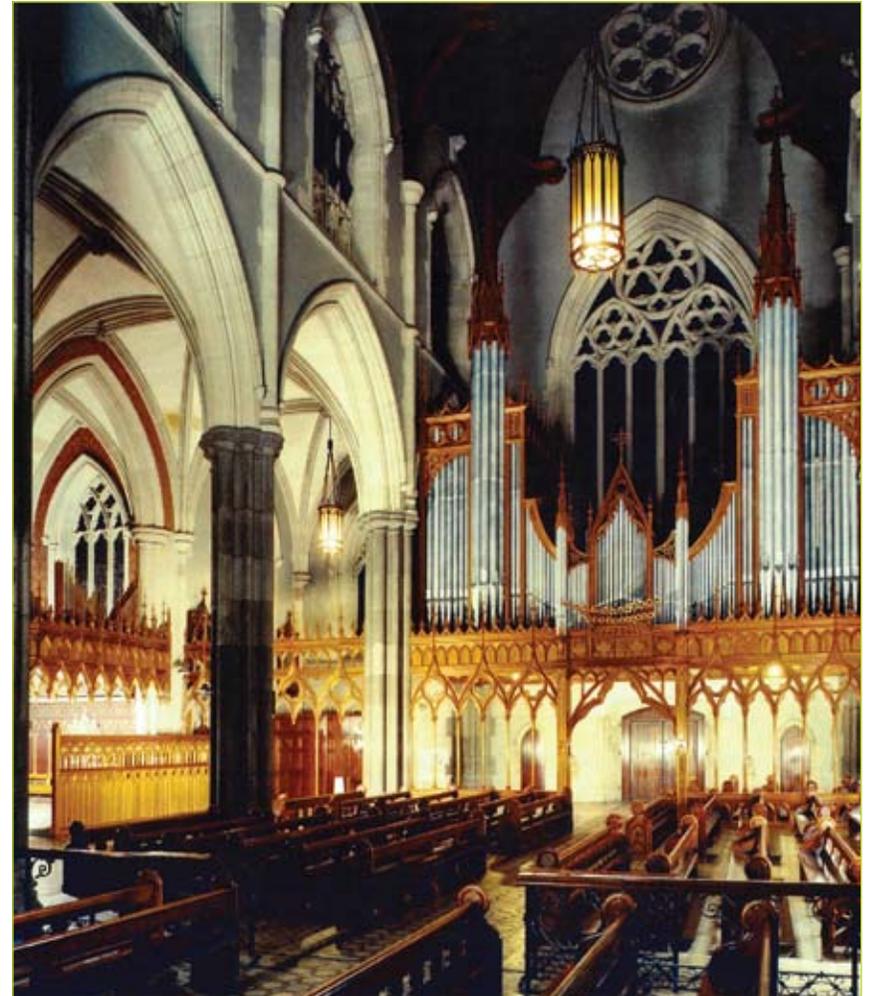


footprints

JOURNAL OF THE MELBOURNE DIOCESAN HISTORICAL COMMISSION

Volume 35, Number 1

June 2020



The organ in St Patrick's Cathedral 1967
Photograph by Foreman Photography
Courtesy of George Fincham & Sons Pty Ltd

IN THIS ISSUE

* Editorial	2
* Coat of Arms of the Most Reverend James Alipius Goold OSA :Richard d'Apice AM KCSG aih	3
* Building a grand Carmelite Hall in Middle Park at war's end :Dr Val Noone	11
* The Organ in St Patrick's Cathedral, Melbourne: A short history and an account of recent refurbishments and additions :John Mallinson	20
* The story of Catholic architecture in Victoria: a journey through 19th century correspondence held at the Melbourne Diocesan Historical Commission archives :Paola Colleoni	40

Kindly note

All matters relating to *Footprints* to:

Rev. BJ Hayes, General Editor (address below)

Footprints editorial committee: Rev. Brendan Hayes, Parish Priest Toorak and Armadale; Clara Anson, Print Production Manager; Rachel Naughton, Archivist and Goold Museum Manager.

Subscriptions

Subscriptions are \$22.00 (incl. GST) per year.

Individual copies are \$11.00 (incl. GST).

Goold Museum/Archives visits

Requests for visits to the Goold Museum and Archives should be made to:

Rachel Naughton, Archivist, or Rev. Max Vodola, Chairman,
383 Albert Street (PO Box 146), EAST MELBOURNE 3002
Telephone: (03) 9926 5677; E-mail: MDHC@Cam.org.au

Footprints © MDHC Catholic Archdiocese of Melbourne 2020

ISSN 0015-9115

Front cover photo: The organ in St Patrick's Cathedral 1967

Photograph by Foreman Photography

Courtesy of George Fincham & Sons Pty Ltd

The Archdiocese is committed to the safety, well being and dignity of all children and vulnerable adults.

EDITORIAL

The first edition of *Footprints* is published just as the many restrictions imposed upon the whole population because of the Coronavirus pandemic are beginning to be lifted. The observance of restrictions on all the Churches with regard to public worship and the strict limits on attendants at essential rites like baptism, funerals and marriages also have been understood and accepted. The history of this phenomenon will have to be recorded.

Readers of *Footprints* may like to revisit the issue of December 2005, vol. 22, no.2, for my article: Archbishop Mannix and the Victorian Government: No Popery and the Spanish Influenza – ACTS Pamphlet No. 300 reprint. By February 2019 Spanish Flu was rife in Melbourne and the State Government did not want the Sisters of Charity to have charge of nursing at the Exhibition Buildings, a stone's throw from St Vincent's Hospital.

Today however, all medical and nursing services work closely with Government directives and management.

In this issue, three of the four articles continue to treat of Goold, his Coat of Arms, and his correspondence with various persons about architecture and the development of parochial buildings as well as the all-important cathedral of his diocese. The more than 3000 letters in the archdiocesan archives attest to Goold's architectural acumen and competence. Paola Colleoni, the doctoral student whose research has been helped by the grant of the Australian Research Council, has contributed this fascinating piece of research.

Coats of Arms, as an expression of nobility, authority and jurisdiction in a supposedly egalitarian society may seem rather quaint but Richard d'Apice displays their aptness and usefulness. Beautiful to look at they may be but they are also instructive.

Goold's Coat of Arms reveals the antiquity of the name, the mingling of the personal and the ecclesiastical in the arms, the alteration or addition of elements as Goold's status changed from bishop to archbishop.

Val Noone is a steady and always welcome contributor to *Footprints*. After I had finished reading his account of the laying of the Foundation Stone of the Carmelite parish hall at Middle Park, which brought a crowd of 5000 to see and hear Archbishop Mannix, I felt that I was in the middle of the crowd.

John Mallinson's article on the history of the present organ in the Cathedral, as well as its antecedents, is fascinating in detail and scope. Goold appreciated music and his Diary records often that he sang the High Mass at St Francis Church. The organ which he installed there eventually found its way, in a much altered form, to the Church of St Peter, Toorak. John was the Cathedral Organist for twenty-three years and Director of the choir for some of that time. He is a significant element of the living history of the Cathedral.

I hope you enjoy this issue.

(Fr) Brendan Hayes
Editor

COAT OF ARMS OF THE MOST REVEREND JAMES ALIPIUS GOOLD OSA

Richard d'Apice AM KCSG aih

James Alipius Goold was born in Cork in Ireland on 4 November 1812 into 'a prosperous commercial family'.¹ The Goold family appear to have been armigerous since at least the 17th Century.²

The future 1st Bishop and Archbishop of Melbourne was ordained priest as a member of the Augustinian Order (Order of Hermits of St Augustine and later the Order of St Augustine) on 19 July 1835 after a novitiate in Grantstown, Wexford, and further study in Rome and Perugia.

Bishop of Melbourne

With the encouragement of Dr William Ullathorne (1806–1889), whom he met in Rome, Goold obtained permission from his superiors in Ireland to volunteer for missionary service in New South Wales where he arrived in 1838. He became a protégé of Archbishop John Bede Polding of Sydney and was appointed Bishop of the new Diocese of Melbourne in 1847 and ordained bishop on 6 August 1848. At this time, Goold adopted a coat of arms.

*Figure 1. Coat of Arms
of Bishop James Goold
in full colour*

Melbourne Diocesan
Historical Commission



Heraldry originated as a means of differentiating combatants in the field of battle and was swiftly adopted by the Church. Ecclesiastical heraldry is the coats of arms of Church bodies and those who occupy various offices in the Church.

An early version of Bishop Goold’s coat of arms (*Figure 1*) has a number of features. The arms are ensigned with the galero, a broad brimmed hat with strings ending in tassels (fiocchi) sometimes worn by the clergy in Europe and extensively used in Catholic ecclesiastical heraldry. Three rows of tassels (for a total of six on each side) indicates that these are the arms of a bishop, although the proper colour for a bishop is green. Four rows of tassels (for a total of ten on each side), also green, indicates an archbishop and five rows of tassels (for a total of ten on each side), in red, indicates a cardinal.

Behind the shield and below the galero stands the single transverse episcopal cross, again symbolic of a bishop – an archbishop has a double transverse cross. Also crossed behind the shield are a bishop’s crozier and a mitre strangely placed on the head of a pole. The mitre is an item of ecclesiastical headwear indicating episcopal rank. The cross, crozier and mitre were introduced into the arms of the Augustinian order towards the 18th century as a reference to the episcopal dignity of St Augustine but used, as here, as ornaments external to the arms on the shield they are symbolic of Bishop Goold’s own episcopal office. The use of mitre and crozier in the external ornaments of the arms of bishops was discontinued by Pope Saint Paul VI in 1969.³



Figure 2. Coat of Arms of Bishop James Goold in pietra sancta hatching (1859).

Sydney Archdiocesan Archives

The sinister half of the shield contains the personal arms of the Archbishop.

The finches, the fess and the stars appear in the arms of various members of the Goold family as early as the 17th century. The personal arms comprise a blue shield with three goldfinches above a gold fess and two below.

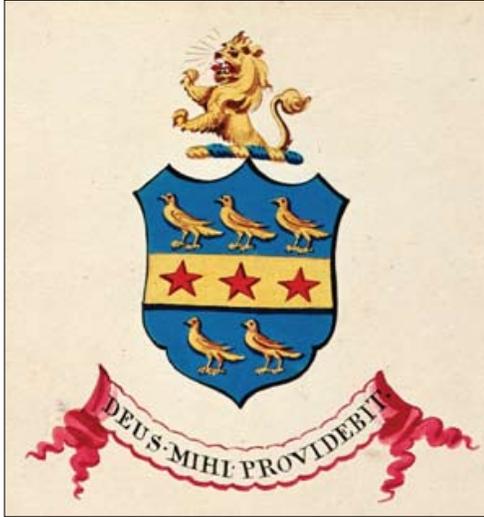


Figure 4. Arms granted to Francis Goold of Old Court, co. Cork, by Ulster King of Arms on 4 July 1801

(Grants and Confirmations of Arms Vol. C page 3; GO MS 105 pg. 3)

© National Library of Ireland

The arms used by Bishop Goold are, undifferenced, the arms granted on 4 July 1801 to Francis Goold⁵ who, ‘being about to be created a Baronet of the United Kingdom of Great Britain and Ireland’, made application to Ulster King of Arms and Principal Herald of Ireland ‘to Exemplify and Confirm to him ... certain Armorial Bearings used by him and his Ancestors.’ Ulster did, by Letters Patent,

‘Grant, Ratify and Confirm unto the said Francis Goold the Arms following, viz:†

Azure on a Fess between Rive Goldfinches Or, Three in Chief and Two in Base, Three Mulletts Gules

And for Crest on a Wreath of the Colours a Demi Lion Guardant⁶ Or, and for Motto Deus Mihi Providebit.⁷

The whole as above⁸ more clearly depicted to be borne and used by him the said Francis Goold Esquire and His Heirs for ever according to the Laws of Arms⁹.’

