

# *The Remarkable Library of Bishop Goold: its creation, loss and rediscovery*

**By Shane Carmody**

**Shane Carmody is a historian with a great love of libraries and archives. He has worked for the National Archives, State Library Victoria where he held the posts of Director Collections and Access and Director Development, and currently the University of Melbourne as Senior Development Manager, Advancement Office. At State Library Victoria he managed major international exhibitions, including *The Medieval Imagination: Illuminated Manuscripts from Cambridge, Australia and New Zealand* (2008) and *Love and Devotion: From Persia and Beyond* (2012).**

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**M**y interest in James Alipius Goold (1812-1886), the first Catholic Bishop of Melbourne, began in working with the late Father John Rogan on an exhibition.<sup>1</sup> It was the fourth and final of a series held in 1998 to commemorate both the completion of restoration works and the centenary of the consecration of St Patrick's Cathedral. The subject of the exhibition was Archbishop Goold, entirely appropriate given that it was he who commissioned William Wilkinson Wardell in 1858 to design the Cathedral, a building that stands to this day as a monument to both the architect and his patron and as one of the finest neo-gothic buildings in the world. Many members of the La Trobe Society will remember John Rogan, who before becoming a priest had a career as a lawyer and was for a time a director of Kozminsky's. It was in this second role that he developed his eye for fine antiques, and it was he who recognised in the vestments, ecclesiastical objects, paintings

and books that survived from Goold's episcopate a collection, and more importantly Goold as a collector. He was not just furnishing and decorating his cathedral and the many churches he was building, he was collecting, and that implies discrimination and taste, and at its most elevated levels, connoisseurship. How much we can describe Goold as a connoisseur in his acquisition of books is an open question which I will endeavour to answer at the end of this essay.

John Rogan's re-evaluation of Goold was sadly cut short by his untimely death not long after the exhibition. It was not until some thirteen years later that my interest in Goold was reignited. The late Dr Colin Holden held the Redmond Barry Fellowship at State Library Victoria in 2010. His subject was research into the holdings of prints by the great Venetian artist Giambattista Piranesi at the Baillieu (University of Melbourne) and State Libraries. I well

remember Colin coming to my office to tell me that he had discovered through an interview with the late Tom Hazell<sup>2</sup> that the near complete set of the first Paris edition of Piranesi had originally belonged to Goold. Tom had sold the set to the University representing them as from a family collection and explaining to Colin that he was in fact acting on the instructions of the then Director of the Melbourne Diocesan Historical Commission, the late Father John Kearney, who wanted a discreet sale to raise money for the Commission.

Colin Holden's research resulted in an exhibition at the State Library and one at the Ian Potter Museum of Art of the University of Melbourne, expertly curated by Professor Jaynie Anderson, an international conference, a monograph and a book of conference papers.<sup>3</sup> The festival of Piranesi (as it became known to a few) coincided with my move from the State Library to the University, and with the indulgence of the then University Librarian, Philip Kent I prepared a paper for the conference on Bishop Goold. With Colin I made some research trips to the Diocesan Archives where we discovered an inventory of Goold's library that was made no later than 1866, so only eighteen years into his thirty-eight year episcopate. The inventory revealed a very large library of 889 titles and because many were multiple volumes that amounted to over 2,300 books. My paper, which included references to Goold's paintings and the commissioning of St Patrick's, sparked Jaynie Anderson's interest and has led to our Australian Research Council project which includes Professor Max Vodola from the Catholic Theological College at the University of Divinity.<sup>4</sup> The project has three foci: Goold's picture collection, his library and his relationship with William Wilkinson Wardell, the last being the subject of a PhD scholarship awarded to Paola Colleoni.<sup>5</sup>

Before considering the library let me give you a brief biography of James Goold. He was born in Cork in November 1812. His family were long established merchants, although his own branch was quite poor. He was educated by the Augustinian Friars at a school called the Classical Academy which had been founded in 1783 after the first Relief Act. In 1830 aged eighteen, he entered the Augustinian novitiate and in 1832 after taking vows and his religious name Alipius, he was sent to the Irish Augustinian seminary in Rome to complete his studies. He was ordained a priest in 1835 and seemed destined to work for a time in the seminary. In 1837 he met the English Benedictine William Ullathorne, who was in Rome from Sydney where he worked in search of priests for the Australian mission. They met on the steps of Santa Maria del Popolo



**European artist**  
**Bishop James Alipius Goold, 1859**  
 Oil on canvas  
 Collection: Institute of Sisters of Mercy of Australia &  
 Papua New Guinea

in the Piazza del Popolo, the mother church of the Augustinian friars. Goold, only twenty-five, volunteered for the mission and arrived in Sydney in February 1838. He was set to work in the western districts of the settlement, around Campbelltown, and for the next ten years he demonstrated a remarkable energy and zeal in establishing the church.

