King Victor Emmanuel seated on an equally large horse, surely amongst my strangest lunch companions ever. The sculptor's workshop was clearly visible, with tools laid out for work. The historic site functions as a museum for a few hours each day and for the rest it functions as a restaurant. This practical solution to living with their vast and ancient heritage is so typical of the Italians. It was an exhilarating setting for lunch. After returning to collect my bag and say goodbye to Jaynie, I headed for Termini Railway Station and my next adventure.

But that's another story.

Fresco in St Saviours Chapel close to the Perugia
Archdiocesan Archive 2018. The top half is by Raphael and
the bottom half is by Perugino.

GOOLD'S ORDINATION CHALICE AND PATEN 1835

Rachel Naughton

I first saw Goold's ordination chalice at the Victoria & Albert Museum in 2003. I located it in the Sculpture, Metalwork, Ceramic & Glass Collection. I visited the chalice again in 2016. This time I spoke with the Curator of the Sculpture, Metalwork, Ceramic & Glass Collection, Eric Turner. Mr Turner was most gracious and explained how it came to be in the V&A Collection. He was on staff there at the time and remembered the details very well.

In the Melbourne Archdiocesan Archive there is correspondence from Father Robert Goold, a priest of the Diocese of Portsmouth, explaining the background story. There is also an excellent report written by Michael Bugler in 1985 after he visited the V&A and spoke with Eric Turner. Goold's relative, Father Robert Goold, sold the items to the Victoria & Albert Collection for £750. This would have been approximately in 1982 after he had them regilded.

It was possibly Father Robert Goold himself who alerted the Archdiocese that he had sold the chalice to the V&A. It appears that in 1959 a Miss Goold sent it to him with a priest who was visiting London from Australia. I noted some speculation within the MDHC that the chalice could have been one presented to Goold at the Vatican by Pius IX in 1873 (Goold Diary, 5 Dec 1873)) and also that the chalice could have been given away by a later Archbishop. But Father Robert Goold's own written account is that it is James Goold's ordination chalice and that it was delivered from a Miss Goold in Australia directly to him, explaining this.

Father Goold was hoping to get some money together for his own future funerary expenses. The V&A were not totally convinced about the purchase but were influenced by Father Goold explaining that he needed the money. They were a good example of 19th century French Neo-Gothic and there may have been other items of Church plate also with the purchase. Clearly Father Goold did not think of the Melbourne Archdiocese. After the MDHC found out about the chalice they began negotiating both with Archbishop Little and with the V&A for the purchase of the items. However, while the V&A staff were most sympathetic about the situation, the items were now part of the National

Heritage Collection. To alienate an item from the National Collection was a very complex process indeed. So it never happened.

Goold was ordained a priest for the Augustinian Order on 19 July 1835 in the Chapel of the Pia Casa Della Missione (the Holy House of the Mission), of the [Order of St Vincent de Paul?] in Perugia. We don't know if there were any members of his family present. We also don't know if his family presented him with his ordination chalice and paten in honour of the occasion. This is a customary practice for new diocesan priests. If yes, then we could possibly guess that it may have been James' maternal uncle John Hynes OP. The chalice is French Neo-Gothic and Hynes had an interest in French design. It was possibly not easy to find Catholic Liturgical ware in Ireland in 1835. Although at other periods, Ireland had a long history of producing such beautiful treasures.

Goold came to Australia as a missionary in 1838. The chalice was possibly passed on to Robert Goold because he also was a priest. In his will, James Goold left his Melbourne chalices to the Archdiocese of Melbourne. How did his family come to have this one? Should we have a strong sense that the rightful place for the chalice is in Melbourne? Perhaps, in London, it is in a natural context. Certainly, it's a great honour for it to be in such a prestigious Collection as that of the V&A, as long as it is displayed clearly as having been the ordination chalice of the first Catholic Bishop of Melbourne. This was a man who deserves recognition for his foundation of the Victorian Church and for his fine eye for religious art and buildings. Goold's Collection survives relatively intact and will be honoured in 2019 with a book from Melbourne University Press and an exhibition at the Treasury Museum.

