

# ***A Baroque Bishop in Colonial Australia***

## **The Cultural Patronage of Bishop James Goold (1812 – 1886)**

February 14-16, 2018

---

### **Wednesday February 14**

Elizabeth Murdoch Lecture Theatre, University of Melbourne

**5:30pm Evening Keynote**

Chair: Prof. Jaynie Anderson

Welcome from Associate Professor Alison Inglis, Director of the Australian Institute of Art History

**5:30 – 7:00pm Professor Dr. Klaus Krüger (Freie Universität Berlin)**

***The Pictorial Presence of Heavenly Grace in the Baroque***

The point of departure of the lecture is the core idea concerned with the perceptions of divinity in pictorial representations, namely that the visible, material image serves as an instrument leading from the visible to the invisible. According to this idea, disseminated widely in theological and mystical thought, religious imagination is understood as a process that passes through the material image and leads beyond it, to an experience of heavenly grace which transcends any visual or physical perception. However, if the painted image is thought to serve primarily as an anagogic medium of transmission, as a passage through, what particular importance, then, is attached to its genuine pictorial presence and its intrinsic aesthetic value? And how much and in what ways does the process of aesthetic experience contribute substantially to that of religious imagination?

To answer these questions, the lecture will analyse religious images of the Italian Renaissance and Baroque painting (e.g. Titian, Guido Reni, Bernini, etc.) and explore the manifold pictorial modes by means of which these representations allow the pictorial discourse of the religious imagination to unfold: by guiding the viewer's gaze, by means of theatrical scenarization, by means of a differentiated repertoire of gestures and facial expressions, through bifocal or polyfocal pictorial arrangements and effects of light and shade, through the interplay of sharpness and blur, of a broad colour spectrum, of vibrant contours and oscillating forms, etc. It will become apparent, then, that pictorial presence is a fundamental aesthetic category, which not only covers processes for representing reality but also constitutes a genuine, visual presence in its own right.

In the end, this leads to the question of whether the experiences mediated through the pictorial presence and its aesthetic qualities become endowed with those qualities of delight, sacredness and heavenly grace formerly constituted by the dignity of the higher vision of the beyond. And finally: Does the quest for felicity and happiness embodied in the aesthetic gaze, and the way in which its fulfillment is conceptualized in the Renaissance and Baroque era in relation to auratic art, postfigure and replace the traditional, eschatological promise of blissful happiness?



AUSTRALIAN  
INSTITUTE OF  
ART HISTORY



Australian Government  
Australian Research Council



UNIVERSITY  
OF DIVINITY



CATHOLIC ARCHDIOCESE  
OF MELBOURNE

# ***A Baroque Bishop in Colonial Australia*** **The Cultural Patronage of Bishop James Goold (1812 – 1886)**

February 14-16, 2018

---

## **Thursday February 15**

Cardinal Knox Centre; St Patrick's Cathedral, East Melbourne

**9:00 – 9:30am**

**Registrations:**

Cardinal Knox Centre, 383 Albert St, East Melbourne

### **First Session**

Chair: Shane Carmody (University of Melbourne)

**9.30 – 9.45am**

**Introduction to the Conference**

Most Rev. Denis Hart, Archbishop of Melbourne

Prof. Peter Sherlock (Vice Chancellor, University of Divinity)

**9:45 – 10:30am**

**Rev. Dr. Max Vodola (University of Divinity)**

***Situating Archbishop Goold***

This paper will situate Goold, the Irish born and Italian trained Augustinian priest from his early training to his dedicated service in the Campbelltown district of New South Wales for ten years prior to his appointment as the first Catholic bishop of Melbourne in 1847. The paper will explore Goold's relationship with Franciscan priest Fr Patrick Bonaventure Geoghegan, his pastoral travels around colonial Victoria, the transformation of the gold rush for the state, his promotion of Catholic education, the commissioning to build St Patrick's Cathedral and conflict with clergy and laity over financial accountability for funds raised for diocesan purposes.