This enthusiasm won him the honour of being nominated by Archbishop Polding to be the first Bishop of Melbourne. The motivation for appointing a bishop was two-fold. The still small settlement was growing and despite the heroic efforts of Patrick Geoghegan and a few priests it needed more structure and a bishop to lead it. And then there were the Anglicans. Polding was aware of the intention to appoint an Anglican Bishop to Melbourne and anxious not to lose any of his flock needed a strong counterpoint. As it happened Bishop Charles Perry and Bishop James Goold both arrived in 1848, Perry in January and Goold in October, sparking a 'battle of the Bishops' where Perry objected to his Catholic counterpart calling himself the Bishop of Melbourne. Seeing this (I think correctly) as a sideways attempt to claim official establishment status, Goold fought back with Polding's support and won legal recognition, although for the sake of harmony the words 'Roman Catholic' often preceded Bishop. Goold only took harmony so far and had his calling cards printed 'Bishop of Melbourne'.

Charles Joseph La Trobe had only a small part to play in this delicate matter of protocol,

as it preceded Separation and the decisions were made in Sydney. His friendship with Perry, and his own Moravian faith that was largely expressed in the Anglican church of St Peter's Eastern Hill, meant that there was some distance between him and Goold. As Lieutenant-Governor (from July 1851) he did resolve the matter of Goold's salary that had dragged on for four years. The Colonial Office permitted government payment of recognised clergy as agents of social order, but there was no provision for superior salaries in newly-formed dioceses. After much lobbying in London the matter was referred for local resolution in 1852 and La Trobe acted in Goold's favour;<sup>6</sup> sadly there is not much on the record to show gratitude in return. La Trobe was also responsible in 1850 for the grant of land on Eastern Hill for a school and episcopal residence, and it was of course to become the site of St Patrick's Cathedral.

La Trobe appointed Goold to the Council of the new University where he formed an uneasy alliance with Bishop Perry to oppose Chairs in Moral Philosophy, Hebrew and Metaphysics. Goold's entry in his diary gives his reason as being: 'on the grounds of their being likely to be abused to the injury of religion by Professors of loose morals and skeptical minds'.<sup>7</sup> In fact, Goold and Perry perhaps unwittingly worked in this way to reinforce the secular basis of the University, carefully balanced by Redmond Barry with a council representing all the main Christian denominations. Goold had no interest in promoting the secular and in an entry in his diary for 1 June 1853 he notes the following encounter with La Trobe:

I called on the Governor a little before two in order to request that the clergymen may be permitted to draw their salaries - as allowed by the New Church Act - without any further delay. I also expressed to him my surprise at the appointment of a Protestant to the Council of the University in the place of Dr Roe, a Catholic, who resigned, thus depriving the Catholic body of their share of influence in the management of that establishment. I also stated that the appointment was calculated to raise suspicions in the minds of the Catholics concerning his disposition to preserve the equality of rights.

He assured me that he was most desirous to act fairly and impartially towards all denominations. He requested me to furnish him with the names of the parties thought qualified to act as Councillors to the University,

and he would on the first vacancy to select from them. This I promised to do at an early day. During the conversation he was courteous and disposed to grant every reasonable request. However, notwithstanding his professions of liberality I think he is at heart Protestant and anti-Catholic.<sup>8</sup>

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So what of Goold's Library? We know that within eighteen years of his arrival in Melbourne it was quite large; we have the inventory for evidence. We also know it was housed in a wing of the Palace he had built in 1857 on Eastern Hill. This replaced the simpler house on Nicholson Street that he used as an inducement to the Mercy Sisters under the redoubtable Ursula Frayne to move from Perth to Melbourne. When they arrived, they found their new convent was complete with a mortgage for which they were responsible with the proceeds used by Goold to build his new Palace.