Immediately following the grant of arms, Francis Goold was, on 7 July 1801, created 1st Baronet Goold of Old Court, County Cork, with remainder, in default of heirs male of his body lawfully begotten, to the heirs male of the body of his father George Goold of Old Court, co. Cork, then deceased.¹⁰

Bishop Goold was not the heir of either Francis Goold or George Goold nor, as far as the writer has been able to ascertain, a descendant of George Goold. Francis had no male issue.

Micheál Ó Comáin, Herald of Arms in the Office of the Chief Herald of Ireland, in a paper delivered in 2006, describes the Irish practice of appropriation of undifferenced arms which was largely followed in Australia:

Some of the New Men, so called because they came from no very distinguished background in their native country, were anxious to consolidate their newly acquired social position and sought new Grants from Ulster King of Arms. There were others, however, who appear to have simply assumed the arms of a family of the same name in Britain, so that after several generations it may have been firmly believed, by family tradition but upon no evidence other than common armory, that the now Irish family was a cadet line of, say, the Pumblechook family of Leicestershire. ... That this portion of the armigerous population was considerable has been increasingly apparent to me the more I have dealt with the arms of Anglo-Irish families.¹¹

Archbishop of Melbourne

In 1874, the dioceses of Ballarat and Sandhurst were established and the Diocese of Melbourne, until then a suffragan diocese of the Metropolitan Archdiocese of Sydney, became the Metropolitan Archdiocese of Melbourne and Bishop James Goold was elevated to Metropolitan Archbishop of Melbourne. His coat of arms was altered to reflect this elevation.

This new dignity can be seen in the four rows of tassels and the two horizontal bars on the cross. The dignity of a metropolitan archbishop is also represented in the symbol of the pallium, the white band of wool with crosses placed over the shoulders of the archbishop, which is draped across the top of the shield.

It will be noticed that the symbol of the Order of Hermits of St Augustine used by the Bishop has clarified, especially in relation to the belt, an element of the habit of the Augustinians, which was added to symbols of the Order towards the 18th century. The bishop's personal arms have been differenced from the arms of the Goold baronets by the replacement of the Goldfinches in base with a representation of Our Lady



Figure 5. Coat of Arms of Archbishop James Goold in pietrasancta hatching (1882).

Sydney Archdiocesan Archives

of Good Counsel derived ultimately from an early 14th century fresco in the Augustinian Church at Genazzano near Rome.

Two modern full coloured illustrations of Goold's arms of Archbishop serve to illustrate them but neither accurately reflects his usage as evidenced by Figure 4.



Figure 6. Modern illustration of the arms of Archbishop James Goold

Melbourne Diocesan Historical Commission¹²

Figure 7. Michael McCarthy illustration of the arms of Archbishop James Goold for *The Armorial of the Hierarchy of the Catholic Church in Australia* (1998)¹³



Endnotes

The author is the President of The Australian Heraldry Society.

- ¹ J. R. J. Grigsby. 'Goold, James Alipius (1812–1886), *Australian Dictionary of Biography*, Melbourne University Press (1972) vol. 4, p. 265.
- ² Burke, Sir Bernard; *The General Armory of England, Scotland, Ireland and Wales*, London (1884), 410 records the Funeral Entry for Dr James Field of Dublin (d. 1623) with the canting arms blazoned, in the language of heraldry, *Argent, a fess Sable between three Goldfinches in chief Vert and a cinquefoil in the base Vert pierced Or* or, in plain English, On a silver field a black horizontal band between three green goldfinches above and a green cinquefoil pierced with a central gold hole below.
- ³ Decree *Ut sive sollicite; Acta Apostolicae Sedis* 61 (1969) 334–40.
- ⁴ Constitutions of the Order of Saint Augustine, Chapter II
- ⁵ Grants and Confirmations of Arms Vol. C page 3; GO MS 105, p. 3.
- ⁶ At some subsequent time, the register has been corrected in pencil to *rampant* to accord with the emblazonment.
- ⁷ *God will provide for me.*
- ⁸ Figure 3.
- ⁹ *of Ireland*, is to be understood as inserted.
- ¹⁰ London Gazette , 7 July 1801, 754.
- ¹¹ Eds: by James D. Floyd and Charles J. Burnett; *Genealogica et heraldica: Proceedings of the XXVII International Congress of Genealogical and Heraldic Sciences*, St. Andrews, 21–26 August, 2006, vol. II, 607.

- 12 The unknown artist appears to have been unaware of the difference to Goold's personal arms introduced when he was elevated to Archbishop.
- 13 McCarthy has represented the belt in the arms of the Augustinian Order as a cord with tassels and appears to have been unaware of the difference to Goold's personal arms introduced when he was elevated to Archbishop.

Acknowledgments:

Fr Max Vodola and Rachel Naughton (Melbourne Diocesan Historical Commission)

Kerrie-Anne Porreca (Catholic Education Services, Archdiocese of Melbourne)

Lienntje Cornelissen (Sydney Archdiocesan Archives)

Huw Sandaver (Mannix Library)

Fr Guy Selvester

Micheál Ó Comáin, Herald of Arms.

National Library of Ireland

© 2019

BUILDING A GRAND CARMELITE HALL IN MIDDLE PARK AT WAR'S END

Dr Val Noone

A talk given at the Our Lady of Mount Carmel parish church on Sunday 7 October 2018 as part of the events to mark the centenary of laying of foundation stone for the parish hall on 24 November 1918.

On your behalf, I pay our respects to the Boon Wurrung people, the traditional owners of the land on which we meet, especially to their elders past and present. As the Middle Park history says, where the lake and the park are now were swamps and sand dunes rich in good food, fish, birds, freshwater shellfish and so on. We lament the dispossession of the Boon Wurrung and support their just claims to land and civil rights.

In the next thirty minutes I will offer you five snapshots: a building site on Sunday 24 November 1918; Middle Park: a new and mixed suburb; Prior Kindelan and parishioners at war's end; Australian Irish Catholics of 1918; a thriving parish in an economic depression.

Because I have found so much about 1918, I will not cover the years which followed in any detail but here is a bit of fun from the later era. In this church on 27 August 1944 I had my first role in public life. At the wedding of Marie Amerina of 18 Neville Street, Middle Park and Jack Rusich of 384 Dorcas Street, South Melbourne, both Australian-born, I, then aged four, was the page boy. Jack was my mother's first cousin and my godfather. My mother, a dressmaker, made a satin suit for me. At that time, our family lived in rooms in our aunt's house in Anderson Street, Albert Park: we were in SS Peter and Paul's parish, South Melbourne, where I started school but like a good number of others our parents also took part in the life of what I was taught to call 'the Carmelite'. It is an honour to be invited to address you today, 74 years later, and without a satin suit. Congratulations to the committee for organising this event.

At a building site on Sunday 24 November 1918

On Sunday afternoon, 24 November 1918, just a fortnight after Britain and Germany signed the Armistice to end the Great War, 5000 people gathered around the partly completed walls of the hall and out on to Richardson Street for the laying of its foundation stone by Archbishop Daniel Mannix. Where we are now was the beautiful small 1891 church with new bits

added to accommodate the growing numbers attending Mass. This present church building would not be completed for a decade. The day was sunny, and bunting with an emphasis on emerald green was prominent. Members of the Hibernian Australian Catholic Benefit Society and the Irish National Foresters formed a guard of honour for the archbishop and clergy. These groups were self-help mutual medical benefits associations – important in the days before Medibank – which, from time to time, and to varying degrees, supported Irish political causes. The Catholic Young Men's Society, which ran sporting activities and provided public speaking training in the parish, also joined the guard of honour. The band from St Vincent de Paul's orphanage in Cecil Street played selections.

The speeches stressed the grandeur of the plans. Carmelite historian Paul Chandler said: 'With its elaborate stage and club rooms, it was one of the finest parish halls in Australia.' The cost was £7000 and it would hold 1000 people. Philip Harvey will talk later about the architect Augustus Fritsch and the builder Frederick Farr.

Here are a few remarks about the people present. Firstly, the 5000. Why so many? Eight months earlier Herbert Brookes and other leading citizens organised a meeting of 1000 people at the Melbourne Town Hall calling for the deportation of Archbishop Mannix and the banning of Irish societies. Prime Minister Billy Hughes responded positively to their delegation. The issues were military conscription and sympathy for Ireland's independence. Anglican and Protestant leaders also called for Mannix's removal. Sir Frank Madden, speaker of the parliament, a convert from Catholicism to Anglicanism, had earlier suggested that Mannix deserved to be shot.

Hey presto, in the following months, tens of thousands of Catholics and many Protestant sympathisers rallied to support a church leader who they regarded as a spokesman for them. Press reports of the day described Mannix as tall, witty and intelligent, genial yet aloof and flint-like under pressure. When Archbishop Mannix spoke at such events he was not lecturing the people: it was as if he was standing in front of the people addressing the press and the world on their behalf, thereby strengthening his hearers. Indeed, the evidence is that on conscription and labour issues the flock were influencing their shepherd.

Most of the 5000 were Australian born. Many of them were city people but a good number of them were the sons and daughters of the Irish Australian selectors, migrants who had hoped to be farmers but failed; their children drifted back to the city. On the law of averages, ninety-five per cent had left school before year 10, probably less than

1 in 40 had completed secondary schooling. But, they were people who read Steele Rudd's *On Our Selection*, and C J Dennis on Ginger Mick and Doreen, and Marion Miller Knowles poems and stories.

They were proud of Australia, proud of Federation, the basic wage, the vote for women, pensions, the social gains that had made Australia a leader in the world for working people. A good number supported the White Australia Policy. But they were reeling from the last four years. Most of them had sons, or brothers, or husbands, or friends, at the war, many had lost loved ones. They saw the crippled returned soldiers begging at Flinders Street station. Twelve months before, they had experienced one of the harshest years in European Australian history: prices had skyrocketed during the war but wages remained frozen. They had just lived through bitter divisions over the referendums on conscription. In one way, they were, as historian Joan Beaumont has suggested, 'a broken nation'.

But on this day, as the Advocate said, they were going forward. They had dreams and plans. The Archbishop praised the 'very good purposes' of the hall, and spoke of the 'prospect of abiding peace coming to the world after four years of terrible strife'. At the cathedral the previous Sunday he had dwelt on the horrors of the war, and the 45,000 Australians who had given their lives. 'It was cruel to talk of the glory of war to those bereaved,' he said. With foresight of another tragedy ahead, he added: 'Any attempt to humiliate or crush a rival will not lead to a lasting peace, but to inevitable war.' At Middle Park Mannix 'enlarged upon this theme, and gave examples, showing the changeableness of public opinion. His speech was heartily applauded throughout.'

Atypically the Catholic and other newspapers did not give a detailed account of Mannix's speech on the day. Was Mannix being less forthright at a time when Irish independence representatives were seeking to gain a place at the peace treaty negotiations? Was his review of the war years subject to censorship, official or self-imposed, under the War Precautions Act?