**10:30 – 11:15**

**Dr. Peter Cunich (University of Hong Kong)**

***Archbishop Goold and the Diocese of Sydney, 1838-86***

For the first ten years of his apostolate in Australia, James Alipius Goold was a priest of the diocese of Sydney, working primarily in the parish of Campbelltown, a small rural settlement to the south-west of Sydney. Even after his elevation to the episcopate in 1847, Goold continued to reside in the Sydney diocese for more than a year until he was finally consecrated in August 1848. The eleven years that Goold spent in Sydney, representing nearly a quarter of his time in Australia, had a formative influence on his understanding of what it meant to be a missionary bishop in the colonial context; it was a period in his life when he learned much from the example of the English Benedictine bishop of Sydney, John Bede Polding (archbishop from 1842). Moreover, many of Goold's most senior clergy in Melbourne were initially, like him, former priests of the Sydney diocese, and between 1848 and 1877, his see remained suffragan to Sydney's metropolitan jurisdiction, so the connection between the churches of Sydney and Melbourne was formal as well as informal. Moreover, many of the political and social developments that affected the church in Sydney during this period had a similar impact on the diocese of Melbourne. This paper will examine the influence of Goold's early years in Australia and his



AUSTRALIAN  
INSTITUTE OF  
ART HISTORY



Australian Government  
Australian Research Council



UNIVERSITY  
OF DIVINITY



CATHOLIC ARCHDIOCESE  
OF MELBOURNE

# *A Baroque Bishop in Colonial Australia*

## The Cultural Patronage of Bishop James Goold (1812 – 1886)

February 14-16, 2018

---

continuing connections with Sydney upon his episcopate in Melbourne, with particular reference to the example of Archbishops Polding and Vaughan in the areas of architectural, artistic and bibliophilic patronage, and similarities in their approaches to education, clergy training, and attracting religious orders to their dioceses. This comparison will suggest that, despite the obvious differences, there were many similarities between the Catholic churches of Melbourne and Sydney, and their archbishops, in the mid-nineteenth century.

**11:15 – 11:45am      Morning Break**

### **Second Session**

Chair: Prof. Jaynie Anderson (University of Melbourne)

**11:45 – 12:30pm      Dr. Catherine Kovesi (University of Melbourne)**

***Ursula Frayne and James Alipius Goold: an Irish Cultural Partnership in the City of Melbourne***

From her arrival in Melbourne in 1856, Mother Mary Ursula Frayne and her compatriot Irish Bishop James Goold formed a remarkably unified and effective partnership, one which had a profound influence on the cultural sensibilities imbued into the Catholic educational system. A formidably intrepid, widely travelled, and, above all, practical woman, Ursula Frayne was one of the earliest Sisters of Mercy. Trained under Catherine MacAuley herself, Ursula had already brought the Sisters of Mercy to Newfoundland, and to the fledgling Swan River Colony in Western Australia. In her at times difficult encounters with previous bishops and ecclesiastical administrators, Ursula Frayne often lamented that what was lacking was an Irish sensibility. Of her first bishop in Perth she wrote: “If Dr Brady had been an Irish bishop he would act very differently.” In Goold she found an immediate cultural rapport. Goold offered Ursula and her founding sisters his own bluestone cottage on Nicholson Street Fitzroy, and from there Ursula established the first secondary school for girls in Victoria, and an educational mission for Catholic Melbourne more broadly. This paper will examine the nature of the Goold/Frayne partnership and the range of architectural, educational, and more broadly cultural initiatives in which the two collaborated.

**12:30 – 1:15pm      Dr. Colin Barr (University of Aberdeen)**

***Catholicism, the Irish Diaspora, and the making of Greater Ireland (MacGeorge Visiting Speaker Award)***

The Irish Augustinian James Goold of Melbourne was one of the great diaspora of Irish clerics across the English-speaking world in the first half of the nineteenth-century. Irish priests, brothers, and nuns built the infrastructure of institutional Catholicism not only in Australia, but also New Zealand, the United States, South Africa, India, Canada, and Newfoundland. Their church was surprisingly homogeneous, with adherents in Boston often having more in common with their fellow Catholics in Ballarat than with their Protestant neighbours. But this global network was based on more than simply a shared ethnicity. Many of its leaders were formed in Italy, and in particular in the Rome of Leo XII, Pius VIII, and Gregory XVI. Most had been educated at the Irish College in Rome (or later its global clones) under the