The inventory gives a shelf mark for each book which allows us to reconstruct the physical arrangement of the library. Through this emerges a conventional design. The shelving runs from A to H, suggesting eight shelving units forming three bays on either side of the room, each lit by tall windows. The number of shelves assigned to each letter is not consistent, but the basic layout of the library was secular volumes in Ranges A to D and religious works in Ranges E to H. Standing at the northern end of the room in their own custom designed shelves were the Piranesi: a dramatic focal point and clearly the great prize of the collection. In the centre of the room was a library table and from the inventory we know that on this lay the *Narrative of the Expedition of an American Squadron to the China Seas and Japan*, by Commodore Perry and published in 1857, and another American volume, the illustrated Webster's *An American Dictionary of English Language* in the 1859 edition.

Goold's interests as evidenced by the library were wide ranging. One feature noticed early by our colleague Paola Colleoni was the collection of dictionaries and lexicons. Goold was fluent in Italian from his five years in Rome, a great advantage in his dealings with the Curia, and had many volumes in Italian. His copies of *Dictionary of the English and Italian Languages which is prefixed an Italian and English Grammar* (London, 1839) and *Vocabolario italiano-latino, ad uso delle regie scuole di Torino* (Bassano, 1844) supported this skill. The French language was also very evident in his library and he had copies of *Nuovo metodo sulla grammatica francese* published in Rome in 1826 and *Dictionnaire*

**Charles Nettleton,  
1826-1902, photographer  
Bishop's Palace, Eastern  
Hill, East Melbourne,  
c.1866**

Photograph, albumen silver  
Pictures Collection, State  
Library Victoria, H2119 (detail)

From a photograph of  
St Patrick's Cathedral  
under construction.

On the left, the single-  
storey Library which later  
became two-storeyed when  
a loggia and verandah were  
added to the Palace



*général français-anglais* published in Paris in 1771. Latin and Greek dictionaries were also present and Goold had many books on the English language. Two in particular are instructive: *A Critical Pronouncing Dictionary and Expositor of the English Language...* (London, 1833) was presented to Goold as a gift in Perugia soon after his ordination, and contains instruction concerning pronunciation, information about the influence of Greek and Latin accent on English, and 'rules to be observed by the natives of Scotland, Ireland and London, for avoiding their respective peculiarities'; the second is a copy of *The Oldest English Texts* published in London in 1885, a year before Goold's death and thus a late purchase. Placed together they act like bookends showing Goold's enduring interest in language and its use.

Architecture features as a real strength in the collection. Goold owned a copy of Pugin's *Contrasts: or A Parallel between the Noble Edifices of the Middle Ages and Corresponding Buildings of the Present Day* (1841 edition), and gave to Wardell his copy of Pugin's *Glossary of Ecclesiastical Ornament and Costume* (1846 edition). Continuing in this theme, he also had a copy of John Hawkins' *A History of the Origins and Establishment of Gothic Architecture* published in 1813, as well as a copy of *The Chapel of St Anthony the Eremite: at Murthly, Perthshire, the seat of Sir William Drummond Stewart of Grandtully* privately published in 1850. This book fits Goold's taste and purpose as the chapel was designed by Pugin and was the first Catholic church to be consecrated in Scotland after the Reformation; it is also lavishly illustrated in full colour. His range was not limited to the Gothic. He owned copies of *Prolusiones Architectonicae: or Essays on the subject of Grecian and Roman Architecture* published in 1837 by William

Wilkins, neo-classical architect and member of the Society of Dilettante; a copy of Pain's *British Palladio: or the Builder's General Assistant*; a copy of *Some Account of Domestic Architecture in England* by T. Hudson Turner; and *Illustrations of Public Buildings of London* by Augustus Pugin and John Britton, as well as a copy of *A Treatise on Civil Architecture* by the architect for George III, William Chambers. Goold was responsible for commissioning eighty-six churches including thirteen designed by Wardell, so volumes like *Ornamental Designs for Windows* published by Chance Brothers and Company in 1855, or J.B. Waring's *Arts Connected with Architecture illustrated by Examples in Central Italy* published in London in 1858 probably had a very practical purpose. This interest in architecture endured through his life: his copy of *Modern Building and Architecture: a series of working drawings and practical designs, including numerous examples from the Paris and Havre international exhibitions* was published between 1870 and 1879 and thus purchased perhaps only a few years before his death in 1886.