Ordination chalice of James Goold 1835
Displayed in the Victoria & Albert
Museum London 2016

ASSOCIATION FOR CHURCH ARCHIVES OF IRELAND – TOUR OF VATICAN ARCHIVES 2018

From 1–5 October 2018 the Perth Archdiocesan Archivist, Odhran O'Brien, and myself had the great privilege to be allowed to join the Association for Church Archives of Ireland. We firstly joined the ACAI. They had arranged, for their members, an informative tour of the ecclesiastical archives in Italy and the Vatican City State. The timetable was organised by Father John Cunningham OP, Archivist for the Dominicans. It was beautifully written and illustrated. He must have also spent many hours contacting the various hosts. Father John led the group with great style and a sense of fun, to our many locations, assisted by Noelle Dowling, Archivist for the Archdiocese of Dublin. Father John and the group have given me permission to publish his wonderfully presented Tour.

I hope that the excellence of the Tour will speak for itself. It was certainly a highlight of my 22 years as Archivist for the Archdiocese of Melbourne. The warm hospitality of the Irish Archivists was also extraordinary, although anyone who knows the Irish will not be surprised by this. Odhran and I were included as if we'd known them all for years. It was the most enjoyable experience of my many travels. Please enjoy their reports.

ASSOCIATION FOR CHURCH ARCHIVES OF IRELAND

ROME, 1 – 5 OCTOBER 2018

An informative yet leisurely encounter with archivists entrusted with the preservation and conservation of collections of interest to the members of the ACAI.

MONDAY, 1 OCTOBER 2018, AT 4 P.M.

COLLEGIO S. ISIDORO
VIA DEGLI ARTISTI, 41

DURING THE SEVENTEENTH CENTURY, a precious library of 5,000 books and rare manuscripts including papal bulls, some going back to the thirteenth century, was built up at Collegio S. Isidoro through the diligence of Fr Luke Wadding, O.F.M., who also produced an edition in twelve volumes of the complete works on Scotus in 1639. In the seventeenth century, Collegio S. Isidoro was the great international centre for the promotion of Scotistic studies and its Aula Maxima is a visual celebration of the Irish Franciscan contribution to the development of this doctrine.

FR HUGH MCKENNA, O.F.M., the Guardian will be our host and will introduce us to the figure of Fr Luke Wadding, O.F.M., and to the history of Order of Friars Minor at Collegio S. Isidoro. Our guide to the historical archives of Collegio S. Isidoro will be PROFESSOR JOHN MCCAFFERTY, University College Dublin, chairman of the Irish Manuscripts Commission and director of the Mícheál Ó Cléirigh Institute for the Study of Irish History and Civilisation, UCD, founded in 2000 as part of the UCD-OFM Partnership and which initiated one of the most significant donations of manuscripts and rare books ever made to an Irish university.

BARBERINI on Metro Line A is 300 metres from Collegio S. Isidoro. Exit the underground onto Piazza Barberini, at the centre of which is the Fontana del Tritone by Bernini. Circling the piazza, walk towards Via Barberini, turn right onto Via Vittorio Veneto. A slight left onto Via S. Isidoro and climb the steps. At the top, turn left onto Via degli Artisti.

VENERABLE ENGLISH COLLEGE
VIA DI MONSERRATO, 45

FOUNDED IN 1579 TO TRAIN PRIESTS FOR THE 'ENGLISH MISSION,' the Venerable English College continues to operate as a seminary. Given its many centuries of tradition, the college has an extensive archive of historical material. In 2015, through the generous support of Mr & Mrs Urs Schwarzenbach, the college engaged the services of a research fellow and a project archivist to organise its archives and to produce an electronic catalogue. PROFESSOR MAURICE WHITEHEAD, the Schwarzenback Research Fellow at the Venerable English College, will be our guide.

From Piazza Venezia, turn left into Via del Plebiscito and continue onto Corso Vittorio Emmanuele II, eventually turning left into Piazza della Cancelleria.