AUSTRALIAN  
INSTITUTE OF  
ART HISTORY



Australian Government  
Australian Research Council



UNIVERSITY  
OF DIVINITY



CATHOLIC ARCHDIOCESE  
OF MELBOURNE

# *A Baroque Bishop in Colonial Australia*

## The Cultural Patronage of Bishop James Goold (1812 – 1886)

February 14-16, 2018

---

influence of Paul Cullen, later archbishop of Dublin and from 1866 Ireland's first cardinal. Together they inculcated a distinctive fusion of Irish identity and Roman practice around the world. In many places, including Australia, this Hiberno-Roman Catholicism came to be normative. It has certainly proved to be durable. Although an Augustinian without close links to Cullen, Goold nevertheless shared much in common with his more avowedly Hiberno-Roman peers. This included his own formative experience of Italy, love of papal Rome, artistic taste, style of churchmanship, devotional practice, and emphasis on Catholic education. Although Goold often stood aloof from Cullen's Australian protégés, he nevertheless built the church in Melbourne largely along Hiberno-Roman lines. This paper will set Goold in this wider, global context, both to properly situate Victoria's first bishop within Catholicism's Greater Ireland, but also to identify those areas where he pursued a more individualistic path.

**1.15 – 2:15                      Lunch Break**

### **Third Session**

Chair: Rev Dr Max Vodola (University of Divinity)

**2:15 – 3:00pm                  Prof. Wallace Kirsop (Monash University)**

#### ***Bibliomania in Colonial Australia***

Despite the occasional mocking reference in the popular press and the grumblings of booksellers claiming not to have enough customers, there is plenty of evidence that nineteenth-century Australians, both immigrants and the native-born, were not immune to bibliophilic temptations. Collecting took many forms, since it encompassed building support for work in the learned professions, in teaching and in the various churches as well as the free exercise of curiosity about subjects almost without number. Within this huge range it is necessary to single out a few more or less typical cases. However, it is even more important to look at the sort of guidance available to would-be bibliophiles—often, of course, in printed manuals—and at their potential sources of supply, notably local bookshops and auction sales, but also dealers in the Northern Hemisphere. The emergence of an interest in Australiana, most spectacular in the career of David Scott Mitchell, has to be balanced against the persistence of other tastes and fashions shared by the collecting communities of Europe and North America. The mapping of these tendencies is the central task of a rapid overview of Australian bibliomania (in T. F. Dibdin's sense).

**3:00 – 3:30pm                  Shane Carmody (University of Melbourne)**

#### ***Divining a purpose: the logic of Bishop Goold's Library***

For book historians a private library is the map of a mind. Of what we know Goold had in his Library much would fit the needs of a missionary bishop, but many volumes suggest much wider interests. In his will Goold made the following provision: 'My books I leave to the diocesan library'. While this gave them a purpose after his death, this paper will explore what purpose they may have had in his life. Drawing on research into the surviving fragment of the library and the records that remain Shane Carmody will explore the logic of the library.



Australian Government  
Australian Research Council



UNIVERSITY  
OF DIVINITY



CATHOLIC ARCHDIOCESE  
OF MELBOURNE

# ***A Baroque Bishop in Colonial Australia***

## **The Cultural Patronage of Bishop James Goold (1812 – 1886)**

February 14-16, 2018

---

**3:30 – 4:00pm**      **Kerrie Burn (Mannix Library, University of Divinity)**  
***Creatio ex nihilo: the establishment of Mannix Library's Goold Collection***

The “creation out of nothing” of a special library collection at Mannix Library is one of the unanticipated but very welcome benefits of the ARC-funded Goold Project. Prior to 2016 Mannix Library had no knowledge about whether any item in its collection had previously belonged to the former Archbishop of Melbourne. Over 600 discrete items with Goold provenance have now been identified. This represents a significant portion of the remnant that still survives today from Goold’s original library, which had been variously dispersed over the years. Kerrie Burn will outline the different stages of the identification process, the development and ongoing management of the current collection, and some of the more interesting discoveries along the way.