On this occasion, as in every speech that I have studied, Mannix expressed respect for the soldiers of the AIF and sympathy for their families. His opposition to conscription and his description of the war as a trade war in no way mitigated his solidarity with the sufferings, heroism and hardships of his listeners.

Middle Park: a new and mixed suburb

Second, a note on Middle Park at that time. As many of you know, a military reserve and a rifle range occupied the sand dunes and swamps

of Middle Park for some decades before substantial housing development began in the 1880s, that is, later than South Melbourne or St Kilda. In that boom decade some impressive middle class homes were built. However, by about 1918, census figures suggest that the population was largely blue collar, tradesmen, labourers and factory workers, with a noticeable percentage of public servants.

The crash and depression of the 1890s hit Middle Park badly, as it did most of Victoria. Many of the grand houses were rented out to multiple tenants, many became rooming houses. In the early 1900s, only 38 per cent of the population were owner-occupiers.

And Middle Park was something of a Catholic stronghold. By 1921 Middle Park had 28 per cent population of Catholics, when the average for Victoria was 21 per cent. That seems to have lasted till the 1950s.

When war with Germany, and soon after with the Ottoman Empire, began four years before the day we are commemorating, Middle Park and its Catholic population had its share of volunteers – although Catholics were drastically under-represented among the officer class. The Makin family who were prominent in parish life and are represented here today, sent three sons, and lost one. Les Maher of 91 Harold Street fought in Gallipoli and Flanders and died two months before the day we are commemorating. The girls at Kilbride Brigidine school in Beaconsfield Parade raised money to send to nuns in Belgium for the relief of civilian casualties.

Middle Park was in the federal seat of Fawkner, as was part of South Melbourne. The state member of parliament at the time of the laying of the foundation stone was Joseph Hannan of the Labor Party, who had held the federal seat for some years. Hannan was born in England of Scottish parents and had married Theresa Phelan at SS Peter and Paul's, South Melbourne, in 1903. He supported the war but opposed conscription.

I looked at some voting figures for the Fawkner electorate in the first conscription referendum of 28 October 1916. Voting for Middle Park was at the Middle Park Theatre. For Albert Park it was in the Wesley Preparatory School in Kerferd Road, or the Baptist School, also in Kerferd Road. Overall the electorate voted Yes by 51 per cent. Middle Park voted 56 per cent yes, Albert Park 52 per cent No and South Melbourne 61 per cent No. This probably reflects the higher percentage of working-class votes in South Melbourne and Albert Park. In the second referendum, if Fawkner followed the state pattern, the electorate and perhaps Middle Park would have returned a No vote.

Prior Joseph Kindelan and parishioners at war's end

Part three. A snapshot of Prior Joseph Kindelan and some parishioners. In those days parishioners often identified themselves in public documents as Roman Catholics, not Catholics. They heard Mass in Latin, said by a priest facing away from them. Some read from prayer books or recited the Rosary during Mass. A good percentage of men at the Carmelite were members of the Holy Name Sodality, which meant taking Communion one Sunday a month and sitting together under banners at Mass. Likewise women joined the Sacred Heart Sodality.

By all reports, Father Kindelan, who in 1909 was the founding parish priest of the newly separate Middle Park parish, was a dynamic leader, inclined to aim higher rather than lower in parish building projects. He was, like the majority of priests in Victoria, born in Ireland. Indeed, in an account of parish history, Frank Shortis suggests that, for a number of reasons, the Carmelites were slower to recruit Australians than some other orders. The following year Kindelan stepped back to an assistant role but when the church was opened in 1927, a year after his death, it was declared a memorial to him.

The appeal for funds was moved by Mr John Clarebrough, a parishioner and, as Ann Rochford pointed out, a decorator who had a contract with the builder of the hall. All indications are that Father Kindelan's plans for the hall had strong backing from parishioners. You can read further details in the accounts reproduced in the handout.

However, there is more to Mr Clarebrough's speech than meets the eye. Thanks to Trove and the Australian War Memorial, we learn that John Clarebrough and his family lived at 195 Beaconsfield Parade. The house, now gone, was called Taurauga after the place in New Zealand where they had previously settled. Mr and Mrs Clarebrough had three sons in the Australian Imperial Force. The oldest, Charles, had been educated at St Patrick's Jesuit College in East Melbourne, enlisted, fought at Gallipoli, became a lieutenant, and had been killed in action two years earlier, aged 36, and was buried in Pozieres. The next son John Augustus also fought in France and went on to become a Brigadier in the Second World War. A younger son Frank had been in training camp at Broadmeadows when Charles was killed. When the news about Charles' death reached Melbourne, the army's State Commandant discharged John on family grounds.

No wonder then that John Clarebrough senior said at the hall that

day: ‘You should contribute generously for the reason that the building would serve a useful purpose, and as an act of thanksgiving to Almighty God for the termination of the war! (Applause.)’ He added that ‘a further inducement to give’ came from the ‘memory of the brave men who had fallen at the front.’

Some of you may know members of this Clarebrough family. Two grandsons of John who spoke, sons of Brigadier Charles, were known to my generation. John Clarebrough in 1968 was the first director of open-heart surgery at St Vincent’s Hospital, and Leo, an eminent physicist and Fellow of the Australian Academy of Science. I knew Leo from the movement against the Vietnam War and conscription. St Dominic’s parish in East Camberwell hold lectures on social justice issues in his memory.

A later speaker on the day also showed up in Trove, namely Jeremiah O’Brien who seconded the vote of thanks to the Archbishop. As far as I can tell, Jeremiah, licensee of Bleak House until 1913, brother-in-law of J R Buxton, the legendary real estate agent, and thus grand-uncle of historian Kathleen Fitzpatrick, was living in retirement at 85 St Vincent Place, in one of the grandest houses in that grand street. Jeremiah’s parents, bounty migrants from Ireland in the 1840s, had made their pile from the Nar Nar Goon hotel.

The accounts of the foundation-day ceremony mention no women by name and only one group, the Women’s Branch of the Sacred Heart Sodality. However, the women’s group had the distinction of making the largest donation to the appeal: they gave 50 guineas.

Also, for the record, we should recognise the work of Frank Wrigley who had secretarial duties for the event, as he had done for parish events for a decade.

Australian Irish Catholics of 2018

Fourth, a note on being an Irish Australian Catholic in those days. By the time of the stone-laying in November 1918 dramatic events of the past four years such as attempts to deport Mannix, the Easter Rising and the conscription referenda, had heightened the awareness of Irish Australian Catholics of their identity.

A couple of remarks in the accounts of the Hall ceremony reflect the changes and tensions of the day. In seconding John Clarebrough’s appeal speech, Mr C Bradley added that ‘The use of certain public halls had been refused to his Grace by bigoted people, but that slight could not be

put upon his Grace at Middle Park when the parish hall was completed.’ Bradley’s hearers knew well that twelve months earlier, on the eve of the second conscription referendum, St Kilda Council had refused the use of the Town Hall to Christian Brothers College East St Kilda for their speech night because Archbishop Mannix was to speak. A number of local boys from Middle Park attended CBC. No surprise, the speech night went ahead at the college with a large crowd, and banners for both the No vote and for Irish independence.

Divisions among Catholics were also referred to in the speeches. Mr McCarthy, in proposing the vote of thanks to the Archbishop, included a comment that ‘they could afford to treat with silent contempt the attacks on their Archbishop and clergy, and the efforts to divide priests and people. Certain people had failed to stand up in defence of the Archbishop’. Most of those present knew who McCarthy was referring to. During the conscription debates a small group of Catholics publicly attacked Mannix, including Vincent Nolan, lawyer, Frank Gavan Duffy, a judge, Auguste de Bavay, a bacteriologist, Benjamin Hoare, a journalist, and Edward Stanfield Wardell, retired deputy master of the Royal Mint and son of the famous architect. Against them, McCarthy declared that Mannix ‘would be associated for all time with the successful fight to keep Australia a free land’.

Not mentioned in the press accounts but relevant was the background knowledge of all present that eight Irish Australian republicans arrested earlier that year, including two Victorians, Maurice Dalton and Frank McKeown, were right then still interned without trial in Darlinghurst Gaol, and had not been released at the Armistice. Campaigns for their release were, however, successful before Christmas. By 1918, many Irish Australians had shifted from supporting Home Rule for Ireland to supporting autonomy and independence. Two years ago Eoin Hahessy made an excellent low-budget documentary film about this change, entitled *Michael They’ve Shot Them*, shown on SBS under the title of *The Rise of Irish Australia*.

One of the priests in attendance, Father William Ganly, parish priest of West St Kilda, played an important role not in the politics of Irish Australia but in cultural matters. A native Irish-speaker from the Aran Islands, from whence very few people migrated to Victoria, he was a Gaelic scholar of international reputation, who gave public lectures on the literature, art and music of ancient Ireland, and was, for a time, inspector of schools for the archdiocese.

After the war: thriving parish in an economic depression

Part Five. Those 5000 on 24 November 1918 were hopeful of re-building community life despite the drastic loss of life that had just ended with the Armistice, and despite the bitter divisions over conscription and living conditions of the previous three years. Unlike the economic boom which my generation experienced after World War II, sadly, ahead of the post-World-War-I generation was an economic depression, and another world war.

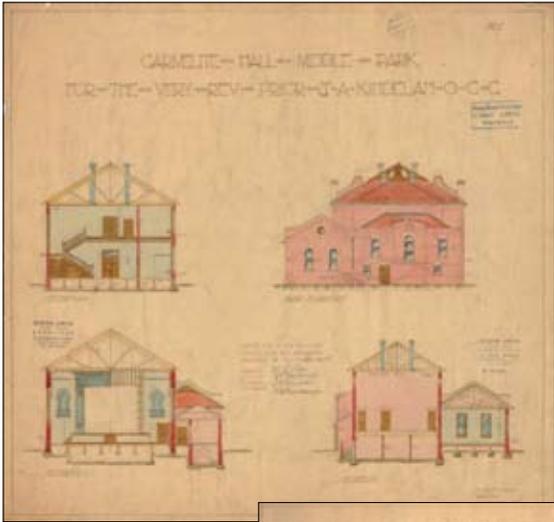
More than that, two months later the Spanish Flu epidemic devastated Melbourne and much of the world. The next year also would bring the bitter Seamen's Strike. In that, Mannix would again show support for his predominantly working-class flock. In regard to church matters, justice for Catholic education would continue to be a major focus down into the 1960s. In Irish matters, the war of independence, the massive 1920 St Patrick's Day march in Melbourne, the Irish civil war and so on loomed ahead.

However, the press reports and photographs of the hall and the parish during the 1920 and 1930s are full of plays, balls, communion breakfasts, fund raisers, queen carnivals, boxing tournaments, sporting teams and other activities. On present evidence, the parish of Our Lady of Mt Carmel combined its middle-class and working-class members into one of the strongest parishes in Melbourne. The priests and parishioners who built this hall put down a basis for a rich community life which stood them in good stead during the crises of the following couple of decades.

Conclusion: respect for elders

By asserting that our ancestors are worth remembering and honouring, this afternoon's discussions are a contribution towards paying respect to our elders and their traditions. The parishioners could not have foreseen the crimes and cover-ups that have rocked the Catholic church in recent decades. It is important that we try to understand our elders in their time and place. I trust that the above five aspects of the laying of the foundation stone of this building 100 years ago have been of interest. Warts and all, there are good grounds for being proud of the history of the Carmelite parish and in particular of the grand hall.