From Via della Conciliazione, turn right into Via San Pio X and continue onto the Vittorio Emmanule II Bridge and onto Corso Vittorio Emmanule II, turning right into Piazza della Cancelleria.

& Continue onto Piazza Campo de' Fiori. Turn left onto Vicolo dal Gallo, continue straight onto Piazza Farnese where you will see two fountains created from granite bathtubs from the ancient Baths of Caracalla. Turn right onto Via di Monserrato.

TUESDAY, 2 OCTOBER 2018, AT 3.30 P.M

PAPER RESTORATION LABORATORY
LABORATORIO DI RESTAURO OPERE SU CARTA

VATICAN MUSEUMS, VIALE VATICANO

THE PAPER RESTORATION LABORATORY is responsible for the conservation and restoration of works on paper, parchment and papyrus. The restorers work on prints, watercolours, tempera paintings on large format paper, on globes and Egyptian papyri and *cartonnages*, as well as on contemporary art works using mixed techniques and *papier peint découpé*. DOTT.SSA CHIARA FORNACIARI DA PASSANO will accompany us on our visit.

OTTAVIANO 'SAN PIETRO' on Metro Line A is ten minutes from the Vatican Museums. Exit the underground onto Via Ottaviano. Turn right onto Via degli Scipioni, and then left onto Via Leone IV. Turn right onto Viale Vaticano and proceed to the entrance of the Vatican Museums.

IT IS ESSENTIAL THAT YOU BRING AN IDENTITY DOCUMENT

WEDNESDAY, 3 OCTOBER 2018, AT 10.00 A.M.

The Church of St. Peter at Rome.   L'Eglise de St. Pierre a Rome.

On 3 October 2018, there is no General Audience with Pope Francis. Instead, there is the PAPAL MASS for the opening of the Synod of Bishops on Young People, the Faith, and Vocational Discernment in ST PETER'S BASILICA AT 10 A.M.

Tickets have been requested for those who wish to attend and will be available at the conclusion of the visit to the Paper Restoration Laboratory on 2 October 2018.

WEDNESDAY, 3 OCTOBER 2018, AT 1.15 P.M.

VATICAN SECRET ARCHIVE

One of the most famous research centres in the world, the Vatican Secret Archive consists of over 600 archival fonds stored on over eighty-five linear kilometres of shelving. Our visit includes the two-storey underground vault below the Cortile della Pigna of the Vatican Museums and the Tower of the Winds. It will be led by an experienced guide selected by the Vatican Secret Archive.

AT 1 P.M., the entire group will meet at the obelisk in St Peter's Square and proceed to the Ufficio Permessi dello Stato della Città del Vaticano.

IT IS ESSENTIAL THAT YOU BRING AN IDENTITY DOCUMENT

PONTIFICAL IRISH COLLEGE
VIA DEI SANTI QUATTRO, 1

The last remaining Irish seminary and training college in continental Europe, the Pontifical Irish College was founded in 1628. Its archives hold papers of legal and historical importance as well as some medieval acquisitions. Of particular importance is the correspondence of the college rectors during the nineteenth and early twentieth century. As a result of digitisation, more than 10,000 documents have been accessible since 2007 for the period from 1821 to 1874. Monsignor Ciaran O'Carroll, Rector, will afford the ACAI 'a taste of the archive.'

Exiting the Colosseo (Colosseum) metro station, cross over the road to the Colosseum. Turning to your left, and with the Colosseum on your right-hand side, continue towards Via Labicana. At the beginning of Via Labicana, you will see on your right the ruins of the *Ludus Magnus,* built as an arena where gladiators trained in preparation for fighting at the Colosseum. Continue along Via Labicana, passing the Hotel Palazzo Manfreddi immediately after the *Ludus Magnus.* Take the first right turn, Via dei Normanni. Cross over Via San Giovanni in Laterano and continue onto Via Celimontana, and take the first left, Via dei Santi Quattro Coronati. Continue on Via dei Santi Quattro Coronati, climbing the steep hill, at the top of which a wall runs along your right-hand side, the boundary wall of the Pontifical Irish College. At the end of the wall, simply turn right to find the gates of Coláiste na nGaedheal.