**5:30 – 6:30pm**      ***Evening Reception***  
Catholic Theological College  
278 Victoria Pde, East Melbourne

*Sponsored by the University of Divinity, Catholic Theological College and Mannix Library*



AUSTRALIAN  
INSTITUTE OF  
ART HISTORY



Australian Government  
Australian Research Council



UNIVERSITY  
OF DIVINITY



CATHOLIC ARCHDIOCESE  
OF MELBOURNE

# *A Baroque Bishop in Colonial Australia*

## The Cultural Patronage of Bishop James Goold (1812 – 1886)

February 14-16, 2018

---

### Friday February 16

Elizabeth Murdoch Theatre, The University of Melbourne

#### First Session

Chair – Philip Goad (MSD – University of Melbourne)

9:10 – 9:15am Introduction

**9:15 – 10:00am Assoc. Prof. Ursula De Jong**  
***The biography of William Wardell***

Wardell's practice began as the Gothic Revival was coming into its own in Britain, under the leadership of AWN Pugin. He was to design and build thirty-five small and large churches, as well as other buildings for the Catholic Church in England, before ill-health forced him to emigrate to Australia. Wardell arrived in Melbourne in 1858, aged 35 years. The minute he stepped of the ship he was approached to design a Catholic Cathedral for Melbourne. In the few months that followed he won by competition the position of chief architect and head of the Public Works Department in Victoria. His life was marked by controversy and amazing commissions, including the Catholic Cathedrals of Melbourne and Sydney, and Melbourne's Government House. In 1878 following a political hiatus, Wardell moved to Sydney, and into private practice. In the early 1880s he designed the ES&A Gothic Bank in Collins Street Melbourne. Wardell was a workaholic, a Victorian gentleman, a family man, a gifted architect, artist and designer, a respected public servant, a practical engineer. He had firm views on the meaning of civilisation and contributed much as one of the founding fathers of Melbourne - the greatest nineteenth-century city in the world.

**10:00 – 10:45am Paola Colleoni (University of Melbourne)**  
***Building the Diocese: Bishop Goold's architectural patronage 1848-1868***

This paper discusses the architectural patronage of James Alipius Goold in the early years of his episcopate. Arrived in Melbourne in October 1848, the main concern of Bishop Goold was the lack of clergymen and ecclesiastic buildings. Notably, by the end of 1858, every parish of Victoria was provided with a resident priest, the diocese counted more than fifty among churches and chapels, and architect William Wilkinson Wardell had been engaged for the erection of St Patrick's cathedral, a building larger in scale than any other project attempted in Australia at the time.

Presenting the first two decades of Goold's episcopate in connection with his architectural commissions, the paper delineates the context of the Gothic Revival movement in the social background of catholic colonial Victoria. The large amount of original correspondence preserved at the Melbourne Diocesan archives allows us to retrace key events of the time in the protagonists' own words. The early history of Melbourne's Roman Catholic cathedral provides an insight into the bishop's architectural patronage, prefiguring how the relationship developed between Goold and Wardell led to the creation of some of the



AUSTRALIAN  
INSTITUTE OF  
ART HISTORY



Australian Government  
Australian Research Council



UNIVERSITY  
OF DIVINITY



CATHOLIC ARCHDIOCESE  
OF MELBOURNE

# ***A Baroque Bishop in Colonial Australia***

## **The Cultural Patronage of Bishop James Goold (1812 – 1886)**

February 14-16, 2018

---

finest examples of Gothic revival architecture in the world.

**10:45 – 11:15am Morning Tea Break**

### **Second Session**

Chair: Bryce Raworth (Bryce Raworth Pty Ltd Conservation)

**11:15 – 11:45pm Arthur Andronas (Andronas Conservation Architecture)**  
***Preserving the Built Fabric of St Patrick's Cathedral***

This paper will examine the recent restoration of St Patrick's Cathedral completed in 1997.

**11:45-12:30pm Peter Lovell (Lovell Chen Architects)**  
***The ANZ Gothic Bank: its creation and rediscovery***

In 1994 the ANZ Gothic Bank in Melbourne received a national architectural award for conservation work. The award was the culmination of a four-year project which commenced in 1989. A little over 100 years earlier, architect William Wardell had been commissioned by George Verdon, Australian manager of the English Scottish and Australian Chartered Bank, to design the building. Regarded by some at the time as an architecturally 'daring innovation' it has remained one of Melbourne's most loved buildings. This paper explores both the creation and conservation of this remarkable place. It interrogates the design sources, the artisan and artistic inputs, and the remarkable relationship between client and architect, which was so pivotal to the final outcome. Further, the paper documents the more recent restoration and reconstruction works, and in particular, the painstaking research and investigation which went into rediscovering this Melbourne gem.