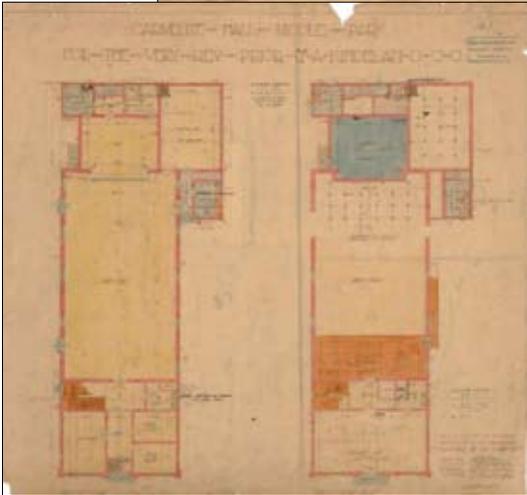
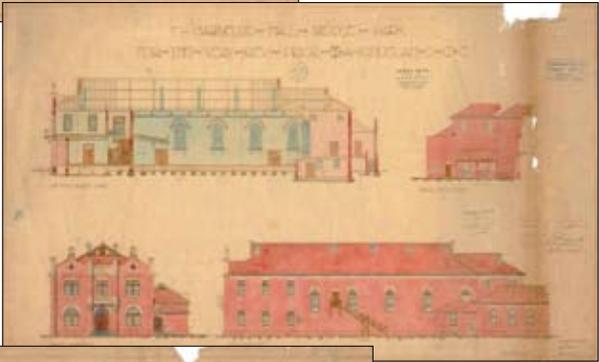
• Dr Val Noone is the author of *Hidden Ireland in Victoria*, and a fellow of the School of Historical and Philosophical Studies at the University of Melbourne.



The Carmelite Hall,
 Our Lady of Mount Carmel
 Parish, Middle Park.

Architects Fritsch &
 Joseph Smith. 1918

© Collection of Catholic
 Archdiocese of Melbourne



THE ORGAN IN ST PATRICK'S CATHEDRAL, MELBOURNE

A short history and an account of recent refurbishments
and additions

John Mallinson



**This article was first published in *Organo Pleno* August 1999:
The Journal of the Society of Organists Victoria Incorporated**

St Patrick's Cathedral had its genesis in the 1850s following the Ballarat and Bendigo gold rushes of 1851. The present building was started in 1858 and is undoubtedly one of the finest examples of 19th century Gothic-Revival architecture anywhere. The history of its construction is well documented in 'St Patrick's Cathedral – A Life' by TP Boland, published in 1997 for the Centenary of the Cathedral's Consecration. It was intended from the very beginning that this magnificent cathedral should have a fine organ to provide for its future musical needs.

The story of successive organs in St Patrick's is an interesting saga. The Cathedral's architect, William Wilkinson Wardell, architect for many fine 19th century buildings in the United Kingdom and in Melbourne and Sydney, intended that the organ and choir should occupy the Sacred Heart Chapel, adjacent to the south transept.

It appears that the first stone church on the present cathedral site had a small organ. There is no certainty about this matter for no contemporary documents are known to have survived. What is known, however, is that this building was demolished almost completely to make way for the much grander design of Wardell.

The construction of Wardell's masterpiece began in 1858 and ten years later, on completion of the nave, the new cathedral was opened for worship. Whether the small organ then placed in the church is the same one from the earlier building no-one can be sure. The instrument remained there until 1880 when, after restoration by 'Grandfather' George Fincham, it was transferred to St Brigid's Church, North Fitzroy. In 1886 it was moved again and found its way to the Congregational Church, Castlemaine, and eventually in 1983 from there to the Lutheran Church, Knox. In 1872, following a bequest of £500, preparations were made for the procurement of a much larger instrument than the one in use at that time, one which, when complete, would cost between £2,000 to £3,000.

In April 1875, Professor CA Tracy drew up specifications for a three manual organ of 52 stops. The decision was to proceed with only part of the design [two manuals and pedals], and it was stipulated that the pipes were to be made and voiced in London and that the contract price be limited to £1,000.

George Fincham questioned the restrictions and the contract was given instead to Robert Mackenzie, the same Mackenzie who had come to Melbourne as the foreman in charge of the installation of the new Hill Organ for the Melbourne Town Hall in 1872. When Mackenzie failed to complete the work for St Patrick's, JR Edeson, Organist of Scots Church, and George Fincham were asked to report on the work done.

When new tenders were called Fincham's was accepted. The new organ was to have a Great Organ of 13 stops, a Swell Organ of 11 stops, a Pedal organ of 2 stops, 3 couplers and 3 composition pedals. It was placed in a gallery, above the West Entrance, that had been built in 1875 much against Wardell's wishes, obscuring in part the great stained-glass western window of the Ascension. David Lee, who supervised the work, opened the organ on 14 March 1880 and it was blessed by Archbishop Goold on 16 May 1880. In 1886, 3 stops were added to the Great, 2 to the Swell and a Pedal Bourdon stop of 16 feet; the organ was re-opened on 27 July 1886.

In 1889, a large scale Clarinet was added to the Great and in 1896, a Choir organ of 9 stops and Tremulant, 2 stops to the Swell Organ, 3 stops to the Great, four couplers and nine pneumatic registration thumb pistons.

From 1880 onwards to 1896, all the modifications to Mackenzie's work plus the various additions were made by George Fincham. An electric blowing plant was installed in 1906.

In 1937, work commenced on completion of the fabric of the cathedral and included the addition of the three spires. In preparation for this, the foundations had to be strengthened and the organ gallery above the West Door had to be taken down. This entailed the removal of the organ which was reduced in size and re-erected in St John's Church, East Melbourne, as a two-manual instrument. One of the two 16' metal Open Diapason stops went to the Anglican Church of the Epiphany, Northcote, and the other went to St Mark's Anglican Church, Camberwell, where it is still.

Between 1938 and 1964, a Hammond Organ and then a Compton Electronic were in use in the Cathedral.

In 1956, Fernando Germani, the great Italian virtuoso was in Australia to tour for the ABC and to give the opening recital on the new Fincham organ in Wilson Hall, University of Melbourne. The University of Melbourne's adviser for the Wilson Hall Organ was Revd Dr Percy Jones, the Vice-Director of the Faculty of Music, a priest-musician who was at that time also Director of Music at St Patrick's Cathedral. Germani had taken the opportunity to inspect the cathedral with Dr Jones and George Fincham to assess the acoustics of the building and to obtain a first-hand impression of what was needed.



Fernando Germani, George Fincham, Dr Percy Jones
and Steve Laurie at Wilson Hall, University of Melbourne

This visit later bore fruit. To commemorate the golden jubilee of Archbishop Mannix's episcopal consecration [6 October 1962], it was decided to install a pipe organ which would contribute to the dignity and beauty of the liturgy and would be worthy of the cathedral's architectural magnificence. In 1960, Dr Jones and George Fincham went to Rome to discuss the organ scheme with Maestro Germani, then organist at the Basilica of St Peter, and together they drew up the final specification.

The organ was designed as an instrument with 77 speaking stops, 4579 pipes and a 4 manual stop-key console. A special feature is a set of Spanish trumpets manufactured by Giovanni Tamburini of Italy and identical with a set installed in the organ in St Peter's, Rome.

The building of the organ was entrusted to the firm of George Fincham & Sons and, with installation, occupied two years [1962–1964]. The finest possible materials were imported from Italy, Germany and England, and were used in conjunction with local materials.

It is interesting to note that components from the organ at St John's, East Melbourne, [which had been the Cathedral organ prior to 1937] were used in the new construction.

Mr George A Fincham reported to Dr Percy Jones [in a letter dated 12 October 1961]:

We have made a thorough examination of the organ in St John's Church, East Melbourne, and after very extensive thought and planning we have produced the enclosed specification which includes the Great, Swell and Pedal Organs of St John's Church with numerous additions to form the overall scheme.

Our tests of St John's Organ give us complete confidence in the condition of the manual soundboards and we consider that after a complete overhaul and adaptation to electric action, they would be in a condition virtually equal to new. Of course, the original pipework is of excellent manufacture and after normal restoration and re-voicing would be equal to the best obtainable today.

Mr Gregory Simpson was the architect for the structural and decorative work associated with the installation of the new organ; T McCarthy & Co. executed the decorative and polished timberwork throughout.

The organ console carries a plaque, which reads:

On the occasion of the 50th Anniversary of the Episcopal Consecration of His Grace, Archbishop Daniel Mannix, this organ was presented to St Patrick's Cathedral as a War Memorial to those who made the Supreme Sacrifice for their country, 6 October, 1962.

The preceding information together with some additions and minor modifications is an extract from a booklet entitled 'A House of God – A Guide to St Patrick's Cathedral' by Dean FM Chamberlin, published in 1973.

It is interesting to see the specification of the organ as proposed at the beginning in 1875 by the first cathedral organist, Charles Tracy, and Robert Mackenzie the builder who won the contract, the specification as actually installed by Fincham in 1880, the subsequent changes, and the specification of 1896. Additions to the text marked [] are by JWM.

The following extract and accompanying specification is taken from *The Advocate* – 5 August 1876; it was headed 'New Organ for the Cathedral'.

The Specification as proposed in 1876 by CA Tracey

Great Organ	Compass CC – C 5 Octaves	
1 Double Open Diapason	metal	16
2 Bourdon	wood	16
3 Open Diapason	metal	8
4 Stopped Diapason	wood	8
5 Spitz Flute	metal	8
6 Gamba	metal	8
7 Höhl Flute	wood	8
8 Principal	meta	4
9 Flute - Harmonic	metal	4
10 Gamshorn or Wald Flute	?	4
11 Twelfth	metal	3
12 Fifteenth	metal	2
13 Piccolo	wood	2
14 Mixture - Full	metal	4
15 Mixture - Sharp	metal	3
16 Double Trumpet	metal	16
17 Horn	metal	8
18 Clarion	metal	4

Swell Organ	Compass CC – C5 Octaves	
1 Bourdon	wood	16
2 Open Diapason	metal	8
3 Stopped Diapason	wood	8
4 Keraulophon	metal	8
5 Gamba [German]	metal	8
6 Waid Flute [Principal]	wood	4
7 Spitz Flute	metal	4
8 Suabe Flute	wood	4
9 Twelfth	metal	2 2/3
10 Fifteenth	metal	2
11 Mixture	metal	?
12 Trumpet	metal	8
13 Cornopean	metal	8
14 Clarion	metal	4
15 Vox Humana	metal	8

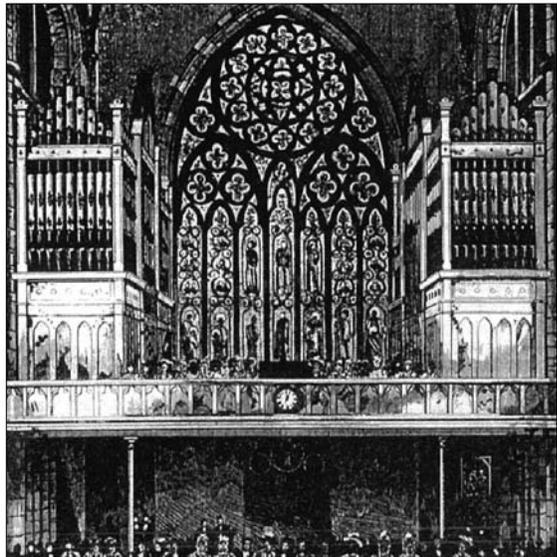
Choir Organ	Compass CC – C 5 Octaves	
1 Bourdon – Lieblich	wood	16
2 Open Diapason	metal	8
3 Stopped Diapason	wood	8
4 Dulciana	metal	8
5 Bell Gamba	metal	8
6 Flute - Stopped or Nason	wood	4
7 Principal – Viaoltin or Guigen*	metal	4
8 Piccolo	wood	2
9 Dulciana Mixture	metal	2
10 Clarionet or Krummhorn	metal	8

Pedal Organ	Compass CC – F	30 notes
1 Double Open Diapason	?	32
2 Open Diapason	metal	16
3 Bourdon	wood	16
4 Violin	?	16
5 Quint	wood	10 2/3
6 Flute	wood	8
7 Principal - Guigen*	metal	8
8 Twelfth & Fifteenth	metal	5 1/3 & 4
9 Trombone	metal	46

* = spelling of Geigen as reported in *The Advocate*.