6.30 P.M.	Mass in the Chapel of All the Saints of Ireland, decorated in mosaic by Fr Marko Ivan Rupnik, S.J., and the international ecumenical community of artists at the Centro Aletti (Rome) in 2010.

Priests intending to concelebrate are advised to be in possession of a valid *celebret*.

RISTORANTE NAUMACHIA AT 7.30 P.M.
VIA CELIMONTANA, 7

A short walk down the Via dei Santi Quattro Coronati will bring us to the Ristorante Naumachia (www.naumachiaroma.com) for dinner, with Monsignor O'Carroll as our guest.

Father John Cunningham OP together with Noelle Dowling, leading us around the wonderful Irish Church Archivists' Vatican Archive Tour.

FRIDAY, 5 OCTOBER 2018, AT 10.00 A.M.

HISTORICAL ARCHIVE OF 'PROPAGANDA FIDE'
VIA URBANO VIII, 16

Historically known as *De Propaganda Fide*, the Congregation for the Evangelisation of Peoples is one of the dicasteries (departments) that make up the Roman Curia and was established in 1622 as part of the Holy See's efforts to consolidate missionary activity throughout the world and the administration of territories in which there was no established hierarchy. It houses one of the most important archival deposits in Europe.

Although the Palazzo di Propaganda Fide in which the Congregation for the Evangelization of Peoples is located near Piazza di Spagna, the historical archive of Propaganda Fide is located Via Urbano VIII, 16.

AT 9.15 A.M., the entire group will meet at the obelisk in St Peter's Square and proceed to the Historical Archive of *Propaganda Fide*.

IT IS ESSENTIAL THAT YOU BRING AN IDENTITY DOCUMENT

Archbishop James Alipius Goold & Mannix Library[1]

Kerrie Burn

**Kerrie Burn is Library Manager
Mannix Library, Catholic Theological College,
University of Divinity**

Abstract

Creatio ex nihilo, or the 'creation out of nothing' of the Archbishop Goold special collection at Mannix Library, is one of the unanticipated but very welcome benefits of the library's involvement with the 'Goold Project'.[2] This Australian Research Council-funded Discovery Project aims to explore the cultural contributions of James Alipius Goold to colonial Melbourne. Goold had amassed a significant personal library during the course of his lifetime and on his death his books were left to the diocesan library. Over the years this collection of books was variously dispersed and largely forgotten. However, when staff at Mannix Library became involved with the Goold Project, many items with Goold provenance were re-discovered. Prior to the earliest phase of the project in 2016, staff at Mannix Library had no way of knowing whether any item in its collection had previously belonged to the former Archbishop of Melbourne. No information indicating Goold provenance had ever been included in library catalogue records. Since the start of the project, over 1000 discrete volumes with Goold provenance have been identified.

Discovering Goold

In an attempt to identify all items that once belonged to Goold, all books in the library's Rare and Early Imprint collections were examined for evidence of Goold provenance, and to see if any items were listed on an inventory[3] of Goold's library that had been compiled in the mid-1860s. This inventory included books with publication dates ranging from 1599–1865. Mannix Library staff then systematically checked all items in its collection that had been published prior to his death in 1886 for evidence of Goold ownership. Since the initial research was completed, many additional Goold books have been identified by Mannix Library staff from other areas of the collection. As staff became more familiar with the 'look' of a Goold book some serendipitous discoveries were made from among previously uncatalogued materials.