As a Bishop, Goold had one great advantage in building his collections. He was required to visit Rome at regular intervals to meet with the Cardinal Prefect for Propaganda Fide<sup>9</sup> and the Pope. In the thirty-eight years of Goold's episcopacy he made five such trips, totalling almost five years in travel. His routes to and from Rome took him through the Americas, India, and across Europe, with return visits to Paris and London as well as Ireland. Travel and an interest in contemporary international affairs is a feature of his library. These included *A Picturesque Tour of Italy from drawings made in 1816-1817* by the architect James Hakewill and the artist Joseph Mallord William Turner; and no fewer than three works by Laborde, his



**François-Nicholas-Barthelemy Dequerauviller (Dutailly), 1745-1807, artist**  
**Adrien Pierre François Godefroy, 1777-1865, engraver**  
**François Godefroy, 1743-1819, engraver**  
**Vista del paseo nuevo de Barcelona, View of the new mall at Barcelona, 1806**  
 Etching and engraving  
 In Alexandre Louis Joseph de Laborde, *Voyage pittoresque et historique de l'Espagne*, Tome 1, part 1, Paris, Pierre Didot l'aîné, 1806

*Voyage...de l'Espagne, Voyages...dans l'ancienne France* and *Description d'un pavé en mosaïque... Italica*. Rome is a clear favourite with copies of the two-volume set of Fontana's *Raccolta delle Migliori Chiese di Roma e Suburbane* published in 1853; Filippo Gerardi's *La Patriacale Basilica Lateranese*; and two Royal folios of the illustrated *Istoria della Sacrosanto Patriacale Basilica Vaticana* by Filippo Maria Mignanti. His inventory reveals three atlases: *The Geographical and Astronomical Atlas* published in London in 1825; a copy of *Atlas géographique: dressé pour l'Histoire universelle de l'église catholique* by the French church historian René François Rohrbacher; and a curious *Ancient and Scriptural Atlas* devoid of any imprint. Of possibly more practical use his inventory records a copy of Fellows' *Map of Victoria*, a copy of Whitehead's 1851 *Map of London* and Allen's 1859 *Catholic Map of Ireland*. As with all his areas of interest Goold collected voyages and contemporary books about the world to the very end. In a small ledger kept between 1870 and the year of his death 1886 of his personal expenses there is an entry in March 1879 for payment to Robertsons of £2/15/- in cash for an illustrated folio *The War in the East: an illustrated history of the conflict between Russia and Turkey* by A. J. Schem and published in New York the previous year.

Goold clearly had a love of lavishly illustrated books, and many of these, especially those printed in colour, would have been expensive. His literary interests were served with simpler volumes and included two sets of the Waverley novels. In poetry Longfellow, Byron, Wordsworth, Dante were some of the authors; and while Shakespeare is unsurprising, Jean Racine in an 1844 French edition, and Molière in a 1768 Paris edition attest to his wider interests. Classics like Boccaccio's *Decameron* and La Fontaine's *Fables* were in company with Victor Hugo's *Notre Dame de Paris*, better known as the *Hunchback of Notre Dame*, in a Belgian edition of 1840. Goold had two volumes of Dicken's *Household Words*, formerly owned by the first priest in the Port Philip District, Patrick Bonaventure Geoghegan. One curiosity is his copy of *New Lights: or Life in Galway* by the prolific and populist Irish American author Mary Anne Sadlier published in New York in 1853. This is a novel dealing with the Irish famine and immigration, themes of obvious interest to Goold, but it cannot be classed as high literature. He also had a copy of James Fenimore Cooper's novel *The Spy: a tale of the neutral ground* in an 1852 London edition. Classics include Lucian's *The Satyrs of Perius* in Sheridan's

translation, as well as Euripides *Medea* and the plays of Sophocles, Homer, Cicero, Xenophon and Thucydides all found space on his shelves, supported by Chambers' *Ancient History* of 1852 and Smith's 1858 *History of Greece*.