We observe with pleasure that good progress is being made with the new organ which Mr McKenzie is erecting in the Cathedral. Excepting the Town Hall organ this will be the largest in Australia. The design of the case is Gothic, to correspond with the building, and the pipes will be illuminated, like those of the Town Hall organ. The pipes have been specially manufactured and voiced in London, and are of the best spotted metal; in fact, it is stipulated that all the materials are to be of the finest quality, and Mr McKenzie's [sic] character is a sufficient guarantee that the terms of the contract will be scrupulously adhered to; and when we inform our readers that the cost of this instrument, when completed, will amount to upwards of £3,000, they will see that no expense is to be spared to make it worthy of the grand cathedral, and a credit to the colony, as well as to the builder. It will be built in two compartments, one on either side of the magnificent stained glass window of the nave, to avoid interrupting the light, the keyboard being in the centre, and so arranged that the organist will face the altar. ...

The bellows will be worked by hydraulic engines. The organ is being built in the gallery opposite the altar, and the pipes are expected to arrive from London shortly.



The organ at St Patrick's Cathedral – from *The Australasian Sketcher* 27 March 1880 – showing the divided case located on a gallery.

This ambitious proposal was probably overstated in the hope that the most important elements would in fact be realised.

The following article appeared in *The Advocate* on 20 January 1877:

The plan and specification have been furnished by the Organist Mr. C.A.Tracy. Only a portion of the specification can be at present executed, through want of funds, as the entire instrument will cost between £2,000 to £3,000. ...

The Advocate of 26 July 1879 reported:

A public meeting was held in St Patrick's Cathedral, on Sunday last, immediately after the last Mass, for the purpose of adopting measures for completing a portion of the new grand organ already commenced in the church.

His Grace the Archbishop presided, and opened the meeting with prayer. His Grace the Archbishop said: ... 'Some time in the past – I cannot say how long ago – we took measures to provide an organ for this church becoming its grandeur and our expectations. A gentleman [Robert McKenzie] undertook the work, who was recommended to us as possessed of high skill and ability in conducting the erection of such instruments. He laboured at it some time and what he did was well done, but he failed in the conditions of his contract. I do not say he failed through any fault of his own, but certainly, it was not through any fault of ours. In consequence of that failure, the new organ remains as it now is: money is lying idle in the little of it which he erected. There were reasons why we could not finish what that gentleman began: we were not quite free to do so. The difficulties that were in our way are now, however, removed, and we are quite free to act.

As a result of that public meeting a fund was set up, a further £400 necessary to finish the organ was raised and George Fincham was given the contract.

In *The Advocate* of 20 March 1880 it was reported that the new organ had been opened 6 days earlier, i.e. on Sunday, 14 March 1880.

The Specification as installed in 1880

Great Organ	Compass	CC – C5 octaves
1 [Double] Open [Diapason]		16
2 Bourdon		16
3 Open [Diapason]		8
4 Open swell [“small” Diapason]		8
5 Höhl Flute		8
6 Stopped Diapason		8
7 Gamba		8
8 Principal		4
9 Gemshorn		4
10 Harmonic Flute		4
11 Twelfth		2 2/3
12 Fifteenth		2
13 Trumpet		8

Swell Organ		Compass CC – C5 octaves
1	[Double] Open [Diapason ? Bourdon ?]	16
2	Open [Diapason]	8
3	Stopped [Diapason]	8
4	Gamba	8
5	Keraulophon	8
6	Principal	4
7	Gemshorn	4
8	Flute	4
9	Twelfth	3
10	Fifteenth	2
11	Cornocean	8
Pedal Organ		Compass CC – F30 notes
4	Open [Diapason]	[metal] 16
2	Principal	[metal] 8

3 couplers and 3 composition pedals

The three manuals which the instrument shows at present will allow for the extension of the organ without interfering with the delicate mechanism with which the player's desk is crowded. The pneumatic action is applied to each division of the instrument, and the tone is unexceptional [equals 'normal' ? as opposed to 'exotic' ?] throughout. The work has been carried out by Mr George Fincham, of Richmond, who has acquitted himself in a highly satisfactory manner.

The music performed by the choir [at the Mass for this special celebration] was the glorious *Twelfth Mass* of Mozart and the chorus 'And the glory of the Lord' and the 'Hallelujah Chorus' from Handel's *Messiah*.

In 1886, 3 stops were added to the Great, 2 to the Swell and a Bourdon 16' to the Pedal. Some stops of the 1880 organ would have had to be removed to make way for these additions but, apart from the Pedal Bourdon, it is not clear what stops were displaced and what the new stops were.

On 21 November 1896 *The Advocate* reported the 'Re-opening of the Cathedral enlarged organ':

On Sunday (tomorrow), The Feast of St Cecilia, the Cathedral organ, which has recently undergone extensive improvements, will be re-opened at the 11 o'clock Mass. ... Amongst the additions are an entirely new Choir Organ and extensions of the Swell and Great. ... The organ has full Cathedral compass. [!]

The Specification of 1896

Great Organ		
1	Double Open Diapason	16
2	Open Diapason (large scale)	8
3	Open Diapason (small scale)	8
4	Höhl Flute	8
5	Stopped Diapason	8
6	Salicional [1886?]	8
7	Quint [1886?]	5 1/3

8	Principal		4
9	Wald Flute	[Suabe Flute?]	4
10	Twelfth		2 2/3
11	Fifteenth		2
12	Trumpet		8
13	Clarion	[1886?]	4
14	Mixture	[prepared for]	
Swell Organ			
1	Double Diapason	[Bourdon ? Gedacki ?]	16
2	Open Diapason		8
3	Stopped Diapason		8
4	Gamba		8
5	Céleste	[1886?]	8
6	Principal		4
7	Twelfth		2 2/3
8	Fifteenth		2
9	Mixture		III
10	Cornopean		8
11	Oboe	[1886?]	8
12	Vox Humana	prepared for	8
Choir Organ[all new]			
1	Flute Harmonic	[1880 Gt Har'c Flute 4 ?]	8
2	Dulciana		8
3	Röhr Flute		8
4	Viola	[4880 Sw Keraulophon ?]	8
5	Flute Octavarite [!]	[Octaviante]	4
6	Clear Flute	[1880 Sw Flute 4 ?]	4
7	Gemshora Harmonic	[1880 Sw Gemshorn 4 ?]	?2
8	Clarionet	[1889 – ex Great ?]	8
9	Orchestral Oboe		8
Pedal Organ			
1	Open Diapason	[metal]	16'
2	Bourdon	[1886 – possibly ex 1880 Gt]	16'
3	Principal		8'
4	Open Diapason (wood)	prepared for	16'
5	Fifteenth	prepared for	4'
6	Trombone	prepared for	16'
Couplers			
	Swell to Great	[1880]	
	Swell to Pedal	[1880]	
	Great to Pedal	[1880]	
	Choir to Pedal	[1886]	
	Swell to Great Sub	[1886]	
	Swell to Great Super	[1886]	
	Swell to Choir	[1886]	

There are five combination buttons to Great Organ, four to Swell; Tremulant to Choir organ, Tremulant to Swell [prepared for], Swell Crescendo Pedal. It is in contemplation to add other stops at an early date. The alterations and additions to the organ have been personally supervised by Mr George Fincham.

The present Mr George Fincham, grandson of the founder of the firm, recalls having to dismantle and remove this organ from the cathedral as a young man in 1937. The 1880 slider soundboards and pipes of the Great and Swell were subsequently re-erected in St John's Church, East Melbourne, together with some of the Pedal. From thence these same soundboards and pipes were returned to St Patrick's in 1962–64.

The 1896 Choir Organ soundboard and most of the pipes were re-used in the organ installed in the Methodist Church in Devonport, Tasmania.

*The Organ of St Patrick's Cathedral built by
George Fincham & Sons, 1962–64
Refurbished with Additions by
Australian Pipe Organs, Melbourne, 1996–97*

Calling to mind the conservative Australian organ-world of the 50s and 60s and the fact that during the period from 1938 to 1964 electronic organs were in use in the cathedral, the building of an important new pipe organ for St Patrick's was an event of much interest. As befits a very big church, it was to have a large number of stops including many ranks of mixtures, and the reeds were to be in the French style. Instead of a conventional Choir Organ, there was to be an unenclosed Positif division, quite a novel idea in Australia at the time. The Positif Organ was to be placed in the Sacred Heart Chapel in order to be near the choir – prior to 1973 the choir sang in the Sacred Heart Chapel – and because space in the main case was limited. Thus, it would be situated antiphonally in relation to the main instrument. When these features became public knowledge and even before the organ was heard, considerable interest was aroused.

In 1964 when Fincham's magnum opus was first used, there was a certain amount of criticism that seemed to stem from the fact that its builder was a local Australian firm, it being the fashion in some quarters to favour the article produced overseas. It should be remembered too, that in the context of the 1960s, the sound made by some stops, the reeds in particular, and the rather brilliant ensemble was different to the kind of sound to which many were accustomed. For these reasons, some time was to elapse before the organ's virtues were generally appreciated and accepted.

Fincham used much of the 1896 instrument in the new organ including the refurbished spacious 1880 slider soundboards, and most of the 1880 and 1896 pipework. All new 1964 Fincham pipes and all the new imported reeds and mixtures, the new windchests, the blowers,

the electric relays, the adjustable combination action, the stop-keys and switches, the ivory keyboards were all of the very best available. There was never any suggestion that the quality of the construction was other than first class. If attention could be drawn to any matter, it was mainly in the area of regulation and balance within individual stops, the balance and the relationship of stops one to another. The electro-pneumatic action throughout was particularly responsive for all the new windchests constructed on the unit principle, but for the otherwise excellent 1880 slider soundboards on which the bulk of the pipework for the Great and Swell was placed, the action was a little slow by comparison. It was felt that the Pedal Organ lacked weight and definition and that the 'tutti' was top-heavy and lacked gravitas. Over the years adjustments have been made, and now there is no doubt that the organ, always a fine and exciting instrument, is even finer since the 1997 refurbishment and additions by *Australian Pipe Organs* of Melbourne. Certainly, it is an instrument worthy of a cathedral and the builders can be justly proud.

For me hearing the organ for the first time was most exciting and my interest was aroused even more when I had the opportunity of playing it on a number of occasions. Later, in 1976, I was thrilled to be appointed Cathedral Organist and to become the instrument's custodian. Being Cathedral Organist was a privilege and a responsibility; being Custodian as well was a responsibility and an opportunity. Soon after my appointment I talked with David Fincham, Managing Director of George Fincham & Sons, about some aspects of the organ which I felt needed some adjustment and modification and he agreed.