**12:30 – 1:30pm Lunch Break**

### **Third Session**

**1:30 – 2:15pm Prof. Jaynie Anderson (University of Melbourne)**  
***Collecting for Conversion: Archbishop Goold's Passion for the Late Baroque***

An Irishman, educated in Italy, Goold developed a taste for the late Baroque style of painting, whether from Italy, Spain or France. After he became the first Catholic Bishop in Melbourne he brought to Australia a consignment of late Baroque paintings, the first shipload arriving in 1853, to decorate the many churches and the Cathedral of St Patrick's that he commissioned from William Wardell. The jewel of the collection was Jacques Stella's Altarpiece *of Jesus in the Temple found by his Parents*, originally made for the Jesuit Church in Paris in 1641.

To date our research team has identified a collection of at some 60 Baroque paintings and some transcultural copies. As a missionary Archbishop Goold chose subjects that were intended for



AUSTRALIAN  
INSTITUTE OF  
ART HISTORY



Australian Government  
Australian Research Council



UNIVERSITY  
OF DIVINITY



CATHOLIC ARCHDIOCESE  
OF MELBOURNE

# ***A Baroque Bishop in Colonial Australia***

## **The Cultural Patronage of Bishop James Goold (1812 – 1886)**

February 14-16, 2018

---

conversion. Even though his collecting was not made for aesthetic reasons, he had a remarkably coherent taste for the late Baroque. A group of paintings, including the Stella, were bought from the collection of Napoleon's uncle, Cardinal Fesch, who created a collection of deeply religious works, housed in three Roman palaces during the time Goold was in Rome as a young novice. My paper will explore Goold's previously unknown picture collection.

**2:15 – 2:45                      Afternoon Break**

**2:45-3:15pm                      Dr. Callum Reid (University of Melbourne)**  
***"The Rich Treasures of Bishop Goold": the provenance, exhibition and reception of a painting collection***

Unloaded from ships in the mid-nineteenth century, the paintings Bishop Goold brought back to Australia have since been seen in various different settings. Distributed to churches, retained for exhibition and decorating the Archbishops' homes, each work varies in its function, ornamentation and experience. Drawing on the provenance research underway for Goold's painting collection, this paper will look at three case studies; a painting of St Cecilia in Glen Iris, a colonial exhibition in 19<sup>th</sup> Century Melbourne and a temporary wall built in St Patrick's. This important provenance material, including several early visual documents, will be used to illustrate the journey taken by several of Goold's most important paintings.

**3.15-3:45pm                      Helen Gill (Helen Gill Art Conservation)**  
***A Conservator's Assessment of the Goold Collection***

An initial conservation assessment of the large scale *Crucifixion* painting in St Francis Church, Melbourne (Victoria's oldest Catholic church), marked the beginning of a systematic program of examination and documentation of paintings thought to be part of the collection of Archbishop James Alipius Goold (1812-1886). Archbishop Goold dispersed his art collection throughout the Catholic Archdiocese of Victoria, and the examinations have been undertaken on-site at a number of parish churches around the state. Identifying signatures, labels, customs stamps and other inscriptions by accessing the reverse of canvas and board supports, can greatly inform provenance research. Examination of the material structure of the paintings, from the wooden stretchers, the canvas and panel supports, through to the paint layers and artist's technique, can help place the artworks in art historical context and assist with attribution.

By using portable Ultraviolet and Infrared visual analysis techniques, the artist's methods, as well as non-original material, such as later restorations and historic cleaning campaigns can be identified. The identification of non-original material is important information to convey to an art historian making an attribution, ensuring only areas of original material are considered as the artist's hand.