## Identification Process – Imprints and Signatures

Several methods were used to identify books that previously belonged in Archbishop Goold's personal library. The various identifying markings that

indicate prior Goold ownership tend to be located on the title page of each book. The most common ways of identifying items include:
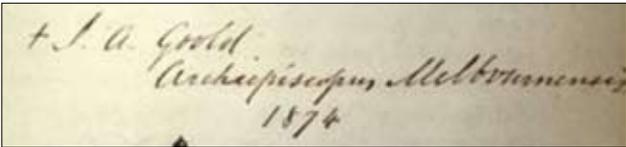
1. Goold's Imprint (Figure 1)
2. Variations of Goold's handwritten signature (Figures 2a.– e.)
3. Handwritten note indicating item owned by Bishop or Archbishop of Melbourne, often with a date corresponding to Goold's period of office. (Figure 3)
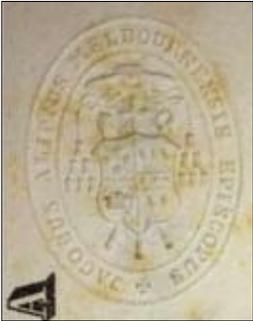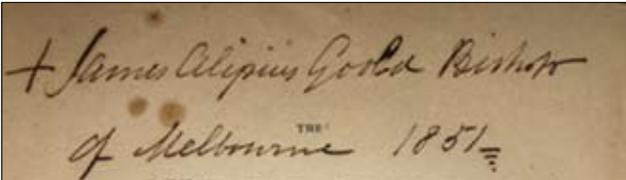

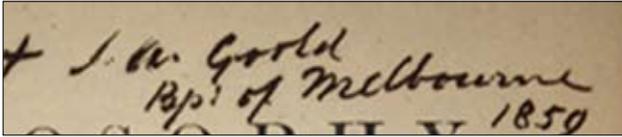**Figure 1. Goold's imprint – Jacobus Alipius Melbournensis Episcopus**
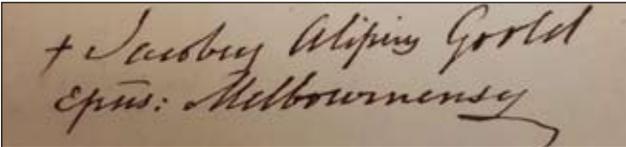
Figure 2a. Inscribed '+ Jacobus Alipius Goold Ep<iscop>us: Melbournensis'
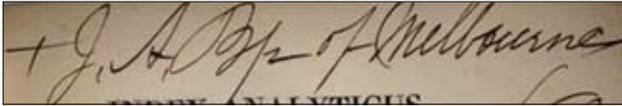

Figure 2b. Inscribed '+ J. A. Goold, Archiepiscopus Melbournensis 1874'
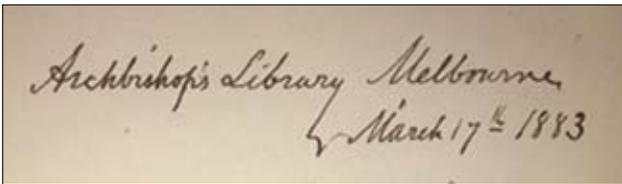

Figure 2c. Inscribed '+ James Alipius Goold Bishop of Melbourne 1851'

**Figure 2d. Inscribed '+ J. A. Goold
Bp. of Melbourne 1859'**

Figure 2e. Inscribed '+ J. A. Bp of Melbourne'

**Figure 3. Inscribed 'Archbishop's Library Melbourne,
March 17th 1883'**

In addition to checking for identifying marks of Goold ownership, suspected Goold items were also checked against the inventory of Goold's library. Not all items which include Goold's signature or imprint were also listed in this inventory. It is assumed that these items may have been later additions to Goold's library, and added to his collection in the two decades between the creation of the inventory in the mid-1860s and his death in 1886. There are also some items included in the inventory that do not include any of the usual marks of Goold ownership. Instead of Goold's signature some of these items bear the signature of one of Goold's colleagues or close associates. Some books added to the Goold Collection include both Goold's imprint as well as the signature of one of his associates on the same item (e.g. Patrick Bonaventure Geoghegan, Goold's former vicar-general and first bishop of Adelaide, or John Fitzpatrick, Goold's right hand man for 38 years and administrator at St Patrick's Cathedral in Melbourne from 1858–1879). It seems that when it came to Goold's library collection it was a case of what's yours is mine!