So in 1977, at my request, he re-voiced and regulated a number of stops, particularly the Great Fifteenth, and he loudened the Great Open Diapason and Principal. In addition, he improved the response of the note action on the slider chests after he discovered that the pallets were opening too far and that the pallet springs needed to be strengthened. The pipes of the Great Trumpet and Clarion were sited at the back of the platform and sounded very 'thin' and distant. When the wind pressure, which had been at a very low 2% w/g, was raised to approximately 5% w/g and the pipes were hooded, partly to stop dust falling into them but mostly to direct the sound forward, a considerable improvement was effected.

A new reservoir was added to the Solo in order to make available a higher wind pressure for the stop called 'Tuba' [not really a Tuba]. At the same time new thicker tongues were fitted to the so-called Tuba. [In 1997, this stop was re-named as 'Posaune'.] Also, the Swell and Solo Oboes were interchanged which made those two stops more suitable in tone for their respective departments.

On the Positiv, an alteration to the wiring enabled a slight but most effective change to the stop list: a much-needed and very useful Principal 8' was obtained by extension, in exchange for a Quintaton 8', but without losing the Quintaton tone colour which was retained as the Quintadena 4'. Also, certain very prominent notes on the Zymbel IV were softened and the stop became much less aggressive

At the console, the arrangement of the toe pistons was standardised and piston couplers were installed. All of the above made a difference and, together with a number of other minor changes, the organ was easier to manage. All this work took place in 1977. Earlier, in 1972, following the liturgical changes brought about by Vatican 2 and the setting up of the new sanctuary and altar, the console was moved from the Sacred Heart Chapel where it had been from 1964, to its present position in the South Transept. In 1973, the main cable which had been laid under the floor developed some faults following the move, possibly due to dampness, and soon it was obvious that it needed to be replaced. This work was done in 1978.

Prior to the 1996–1997 work by APO, sundry other changes took place including installation of 'whiffle-tree' Swell engines in lieu of the original engines and a 'tone box' to assist in the projection of the sound was built around the Great Trumpet, Clarion and Gemshorn ranks.

The 1996–97 Refurbishment with Additions by *Australian Pipe Organs, Melbourne*

In the early 1990s the Catholic Archdiocese adopted a project to restore the fabric of St Patrick's in preparation for the Centenary of the Consecration of the Cathedral which was to occur in 1997. Accordingly, an appeal was launched which resulted in a sum in the vicinity of \$10,000,000 being promised which enabled work to proceed. A small proportion of this sum was set aside for refurbishment of the organ including some important modifications and additions as set out below.

The first requirement was the necessity to draw up a list of desirable things to be done and then to put them in an order of priority; like most projects of this kind the funds set aside were very limited. As Cathedral Organist, I had wanted to make good deficiencies about which, for 20 years, I had given much thought and now, at last, was the opportunity to make them a reality.

Eventually, after many meetings of the organ committee, and after seeking comments from other organists and various organ builders here and interstate, a list of important items was established. Tenders were invited and the contract was signed with *Australian Pipe Organs Pty Ltd* of Melbourne on 28 July 1995. The contract specified the necessary

maintenance and replacement of worn parts and adjustments of the action, addition of some new stops and overall balancing and finishing of the whole organ. Here follows a catalogue of the changes:

Great Organ

1. New Harmonic Flute 8' – in Cavallé-Coll style. The bass octave of this stop consists of the twelve wooden pipes of the old Höhl Flute. From Tenor C [C13] upwards, the pipes were made by APO in 75% spotted metal in a very large scale provided by Jack Bethards, Managing Director of Schoenstein, Organ Builders of San Francisco, and are harmonic from Middle F [F30]. In 1989, by invitation of the City Council Jack Bethards, a recognised authority, came to Melbourne to inspect and report on the state of the Town Hall organ. Earlier, in 1985, because of his considerable liking for the French romantic style, he and his colleagues had undertaken a study tour to France. The purpose was to inspect many of the famous 19th century organs, large and small, by Cavallé-Coll, in particular a number of 'orgues de choeur', and while there to record and catalogue detailed information of types of stops and pipe scales, and much other useful information together with photographs. When I approached him, he was only too happy to oblige with information for use at St Patrick's.
2. The old Höhl Flute 8', being of a bigger scale was transposed to 4' and named Suabe Flute, and the old Suabe Flute pipes were removed.
3. The Gemshorn rank was re-voiced and lightened throughout with a slight raising of the cut-up and considerable improvement in tone and blending quality. Roller bridges were added to the bass pipes in the case.

Swell Organ

1. Cornet III [17,19,22] is the Swell Mixture from the old organ. The tierce, which formerly ascended to Treble C [C49], now ascends only to Tenor B [B24].
2. New 'Peterson' electric Swell shutter engines replaced the 'whiffle-tree' machines.

Positiv Organ

1. Cromorne 8' was re-voiced and regulated.
2. All other pipes were adjusted for good speech and balance.

Solo Organ

1. New Viola Céleste [Tenor C]
2. New Clarinet 16' and 8'
3. Tuba 8' [J.W. Walker – ex St George's Cathedral, Perth]
The Walker pipes and windchest were completely over-hauled, and a new 'booster' blower and reservoir installed to provide a wind pressure of 12" w/g, the highest pressure necessary in this organ.
4. The Trompette-en-Chamade 8' was re-voiced and regulated.
5. New 'Peterson' electric shutter engine.

Pedal Organ

1. Bombarde 32' and Bombarde 8' extensions to the existing Bombarde 16' were added; the new pipes were carefully matched to the existing pipes, with the boots and reeds made by Carl Giesecke, Germany, and the metal resonators made in Melbourne by APO. A new reservoir was fitted and the whole rank was re-voiced on 5" w/g, an increase from the original 3¼" w/g.
2. Open Wood – For some notes the pallets needed to be adjusted in order to open sufficiently. The wind pressure was raised from 3¾%" w/g to 4½" w/g and rollers were fitted to some of the pipes.
3. New metal Principal 8' and Fifteenth 4' by extension.
4. Twelfth 5 1/3' was derived from Gemshorn rank in lieu of the Bourdon.
5. Clarinet 16' was borrowed from the Solo.
6. Two new wind reservoirs were fitted for the higher pressure required for the Bombarde rank.

Console

1. A new solid-state combination action was installed enabling the number of Divisional Pistons to be increased from 5 to 8, as well as an increase in the General Pistons from 5 to 12. The manual piston layout was carefully arranged to be convenient with particular care taken with regard to the placement of reversible pistons.
 2. New Pedal sweeps together with new brass Toe Pistons were fitted and also new balanced expression pedals for the Swell and the Solo.
 3. The manual keyboards and all the stop-keys were thoroughly checked and adjusted where necessary.
 4. The Pedal board was re-conditioned and the keys re-surfaced and polished.
- In 1964 the organ had 77 speaking stops. It now has 81, a net gain of 4 stops making a total of 4745 pipes. Finally, the pitch of the whole organ was raised from 435 Hz to 440 Hz at 18°C, although there was difficulty in achieving this because the resonators of the Trompette-en-Chamade could not be shortened easily.

The specification as built by George Fincham & Sons, Melbourne, 1962–64 and refurbished with additions by *Australian Pipe Organs*, Melbourne, 1996–97

Great Organ

1. Gemshorn		16
2. Open Diapason	(1880)	8
3. Gemshorn	(from No. 4)	8
4. Stopped Diapason	(1880)	8
5. Harmonic Flute	(new)	8
6. Buiciana	(4896 – from Choir)	8
7. Principal	(4880)	4
8. Gemshorn	(from No. 1)	4
9. Suabe Flute	(1880 – old Höhl Flute 8)	4

10. Twelfth	(1880)	2 2/3
11. Fifteenth	(1880)	2
12. Fourniture V	12,15,19,22,26	V
13. Mixture V	15,19,22,26,29	V
14. Grand Cymbel V	22,26,29,33,36	V
15. Trumpet		8
16. Clarion		4
[a] Swell lo Great		
[b] Positiv to Great		
[c] Solo to Great		

Swell Organ (enclosed)

17. Gedeckt	(1880)	16
18. Open Diapason	(1880)	8
19. Stopped Diapason	(1880)	8
20. Viola da Gamba	(1880)	8
21. Salicionat	(1896)	8
22. Voix Céleste	(1896)	8
23. Principal	(1896)	4
24. Stopped Flute	(1896 – from Choir)	4
25. Twelfth	(1880)	2 2/3
26. Fifteenth	(1880)	2
27. Piccolo		2
28. Cornet	(1896 – 17,19,22)	III
29. Mixture V	19,22,26,29,33	V
30. Double Trumpet		16
31. Cornepean		8
32. Trompette Harmonique		8
33. Oboe		8
34. Clarion		4
[d] Swell Sub Octave		
[e] Swell Unison Off		
[f] Swell Super Octave		
[g] Solo to Swell		
[h] Tremulant		

Solo Organ (enclosed)

35. Harmonic Flute		8
36. Viola		8
37. Viola Céleste	(new)	8
38. Concert Flute		4
39. Flageolet		2
40. Double Clarinet	(new)	16
41. Clarinet	(from No.40)	8
42. Cor Anglais		8
43. Orchestral Oboe		8
44. Posaune		8
45. Clarion	(from No.44)	8
46. Trompette en Chamade		8

47. Tuba	(1960 ex St Georges, Perth)	8
[i] Solo Sub Octave		
[j] Solo Unison Off		
[k] Solo Super Octave		
[l] Great to Solo		
[m] Swell to Solo		
[n] Tremulant		

Positiv Organ (unenclosed)

The Positiv Organ is a separate unit set at right angles to the main case.

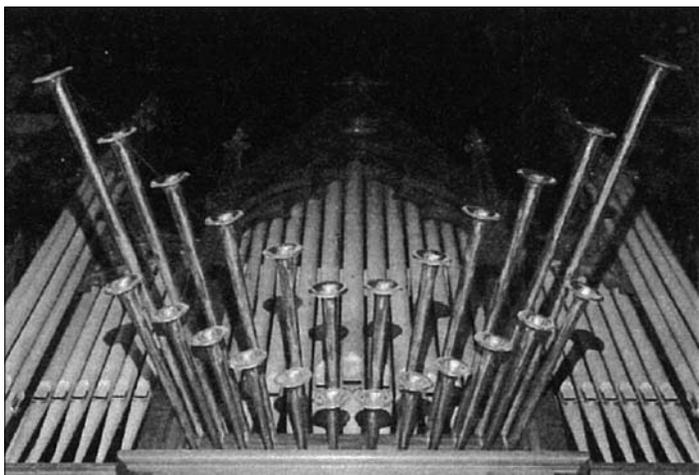
48. Principal	(from No.50)	8
49. Gedeckt		8
50. Principal		4
51. Quintadena		4
52. Nazard		2 2/3
53. Waldflöte		2
54. Tierce		1 3/5
55. Larigot	(new)	1 1/3
56. Sifflothe	(from No.53)	1
57. Zymbel IV	26,29,33,36	IV
58. Cromorne		8
[o] Positiv Sub Octave		
[p] Positiv Unison Off		
[q] Positiv Super Octave		
[r] Swell to Positiv		
[s] Solo to Positiv		
[t] Tremulant		

Pedal Organ

59. Resultant Bass	(from No.60)	32
60. Open - Wood		16
61. Gemshorn	(from No. 1)	16
62. Violone		16
63. Bourdon	(1896 ?)	16
64. Gedeckt	(from No.17)	16
65. Octave - wood	(from No.60)	8
66. Principal	(new)	8
67. Bass Flute	(from No.63)	8
68. Gemshorn	(from No.1)	8
69. Violoncello	(from No.62)	8
70. Twelfth	(from No.1)	5 1/3
71. Fifteenth	(from No.66-new)	4
72. Flute Dolce	(from No.63)	4
73. Mixture IV	19,22,26,29	IV
74. Contre Bombarde	(from No.7 5-new)	32
75. Bombarde		16
76. Double Trumpet	(from No.30)	16
77. Double Clarinet	(from No.40)	16
78. Bombarde	(from No.75-new)	8

I wish to thank both firms for their excellent service to St Patrick's Cathedral over the years, and in particular, David Fincham who, on more than one occasion, when there was an emergency, dropped everything to attend to the problem. Likewise, Robert Heatley left no stone unturned from the time his firm, *Australian Pipe Organs*, won the contract for the recent work and saw it through to completion. *Australian Pipe Organs* now maintains and tunes the organ.