History and Science are also strongly represented. English and Irish history predominate, but other titles like *The Heimskringla; or Chronicles of the Kings of Norway* in three volumes attests to Goold's curiosity. Although the book is signed by Goold and dated 21 May 1854, it does not appear in the inventory. Goold was in Melbourne at the time meaning that this was a local purchase and its exotic subject suggests that he bought it to read; however, only the first few sections are cut so it clearly did not hold his interest. His set of Rudolf Ackerman's deluxe histories of the Universities of Oxford, Cambridge and the English public schools were possibly of more interest to him for their fine illustrations rather than their text. In Science books on physics, chemistry, botany, astronomy, trigonometry, calculus, hydrostatics, mechanics and optics are found in range A. He owned eight volumes of the *Stereoscopic Magazine* with its photographs presenting a three-dimensional illusion. Of more local interest are his copies of Ferdinand von Mueller's *Eucalyptographia: a descriptive atlas of the eucalypts of Australia and the adjoining islands*, in all ten volumes published between 1879 and 1884. Goold had a close relationship with Von Mueller and on his advice introduced *Eucalyptus globulus* or blue gum to Rome in an effort to drain malarial swamps; their descendants plague the eternal city as weeds to this day. Goold also had a copy of Brough Smyth's *Aborigines of Victoria* published in 1878, and copies of James Bonwick's *Discovery and Settlement of Port Phillip* (1855) and *Geography of Australia and New Zealand* (1856).

Half of his library was devoted to works on theology, scripture, church history and canon law. Many were standard or conventional works, and expected in a working bishop's library. Some like the magnum opus by Jacques-Paul Migne *Patrologiae Cursus Completus* in 232 volumes and his 66-volume work *Orateurs Sacrés*, a vast collection of sermons in French published between 1853 and 1855, suggest a desire to develop a deeper collection in this area. A further example of a scholarly ambition, if not interest, is his collecting of books published by the great scholar and expert on palimpsests, Cardinal Angelo Mai. Goold presented a set of these as a very early donation to the University Library (very quickly followed by a gift of Protestant texts by Bishop Perry), and had eleven titles by Mai by the time of his 1865 inventory. He purchased Mai's Greek *New Testament* in Rome in 1874 and it was during this visit that he was made



Archbishop, proudly noted in the inscription. Other religious and theological books seem to have been collected because they were beautiful examples of letterpress. Huw Sandaver at the Mannix Library, Catholic Theological College, has identified three such books all published in Paris. They are a commentary on the *Summa Theologica* published in 1680 by the widow of Georges Josse, Denise de Heuqueville who worked in partnership with their daughter Marguerite; a commentary on the *Pentateuch* published in 1638 by Élisabeth Macé, widow of the printer André Chevalier; and *The Works of St Ambrose* published in 1549 by Charlotte Guillard. Each is distinguished by the fact that they were printed by women, although this was probably not Goold's interest.

The copy of the commentary on the *Summa Theologica* has John Fitzpatrick's signature and Maynooth, the national seminary of Ireland, with the date 1837. The fact that it is clearly marked as Goold's book and in his inventory, gives a further clue as to how he built his collection. Several books that survive from Goold's library have signatures of other priests in the diocese with subsequent marks of Goold's ownership and many of these are recorded in the inventory. Goold was either given or claimed the books of other priests, notably Patrick Geoghegan and John Fitzpatrick; both worked closely with him as first and second Vicars General of the Diocese. One book Fléchier's *Panegyriques et autres sermons* from 1696 has an inscription 'Presented to the Rev. P.B. Geoghegan by his faithful friend C. Nicholson 1845', indicating a gift to Geoghegan



**Giovanni Francesco Barbieri (Guercino), 1591–1666, artist**  
**Francesco Bartolozzi, 1728–1815, engraver**  
**Holy Family with angel who offers fruit to the Christ child, 1837**

Etching with red and black ink  
In Giovanni Battista Piranesi, *I migliori disegni del Barbieri da Cento detto il Guercino*,  
2nd edition, volume 21, Paris, Firmin-Didot, 1837

from Sir Charles Nicholson, the great book collector and member for the Port Philip District of the Legislative Council of New South Wales, with a later signature from Goold. We know that Goold's set of Bower's seven-volume *A History of the Popes* of 1759 once belonged to Nicholson as it has his bookplate, probably purchased from the great sale of Nicholson's books in 1861, a hypothesis supported by the fact that it appears in Goold's inventory which is not later than 1865.