There are still a significant number of items from Goold's personal library, the whereabouts of which remain unknown. Many have been discarded or lost over the years but there may be as yet undiscovered items

that remain in private hands or other collections. Additional items from Goold's library also have been discovered in collections outside those of Mannix Library and the Melbourne Diocesan Historical Commission. This includes one volume owned by the Blessed Sacrament Congregation at St Francis Church in Melbourne. The volume *Bullarium pontificium Sacrae Congregationis de Propaganda Fide. Tomus V* has at some stage been separated from volumes 1–4 of the item, which are held by Mannix Library. Another book also has been recently discovered in Box Hill, Victoria, at St Paschal Library, the provincial library of the Order of Friars Minor, Holy Province, Australia. This volume by John Adam Moehler, titled *Symbolism: or, Exposition of the Doctrinal Differences between Catholics and Protestants as evidenced by their symbolic writings*, 2nd edition, is volume 2 of a 2-volume set published in London by Charles Dolman in 1847. Two volumes are noted in Goold's inventory so the whereabouts of the first volume and how they came to be separated remains a mystery. Members of the Goold Project team would be very interested to hear from any *Footprints* readers who know where additional Goold books may be located. Please contact the Mannix Library Manager at the email: <library@ctc.edu.au> if you have any information about the location of any items with potential Goold provenance.

The creation of the Goold Collection

As the number of items with Goold provenance at Mannix Library grew, the library decided to establish the Archbishop Goold Special Collection. This collection now represents a significant portion of what survives today of Goold's original library. As items were discovered and catalogued, library records were enhanced with added notes and provenance information. This information is now included in records uploaded to Libraries Australia, which ensures that all Goold books held by Mannix Library are discoverable via Trove, the National Library of Australia's online database.

The Goold Project: Outcomes and Benefits for Mannix Library

In addition to discovering items with Goold provenance, staff at Mannix Library have undertaken various other roles within the Goold Project. This has included being members of the Project team, being employed as a research assistant, preparing displays, and presenting papers inspired by Mannix Library's Goold collection.[4] Papers from the Goold Symposium

held in February 2018 also have been developed into a book which is to be published in 2019 by Melbourne University (Miegunya) Press. Technical Services Librarian at Mannix Library, Huw Sandaver, has given several presentations, one held at Newman College and another at a conference held at the University of Melbourne in December 2018.[5]

Staff at Mannix Library have created a Goold Library website which can be viewed at <https://goodlibrary.omeka.net/>. This site builds on the wealth of raw data collected earlier in the project. It showcases items from Goold's library with digital images of title pages and illustrations, and includes rich and detailed metadata describing each item. There are currently over 4,200 images available on the site. The home page of the Goold Library website states:

> The collection consists of over 1000 volumes known to have been collected by Goold over his lifetime. The majority of items are listed on Goold's handwritten inventory of 1865, however the collection also holds works collected by Goold from 1865 until at least the year of his death in 1886 featuring his signature or imprint. Works cited by Goold in his personal diary[6] also form part of the collection. The collection also consists of works collected by Goold's close associates, such as John Fitzpatrick, Patrick Bonaventure Geoghegan, John Bleasdale, James Francis Corbett, and William Wardell who were also keen book collectors.

All Goold items in the Mannix Library are gradually being added to this website. Mannix Library is also incorporating Goold items held by the Melbourne Diocesan Historical Commission and any other surviving volumes that are identified. In addition to images and text, the website includes links to articles related to Goold and various other resources. A bibliography of resources that include biographical information about Goold also has been compiled.[7] This bibliography includes a permalink to the Mannix Library catalogue record and location information for the library's print holdings. The Goold library website is now a rich resource for future researchers with an interest in Melbourne's first Catholic Archbishop.