AUSTRALIAN  
INSTITUTE OF  
ART HISTORY



Australian Government  
Australian Research Council



UNIVERSITY  
OF DIVINITY



CATHOLIC ARCHDIOCESE  
OF MELBOURNE

# ***A Baroque Bishop in Colonial Australia***

## **The Cultural Patronage of Bishop James Goold (1812 – 1886)**

February 14-16, 2018

---

**3:45 – 4:30pm**      **Dr. Angelo Lo Conte (University of Melbourne)**  
*Piranesi, Guercino and the fascination for the late Baroque*

This paper investigates Goold's collection of *I migliori Disegni del Barbieri da Cento detto il Guercino*, engraved in 1764 by Giovanni Battista Piranesi and Francesco Bartolozzi. Collected as part of a larger group of Piranesi volumes, these famous reproductions of exquisite Italian drawings bear witness to Goold's fascination for the late Baroque, a key feature of the Archbishop's collecting activity. By looking at Guercino's drawings and their connection with canvases recently discovered as part of Goold's collection, this paper highlights how the Archbishop's taste was informed by a preference for the Roman and Bolognese painting schools which was probably rooted in the early years he spent in Rome and Perugia.

**4:30 - 4:45**              **15 Minute Break**

**4:45 – 5:30pm**      **Prof. Dr. Tanja Michalsky (Bibliotheca Hertziana, Rome)**  
*A Roman Perspective on the Symposium*

**Speaker Biographies (by surname)**



AUSTRALIAN  
INSTITUTE OF  
ART HISTORY



Australian Government  
Australian Research Council



UNIVERSITY  
OF DIVINITY



CATHOLIC ARCHDIOCESE  
OF MELBOURNE

# *A Baroque Bishop in Colonial Australia*

## The Cultural Patronage of Bishop James Goold (1812 – 1886)

February 14-16, 2018

---

**Jaynie Anderson FAHA, OSI** is an art historian, curator and alumna of the University of Melbourne, where she is Professor Emeritus in the School of Culture and Communication. In 1970s she was the first woman Rhodes Fellow at Oxford, where she remained until 1991 lecturing in art history. Until 2014 she was Herald Chair of Fine Arts at the University of Melbourne, and from 2008 to 2012 was President of the International Committee for Art History (CIHA). In 2015, she received a knighthood from the President of the Republic of Italy for her distinguished research on Venetian Renaissance art. She is the lead CI on this ARC funded Research Project, *A Baroque Archbishop in Colonial Australia*.

**Colin Barr** is the author of *The European Culture Wars in Ireland: The Callan Schools Affair, 1868-1880* (2010) and *Paul Cullen, John Henry Newman, and the Catholic University of Ireland, 1845-1865* (2003), and the editor (with Hilary M. Carey) of *Religion and Greater Ireland: Christianity and Irish Global Networks, 1750-1850* (2016) and (with Michele Finelli and Anne O'Connor) *Nation/Nazione: Irish Nationalism and the Italian Risorgimento* (2014). His most recent book is *Ireland's Empire: The Roman Catholic Church in the English-speaking world, 1830-1914*, which will be published by Cambridge University Press in 2018. He has held academic appointments in Ireland and the United States, is a fellow of the Royal Historical Society, and has been a visiting fellow at the University of Newcastle, Australia, and Sidney Sussex College, Cambridge. He is presently senior lecturer in history at the University of Aberdeen in Scotland.

**Kerrie Burn** is the Library Manager at Mannix Library, the Catholic Archdiocese of Melbourne library which holds many items from Archbishop Goold's personal collection. She also chairs the Library Committee for the University of Divinity and manages the University's online Library Hub. Kerrie has worked in theological libraries for many years (Ridley and Whitley Colleges) and in library and research support roles in the Australian university sector (Southern Cross University and Australian Catholic University). She completed a Master of Arts by Research in 2007 through the then Melbourne College of Divinity, and is interested in collaborative collection development and the management of geographically distributed special collections.

**Shane Carmody** is a historian with an interest in the history of libraries. He is one of the principal investigators on the ARC project *A Baroque Archbishop in colonial Australia: James Goold (1812-1886)*, and leads an annual tour for Australians Studying Abroad to the Great Libraries of England.

**Paola Colleoni** is a doctoral candidate at the University of Melbourne. She holds a BA in foreign languages and cultures from the University of Bologna and an MA in linguistics from the University of Helsinki. Fluent in Italian, English and Finnish, in January 2016 she worked as research assistant cataloguing the library of bishop Goold at the Melbourne diocesan archives. In March 2017 she commenced work on her doctoral dissertation, that deals with the bishop's architectural patronage of William Wardell.