We know that Goold purchased locally from booksellers, his copy of the *Ancient and Scriptural Atlas*, was bought from the Melbourne bookseller and publisher, James Blundell, who advertised copies of the volume in 1855 and 1856. It appears to have been a compilation from loose sheets acquired by Blundell, as a second variant edition is in State Library Victoria and acquired at the same time. His copy of Perry's *Narrative of an Expedition* was purchased from Benjamin Mortimer, who traded as Mortimer and Son in Melbourne from 1853 to 1860 and promoted himself as a specialist bookseller in American titles. Some Australian purchases were from further afield. His copy of *The Lives of the Fathers, Martyrs and other Principal Saints*, compiled from original monuments and authentic records by Rev. Alban Butler, was published by James Duffy of 15 Wellington Quay, Dublin and 22 Paternoster Row, London, but sold to Goold by W.C. Rigby, bookseller, stationer and news agent, 34 King William Street in Adelaide.

Goold collected some of his greatest books on his overseas trips and entries in his diary for his visit to Rome in 1867 give some clues. On 20 June he attends celebrations on the anniversary of the Pope's coronation and notes that afterwards he 'went shopping for a time'. The following day he visits the *Typografico*, the Vatican bookshop, but unimpressed by the quality of the stock bought only one book. On 7 July he notes he looked over some journals, and on the 10th he buys a sculpture. After a visit to Paris and the Great Exhibition where he probably bought his elaborate copy of the *Bible* illustrated by Gustave Doré, a book surely recommended by its beauty rather than the originality of its text, he arrives in London on 19 August and immediately takes a cab to Paternoster Row, then the great centre of the London book trade.<sup>10</sup>

Sadly, the same diaries do not tell us much about what he was buying, nor what he was reading. Goold's diaries, which commence with his epic overland carriage ride from Sydney to Melbourne at the start of his episcopate, are incomplete and his entries are often more *aide-mémoire* that detailed accounts of his day and never self-reflective. He mentions reading often, usually for an hour or so each day but often only an 'interesting' or 'pious' book. Goold did not annotate his books beyond the occasional pencil line in a margin so we do not really have a sense of what held his interest. We know that several books remained with leaves uncut, so at least we know he did not read those.

It is surprising that a collection so large and so rich was unremarked by contemporaries. There are no accounts discovered to date of visits to this collection or its use by presumably anyone other than the Bishop and priests in the Palace. It appears to have been a private sanctum and while the Piranesi volumes held pride of place their presence was known only to a few. This spectacular set of volumes makes sense in the context of the library if we think of it as a kind of keystone with the pillars of the arch made by the collections of secular and religious texts either side. Piranesi combines Goold's love of Rome, of architecture, of building and of lavish books. The illustrations of ancient monuments and Christian churches, of great art as well as great engineering all chime with other books in his library and with his collection of paintings as well as his great program of construction.

We are getting closer, I think, to an answer as to how and when Goold acquired the Piranesi. Its presence in the inventory of 1865 means that Goold must have purchased it on either his first or second visit to Europe as Bishop: in 1851-53 or 1858-59. We know he was buying art at this time through newspaper reports of the arrival of collections of paintings in 1853 and the arrival of a number of portraits in 1859. Rome is a likely place, but so is Milan. The inventory lists 27 volumes, an unlikely number since the first Paris edition<sup>11</sup> is usually bound in 24 or 26 volumes. The Baillieu Library holds 23 volumes and is missing volume 18 *Choix des meilleures statues antiques*; and volume 21 *I migliori disegni del Barbieri da Cento detto il Guercino* being prints made from plates engraved by Giambattista Piranesi and Francesco Bartolozzi, as well as the last volume consisting of views of Rome and other ancient monuments by Giambattista's son Francesco Piranesi. Volumes 18 and 21 were both recently rediscovered at the Mannix Library by Paola Colleoni and are definitely part of the Baillieu set as they are bound by the firm Pietro and Guiseppi Vallardi from Milan who were also book and print sellers. The Vallardi repaired the earlier volumes and their tickets also appear in many of these. The two volumes are not from the first Paris edition, but from the 1835-1839 second edition printed by Firmin-Didot. In one of his last emails to me Colin Holden, having inspected the volumes, speculated that they had only been bound once and I think they may well have been in the Vallardi stockroom in their original limp covers. I think this shows that the volumes were added to an incomplete first Paris edition to make up a set and sold by Vallardi, perhaps to an intermediate owner, perhaps directly to Goold. The final missing volume is in many places around Melbourne. Colin was aware of prints from this volume appearing for sale over the years, and Tom Hazell often told

the inquisitive that some of the books from Goold's collection had been given to him by Father Kearney in lieu of payment for his good works, so I think that is both the source of the prints and the fate of the volume.