The increased focus on the Goold Collection at Mannix Library influenced its decision to create a new Special Collections Room within the main library to house and showcase the library's rare books and other items of special interest. All Goold items are now housed together in a new lockable compactus which is located in a secure area within Mannix Library's Special Collections Room. This secure compactus will ensure preservation of the collection and enable items to be accessible to researchers. The Special

collections room will be officially launched in February 2019. The launch also will be an opportunity for library staff to demonstrate the features of the Goold Library website and the functionality of the library's newly installed A2 Scanner. This scanner will be used for digitisation of items for the Goold website over the next few years. Thereafter, it will be used also to facilitate future digitisation projects associated with other special collections located within the University of Divinity.

Library staff and the rest of the ARC Discovery Project team also have been involved in the planning for a Goold exhibition that will be held at the Old Treasury Building in Melbourne from July 2019. The exhibition *The Invention of Melbourne: A Baroque Archbishop and a Gothic Architect*, will highlight the contributions to early colonial Melbourne of Goold and the architect he commissioned for St Patrick's Cathedral, William Wardell. The library component of the exhibition will include items from Mannix Library's Goold Collection. Additional sections of the exhibition will focus more on Goold's art collection as well as his significant contribution to the architectural landscape of early Melbourne. Mannix Library will have additional Goold items on display in its Special Collections Room in association with the exhibition.

Conclusion

The creation of the Goold Library website and the new Special Collections Room have been significant developments for Mannix Library. They are very welcome outcomes from the library's association with the Goold Project. Mannix Library's newly established Archbishop Goold Special Collection represents a significant portion of what survives today of Goold's original library. The Goold Special Collection and the Goold Library website now serve dual purposes, honouring Goold's legacy as well as providing a rich resource for future research.

Endnotes

[1] Mannix Library's collections date back to 1923 when a library was established as part of Corpus Christi College – the provincial seminary for the Catholic dioceses of Victoria and Tasmania. Predecessor seminary libraries were located in Werribee, Glen Waverley and Clayton, with the current library being relocated to East Melbourne in 1999. Mannix Library now serves the needs of staff and students of Catholic Theological College and the wider University of Divinity community.

2 'A Baroque Archbishop in Colonial Australia: James Goold (1812–1886)'. Australian Research Council Discovery Project DP 170100426. Principal investigators: Professor Jaynie Anderson, Mr Shane Carmody, Reverend Dr Max Vodola.

3 *Goold Library Inventory, Publication dates 1599–1865*, <https://www.cam.org.au/Portals/0/2018/MDHC/GooldLibraryInventory1599-1865.pdf>.

4 Burn, Kerrie, 'Creatio ex nihilo: the establishment of Mannix Library's Goold Collection', Paper presented at A Baroque Bishop in Colonial Australia: The Cultural Patronage of Bishop James Goold (1812–1886), 14–16 February 2018, Melbourne.

5 Sandaver, Huw, 'Provenance and the Archbishop's Library', Colonialism and its narratives: rethinking the colonial archive in Australia, 10–11 December 2018, Old Arts Building, The University of Melbourne.

6 Brian Condon and Ian Waters (eds). *The diary of James Alipius Goold OSA: first Catholic Bishop and Archbishop of Melbourne 1848-1886*, [East Melbourne]: Melbourne Diocesan Historical Commission, Archdiocese of Melbourne, 2009. <https://www.cam.org.au/Portals/0/2018/MDHC/GooldDiary1848–1886Complete.pdf>.

7 Burn, Kerrie, *Goold, James Alipius (1812–1886): Select Bibliography*, <https://gooldlibrary.omeka.net/bibliography>.

GOOLD, JAMES ALIPIUS (1812–1886): SELECT BIBLIOGRAPHY

<https://gooldlibrary.omeka.net/bibliography>

Compiled by Kerrie Burn
Library Manager, Mannix Library,
Catholic Theological College, University of Divinity

The following sources all include biographical information related to James Alipius Goold, the first Archbishop of Melbourne. A permalink to the Mannix Library catalogue record and location information for the library's print holdings is provided. Please email <library@ctc.edu.au> to advise of additions and/or corrections.

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