This article would not be complete without mentioning those men who, since 1964, have tuned the organ and attended to the various small faults that do occur from time to time: Les McGill, Ray Petterd, David Fincham, David Hudd, Ian Wakeley, and Robert Heatley. Of course, the staff past and present of both firms deserve praise for the excellence of their work as seen and heard at St Patrick's.



Trompette en Chamade (Photo: John Mallinson)

The Annual Percy Jones Award to John Mallinson

The annual Dr Percy Jones Award for outstanding dedication and service to liturgical music for 1999 has been jointly awarded to Rev. Dr H. D'Arcy Wood and Mr John Mallinson. First presented at the National Liturgical Music Convention, Melbourne in 1993, the patrons of this award are the Anglican and Catholic Archbishops of Melbourne, while the trustees are Richard Divall, resident conductor for Opera Australia and Michael Wood, Director of the Office for Worship, Melbourne. Dr Percy Jones was the organiser of the 1968 Liturgical Convention in the Exhibition Buildings, Melbourne, and one of the most active and influential Catholic church musicians of the last fifty years. Roger Heagney, a previous winner of the award, has written about John Mallinson.

My first contact with John Mallinson was hearing him play Bach at the Melbourne Town Hall shortly after his return to Australia from his studies in London. It remains for me one of those vivid memories of a brilliant and unforgettable experience.

John was born in 1934, educated at Scotch College and studied engineering at Melbourne University for a year before switching to music. After completing a Bachelor of Music degree at Melbourne University, where he studied organ with Claude Monteath and Dr Arthur Nickson, he went to the Royal College of Music, London, in 1958 and studied organ with Sir John Dykes-Bower – organist at St Paul’s Cathedral, London. It was at this time that he gained his ARCM, ARCO, LRAM and also met his talented, delightful and charming wife, Judy.

On his return to Australia John was very active giving recitals, broadcasting for the ABC, playing with the Melbourne Symphony Orchestra and teaching at Scotch College and Melbourne Grammar School. He was organist and choir master at St Mark’s, Camberwell, from 1964 to 1973 and choir organist at St Francis’ Church during 1975.

From 1976 until 1999 he has been the organist at St Patrick’s Cathedral where in 1986 he also took over the training of the Cathedral choir. Among other things, we are grateful for John’s expansion of the choir’s repertoire, his improvement of the deficiencies in the organ, his handling of the continuation of the choral tradition during the closure of the Cathedral and the relocation of the choristers to St Kevin’s.

Whilst keeping up the arduous duties involved in all of these posts, he was also Director of Music at Camberwell Grammar School from 1964 until 1987. It was in the early 70s that I was fortunate to work with John at Camberwell Grammar School. During that time, with the support of that very enlightened headmaster David Dyer, John established free group tuition for young students in string, wind and brass instruments, thus increasing the number of boys learning musical instruments from about 200 to 950. In a very short time there were vocal and instrumental ensembles, choirs, concert bands and orchestras in Junior, Middle and Senior Schools. He performed monumental works with the school chairs and orchestras (Fauré *Requiem*, Handel *Messiah*, Verdi *Requiem*, and Orff *Carmina Burana* to name only a few).

The carol services at St Mark’s were a highlight of the school year. Under his influence many students went on to become professional musicians, not only in the ‘classical’ field, but in very broad areas of music – members of well known pop bands, TV directors and even musicologists. He instilled a lasting love of fine music in all those he came in contact with by his uncompromising enthusiasm and dedication to music.

For many years he has been a member of the Organ teaching staff of Melbourne University and Australian Catholic University, an examiner for the Australian Music Examinations Board and involved with the RSCM in conducting massed choral events, giving workshops and organ tuition.

He gives regular organ recitals and performs frequently at the Melbourne International Festival of Organ and Harpsichord.

The Dr Percy Jones Award is given annually ‘in recognition of outstanding dedication and service given to Music for Worship’.

This award and its recognition of John Mallinson’s achievements is well overdue for such a fine gentleman and musician. He has been a very influential figure in the Melbourne and Australian church for maintaining the highest standards of repertoire and performance.

*Written by Roger Heagney, well known as a Melbourne Organist,
Harpsichordist and Choir Director.*



John Mallinson with
First Year Student Janeen
Mackenzie at the St
Patrick’s Console

Photo: John Casamento
Photography

THE STORY OF CATHOLIC ARCHITECTURE IN VICTORIA

– a journey through 19th century correspondence held at the
Melbourne Diocesan Historical Commission archives

Paola Colleoni

The first room of the exhibition *The Invention of Melbourne: A Baroque Bishop and a Gothic Architect* at the Old Treasury building museum reconstructs the different building stages of St Patrick's Cathedral. *Fig. 1*



Figure 1: The exhibition at the Old Treasury Building museum, November 2019.

The grand cathedral on Eastern Hill is a testimony to bishop Goold's ambitious patronage and William Wardell's genius. With its refined Gothic lines, St Patrick's epitomises Wardell's architectural skills, while in its interiors, enriched with furnishings, stained glass and metalworks from leading European workshops, it exemplifies Goold's refined taste. My research into the bishop's architectural patronage is part of the ARC funded project investigating the cultural patronage of bishop Goold, which is leading to a re-evaluation of Catholic heritage in colonial Victoria.¹ The exhibition at the Old Treasury building museum is one of the outcomes of the ARC grant.

Fundamental for my study are the large holdings of the Melbourne Diocesan Historical Commission archive.² In fact, the diaries and the correspondence of bishop Goold constitute an invaluable source to investigate his patronage, and the archives preserve a wealth of material that is at the basis of my research.³ In fact, many of the details regarding Goold’s early patronage have been rediscovered thanks to the correspondence exchanged between him and other Australian bishops, while the letters received by parish priests in later years demonstrate how he oversaw different aspects of church building. *Fig. 2*



Figure 2: Envelope of a letter sent by Fitzpatrick to Goold, 1867. The letter was sent from Melbourne to Rome and redirected to Dublin, MDHC.

Many of the letters preserved in the MDHC archives were received from the archbishop of Sydney, John Bede Polding (1794–1877). These mostly deal with episcopal government, but the almost ten years that Goold spent as parish priest in Campbelltown (about 40 kilometres south west of Sydney) deeply influenced his architectural patronage as well.⁴ Polding’s taste for the Gothic revival was clearly reflected by the several purchases he had completed during his visits to Europe.⁵ Polding was impressed by the architectural output of Augustus Welby Northmore Pugin (1812–1854), the Catholic convert English architect who had had a pioneering role in the revival of Gothic architecture. In 1842, he commissioned him several ecclesiastical buildings, including extensions for St Mary’s Cathedral.⁶ In his vicar’s own words, Polding aspired to erect churches ‘with propriety and taste’ and a letter sent by the archbishop to Goold testifies that he shared with him his ideas on church building.⁷ In the letter, Polding informs Goold that he had ‘a very well-drawn plan of a church and tower’.⁸ He praises the plans’ affordability, as the drawing was purchased for 10 pounds, and the building, able to accommodate 1,000, had an estimate cost of 3,000 pounds.⁹ Even if

it is not specified in the letter, the archbishop was probably referring to a plan he acquired in England from architect Charles Hansom, that was used between 1850 and 1852 to erect the church of the Sacred Heart in Darlinghurst. Goold left for Melbourne enriched by his ten years' experience in Campbelltown. He had actively participated in the realisation of several of Polding's architectural projects: first with the erection of Gothick churches at Campbelltown and Appin, then with the preparations for the church at Berrima erected to Pugin's designs.¹⁰ In NSW Goold had witnessed the evolution of the colonial architectural taste, which retraced the development of the Gothic revival movement in England in the first half of the 19th century.

Of particular interest for my research, are the letters exchanged between Goold and the first bishop of Hobart, Robert William Willson (1794–1866). Significantly, at the MDHC there is still a large number of letters sent from Tasmania, while only a handful of those sent by Goold survive at the Hobart diocesan archives. Willson was a close friend of Pugin.¹¹ In Nottingham, England, Willson had commissioned him the design of St Barnabas', now Cathedral church of the city. After his appointment to Tasmania, Willson worked with Pugin for months so that they could furnish the newly erected diocese of Hobart with all that was necessary to create a 'Gothic paradise' at the Antipodes.¹²

Willson and Goold developed a close friendship and a large volume of correspondence was exchanged between Hobart and Melbourne between 1848, year of Goold's arrival to his See, and 1865, when Willson returned to England. Willson fostered Goold's interest for the Gothic revival, and by the time Goold left for his first *ad limina* visit to Rome and Europe in 1852, Willson had convinced him that 'we can produce a more real Catholic feeling, either in buildings, church furniture and so on, in the good old style of our forefathers'.¹³ Willson was enthusiastic about Wardell's design for St Patrick's cathedral, and in 1860 he asked the architect to provide a design for Hobart cathedral.¹⁴ Similarly, in 1865, after a fire destroyed the old St Mary's Cathedral in Sydney, archbishop Polding engaged Wardell for a grand new building.

The largest share of original 19th century correspondence available at the MDHC archives deals with the administration of the diocese of Melbourne, which encompassed the whole of Victoria until the creation of the dioceses of Ballarat and Sandhurst in 1874.

These letters were sent from the parish priests of colonial townships in Victoria to the bishop's palace in Melbourne. The majority discuss day-to-day issues, including the management of the parish funds and

administrative matters. However, there are quite a lot of which include details about architectural projects. In fact, parish priests sought the bishop's advice for all the matters connected with church building, and the diocesan vicar general, John Fitzpatrick (1810–1890) was in charge of the allocation of the funds granted by the Government.

Among the correspondence, particularly valuable are the letters exchanged between Goold and Fitzpatrick while the bishop was travelling. Appointed in 1852, Fitzpatrick was responsible for the practical aspects of the administration of the diocese. The bishop and the vicar combined their efforts to build the diocese for almost forty years. The bishop's ambition in raising grand Gothic revival buildings was matched by Fitzpatrick's devotion in collecting the necessary funds. In fact, counterbalancing Goold's aspirations, the correspondence sent to the vicar by parish priests assigned to missions in rural Victoria tells about the hardships of financing large architectural projects. These letters testify to the centralised power exerted from the bishop's palace and of the close supervision over the construction of churches in the diocese. Moreover, they highlight the untiring work of Goold's clergymen and the devoted response of the Catholic communities.