In his will Goold left his books to the Diocesan Library. His successor Archbishop Carr probably enjoyed them but established a different and more populist library for public use. Carr's successor, Mannix, never lived in the Palace and had his own grand library at *Raheen* as well as establishing the Central Catholic Library under Father William Hackett SJ in 1924. When the Corpus Christi Seminary was established at *Werribee* mansion in 1923 under the Jesuits, Father George O'Neill SJ and Father Edward de la Peza SJ selected volumes from Goold's library for the seminary and what survives of this selection is at the Mannix Library. The rest remained in place until the Palace was demolished in 1971, lovingly recorded in a memorandum and a short article by Tom Hazell. Many books he identified have since disappeared, surfacing occasionally in the better rare book shops of Melbourne or the occasional second-hand shop. According to Tom Hazell he owned a first edition of Erasmus' Greek *New Testament* now missing — that would be a book worth finding.

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I posed a question near the start of this essay about whether Goold can be described as a connoisseur. If we accept that he chose some of his books more for their form than their content, and that his eye was drawn to the beautiful as much as the practical, I think the answer is a qualified yes. What is absent is the kind of systematic collecting that would mark him as a collector of note. There is perhaps something in his collecting that reveals his character. It was Jaynie Anderson who recognised in Goold's Piranesi and his paintings a distinctive taste for the late Baroque, and if we use the word baroque in its metaphorical sense of grandeur and excess we see Goold as he was. You can tell a lot about a person by the books on their shelves.



## Endnotes

- 1 John P. Rogan, *Melbourne's First Catholic Bishop: James Alipius Goold, pioneer bishop and pastor, the man and his vision 1848-1886*. Catalogue prepared by John P. Rogan with the assistance of Shane Carmody for an exhibition at St Patrick's Cathedral, Melbourne, 23 September to 11 October 1998, East Melbourne: Archdiocese of Melbourne, 1998.
- 2 Thomas Hazell AO (1939-2017), former protocol officer University of Melbourne and subsequently assistant Official Secretary, Office of the Governor of Victoria; honorary secretary of the Melbourne Diocesan Historical Commission.
- 3 See Colin Holden, *Piranesi's Grandest Tour from Europe to Australia*, Sydney: NewSouth Publishing [and] State Library of Victoria, 2014; Kerriane Stone and Gerard Vaughan (eds), *The Piranesi Effect*, Sydney: NewSouth Publishing, 2015.
- 4 The University of Divinity is made up of eleven theological colleges located in Melbourne, Adelaide and Sydney; it was founded in 1910 as the Melbourne College of Divinity.
- 5 'A Baroque Archbishop in Colonial Australia: James Goold (1812-1886)', ARC Discovery Project DP 170100426. For more information see <http://blogs.unimelb.edu.au/goold-arc>.
- 6 Frances O'Kane, *A Path is Set: the Catholic Church in the Port Phillip District and Victoria 1839- 1862*, Melbourne: Melbourne University Press, 1976, pp.39-40.
- 7 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, p.45, entry for 30 May 1853. The diary is accessible via the web.
- 8 *Ibid*, entry for 1 June 1853.
- 9 Congregation of the Roman Curia responsible for missionary work and related activities. Formerly called the Sacred Congregation for the Propagation of the Faith (or simply the Propaganda Fide); currently known as the Congregation for the Evangelization of Peoples.
- 10 *Diary*, entries for 20 June, 21 June, 7 July, 10 July, 19 August 1867.
- 11 The first Paris edition of Piranesi was published in 1800-1807, the works having been earlier published in Rome in 1764. A complete set of a slightly later Paris edition (1835-1839) was transferred to State Library Victoria from the Parliamentary Library in 1997.