More than 3,000 original letters dating back to Goold's episcopacy tell us that despite the excitement surrounding the works on St Patrick's Cathedral, the bishop did not neglect other architectural projects. They testify of the bishop's concern for several aspects of church building and his commitment towards providing all congregations of Catholics, large and small, with a suitable place of worship. In fact, Goold did not limit his supervision of architectural works to the great projects in the major centres, and for all his life he dedicated his attention also to small settlements in remote areas of Victoria. The bishop exerted a capillary control in his diocese, and while his diaries account of his travels and labours, original correspondence, dating from the second half of the 19th century, gives us a glimpse of the multifaceted nature of the task. Goold was involved in every aspect of the construction, the choice of the location and the building materials, the selection of a suitable design and of a contractor able to complete the task according to instructions, the application for government grants and the final allocation of funds. He travelled to lay the foundation stone of the new churches; he inspected the works whenever it was possible and he officiated a solemn mass for the opening of the new church.

Even if a large share of government grants was spent for St Patrick's, during episcopal visitations to Melbourne suburbs and to the townships

outside the city, Goold urged the local Catholics to donate for the erection of ambitious churches. In addition to the cathedral, William Wardell was commissioned to design several churches soon after his arrival in Melbourne in September 1858, including buildings for the city suburbs such as the two St Mary's, at Williamston and East St Kilda, and St John's, Heidelberg (*Fig. 3 and 4*). In the 1860s, which were years



Figure 3: Unknown artist, Interior of the church of St Mary, East St Kilda, ca. 1920, MDHC.



Figure 4: Unknown artist, H. Berg R. C. church, photograph, 1863, MDHC.

of great building activity, his architectural skills were required also for projects in rural Victoria, such as Koroit, Warrnambool, Wangaratta and Hamilton. (Fig. 5) The correspondence preserved in the archives tells us the unique story of these buildings and of the congregations who erected them. Most interestingly, there is not even a single letter exchanged between the bishop and his favoured architect. Wardell wrote to Fitzpatrick on a few occasions discussing contracts and commissions, but today we can only imagine his conversations with bishop Goold.

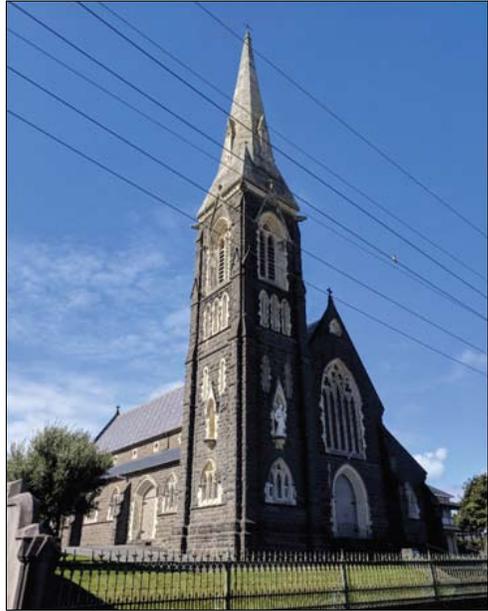


Figure 5: P. Colleoni,
St Joseph's Church, Warrnambool, 2018.

Notwithstanding the fact that several of these parish churches were built in stages and remained incomplete for years, their scale was so impressive that they were often listed among the most refined buildings of their area. Goold fully exploited the potential of the prominent sites he selected, crowning them with substantial churches.

Goold's ambition, considered excessive in the 1850s, was loudly praised in subsequent years when, writing in regard to St Patrick's, the *Argus* recognised: 'the very first the Roman Catholic authorities appear to have formed an intelligent forecast of future possibilities. With prophetic vision they appear to have seen in the original village of Melbourne not only the metropolis of today, but the far greater city of a coming time'.¹⁵ (Fig. 6 and 7 – see next page)

The letters carefully stored at the diocesan archives are of great historical and cultural significance not only for the Catholics of Australia. They provide a cross section of the daily life of the settlers of Victoria as the history of the colony was unfolding, first during the gold rushes, and later with the growth of 'Marvellous Melbourne'. To me, these letters narrate the story of an ambitious bishop, a dedicated patron of architecture



Figure 6: Unknown artist, Bishop Goold laying the foundation stone of the pillars of the Ladye Chapel, photograph, 1879, MDHC.

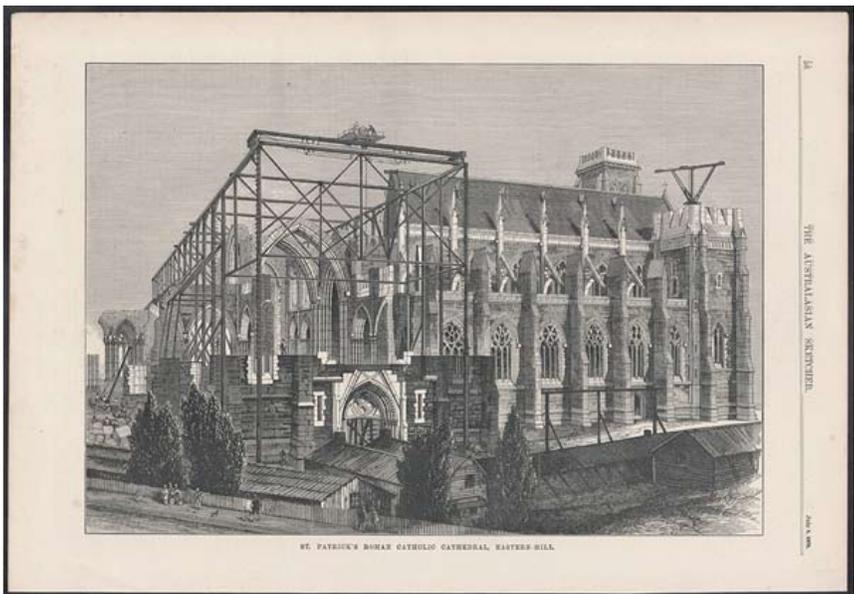


Figure 7: Unknown artist, St Patrick's Roman Catholic Cathedral, Eastern-Hill [showing the erection of the transepts], wood engraving published on the Australasian Sketcher, 8 July 1876, p. 56, MDHC.

who, thanks to a productive association with William Wardell and his mastery, led to the erection of some of the finest examples of Gothic revival ecclesiastical architecture in Australia. I am sure there are more stories these letters can tell to any scholar interested in examining them.

Endnotes

- 1 The proceedings of the conference: ‘A Baroque Bishop in Colonial Australia: The Cultural Patronage of Bishop James Goold (1812–1886)’ have been published in J. Anderson et al., *The invention of Melbourne : a baroque Archbishop and a gothic architect* Melbourne: Miegunyah Press, MUP, 2019. This includes sections dealing with ecclesiastical history in colonial Victoria, Goold’s collections of books and works of art, and his architectural patronage. A conference titled ‘Translating European Culture to Colonial Melbourne James Goold and his Legacies’ will be held at Newman College and at the University of Melbourne on the 17 and 18 of February 2020.
- 2 The archive holds circa 3,000 letters that were delivered to the bishop’s residence. There are separate series including Goold’s originals, the correspondence with archbishop Polding and letters exchanged with Goold’s uncle, bishop John Thomas Hynes. A separate series, ‘St Patrick’s Cathedral construction files’, includes correspondence, and documentation relating to the cathedral. In addition to these, the series ‘Copies and Transcripts’ includes copies of relevant correspondence preserved in other archives all around Australia. I am very grateful to the diocesan historical commission archivist, Rachel Naughton, for her guidance and her kindness in helping me navigate all this wonderful material as I was working on my thesis.
- 3 See P. Colleoni, Building the diocese: Bishop Goold’s architectural patronage, 1848–1868, in J. Anderson et al., *The invention of Melbourne : a baroque Archbishop and a gothic architect* Melbourne: Miegunyah Press, MUP, 2019, pp. 203–223.
- 4 Goold arrived in Sydney in February 1838 and was assigned to the mission of Campbelltown until his consecration as first bishop of Melbourne on the 6 August 1848. A complete biographical account has been recently published by M. Vodola, ‘Situating Goold: Pastor and Cultural Patron’, in J. Anderson et al., *The Invention of Melbourne, a Baroque Archbishop and a Gothic Architect*, Melbourne: Miegunyah Press, MUP, 2019, pp. 15–29.
- 5 P. Cunich, ‘Sound taste and a love of the Fine Arts’: bishop Goold’s experience of cultural patronage in the diocese of Sydney, in J. Anderson et al., *The Invention of Melbourne, a Baroque Archbishop and a Gothic Architect*, Melbourne: Miegunyah Press, MUP, 2019, pp. 67–81.
- 6 A survey of Pugin’s work in the Australian colonies is provided in B. Andrews, *Pugin in Australia*, in P. Atterbury and C. Wainwright, *Pugin A Gothic Passion*, New Haven and London: Yale University Press, 1994, pp. 246–257.

- ⁷ *Ragguaglio della missione nella Nuova Olanda*, M286–287, Sydney Archdiocesan Archives, quoted in Birth, *Benedictine pioneers in Australia*, Melbourne: Polding press, 1970, p. 172.
- ⁸ Polding to Goold, 22 June 1848, published in Polding et al., *The letters of John Bede Polding OSB*; Glebe Point, NSW: Sisters of the Good Samaritan, 1994–1997, vol. II, p. 107.
- ⁹ *Ibid.*
- ¹⁰ The term Gothick is used to refer to a form of Commissioner’s gothic that denotes a use of Gothic elements in a superficial, picturesque manner, without a clear understanding of the ecclesiological principles of mediaeval Gothic. See J. Kerr and J. Broadbent, *Gothick taste in the colony of New South Wales*; Sydney: David Ell Press, 1980.
- ¹¹ A complete biographical account is provided in W. T. Southerwood, *The convicts friend: a life of Bishop Robert William Willson*; George Town, TAS: Stella Maris Books, 1989.
- ¹² Brian Andrews, *Creating a Gothic Paradise: Pugin at the Antipodes*; Hobart, TAS.: Tasmanian museum and Art Gallery, 2002.
- ¹³ Letter from Willson to Goold, 13 March 1851, Willson files, MDHC.
- ¹⁴ St Mary’s Cathedral was erected to Wardell’s designs between 1860 and 1866, but it had faulty foundations. The structural problems eventually led to the building’s dismantlement. The current cathedral was built between 1878 and 1881 to the design of Hobart architect Henry Hunter, who modified and scaled down Wardell’s grand project.
- ¹⁵ The *Argus*, 22 June 1880, pp. 4–5.

List of Figures

Figure 1: The exhibition at the Old Treasury Building museum, November 2019.

Figure 2: Envelope of a letter sent by Fitzpatrick to Goold, 1867. The letter was sent from Melbourne to Rome and redirected to Dublin, MDHC.

Figure 3: Unknown artist, Interior of the church of St Mary, East St Kilda, ca. 1920, MDHC.

Figure 4: Unknown artist, H. Berg, R. C. church, photograph, 1863, MDHC.

Figure 5: P. Colleoni, St Joseph’s Church, Warrnambool, 2018.

Figure 6: Unknown artist, Bishop Goold laying the foundation stone of the pillars of the Ladye Chapel, photograph, 1879, MDHC.

Figure 7: Unknown artist, St Patrick’s Roman Catholic Cathedral, Eastern-Hill [showing the erection of the transepts], wood engraving published on the Australasian Sketcher, 8 July 1876, p. 56, MDHC.