**Peter Cunich** is associate professor in History at the University of Hong Kong, where he has been teaching early modern European history for twenty-five years. His primary areas of research are Tudor state finance and the history of late-medieval English monasticism, but he has also written widely on the history of higher education, and modern British missionary activity in East Asia and Australia. He is currently working on a biography of Archbishop Roger Bede Vaughan of Sydney.

**Ursula de Jong** is an architectural historian in the School of Architecture and Built Environment at Deakin University. She is a scholar of the nineteenth-century Gothic Revival, and has written much about Wardell. De Jong is also researcher of place. She has been instrumental in the formation and master planning of Point



# *A Baroque Bishop in Colonial Australia*

## The Cultural Patronage of Bishop James Goold (1812 – 1886)

February 14-16, 2018

---

Nepean National Park. In 2017 she was appointed to the National Parks Advisory Council (Victorian State Government), and as Chair of the National Parks Reference Committee. De Jong was lead investigator on the recently completed Australia Research Council Sea Change Linkage Grant (2011-2016), with colleagues Dr Robert Fuller and Dr David Beynon, which considered the impact of change on the coastal communities of Sorrento and Queenscliff in Victoria. She is Deputy Chair of the National Trust of Australia (Victoria), chairing the NTA(V) Heritage Committee. She was NTA(V) member of the Heritage Council of Victoria (1 July 2010 - 30 June 2016). In 2016 de Jong was appointed a member of the National Liturgical Architecture and Art Board (NLAAB) which is an Advisory Board to the Australian Catholic Bishops.

**Helen Gill** has been working as a Conservator of Paintings for 9 years both within Australia and internationally. She has worked with the National Gallery of Victoria as H.D.T Williamson Foundation Fellow, the National Gallery of Denmark, as well as other significant collecting institutions around Australia. Since establishing her own freelance studio practice in 2013, she has completed conservation projects for a number of large institutions, regional gallery and council collections, private collectors and in collaboration with other private studios both in Australia and in Denmark. Helen is an accredited, professional member of the Australian Institute for the Conservation of Cultural Materials (PMAICCM).

**Wallace Kirsop** is an Adjunct Professor in the School of Languages, Literatures, Cultures and Linguistics at Monash University (where he started teaching in 1962). He is also an Honorary Fellow of the Baillieu Library at the University of Melbourne. In 1980–1981 he was Sandars Reader in Bibliography at the University of Cambridge. From 1968 till 2002 he was Editor of the Australian Journal of French Studies. His research and publications are largely concerned with bibliography and book history: France from the late sixteenth to the early nineteenth centuries; Australia in the nineteenth century. He is Past President of the Victorian Branch of the Book Collectors' Society of Australia and has contributed fifteen substantial articles to the five-volume series of Australian Book Collectors edited by Charles Stitz between 2010 and 2016.

**Catherine Kovesi** is an historian at the University of Melbourne. Her research focuses on early modern Italy, and on Australian religious history, especially of women religious. She wrote the first biography of Ursula Frayne (1996), a history of Ursula Frayne Catholic College in Western Australia (1999), and a substantial history of the Sisters of the Good Shepherd in Australia, Aotearoa/New Zealand, and Tahiti (2008), now in its second edition (2010). She has completed consultancy work for several religious orders, including the report placing the archives of the Academy of Mary Immaculate on Nicholson Street on the list of Heritage Victoria; the project to establish an Interpretive Centre in the former convent site of the Sisters of the Good Shepherd in Abbotsford, Victoria; and also a project to memorialize the Sisters of the Good Shepherd in New Zealand. She has long championed the need to highlight the important role played by women religious in the social and cultural history of Australia.

**Klaus Krüger** is Professor of Art History at the Freie Universität of Berlin, having previously held positions of Chair at the Universities of Greifswald and Basel, and visiting positions and fellowships in Paris (ÉHÉSS 1999), New York (Columbia University 2004-05), Konstanz (University/ Center of Excellence 2007-08), Viena (IFK 2011) and Rome (Bibliotheca Hertziana/ Max-Planck-Institute 2012-13). Since 2012 he is Co-



AUSTRALIAN  
INSTITUTE OF  
ART HISTORY



Australian Government  
Australian Research Council



UNIVERSITY  
OF DIVINITY



CATHOLIC ARCHDIOCESE  
OF MELBOURNE

# *A Baroque Bishop in Colonial Australia*

## The Cultural Patronage of Bishop James Goold (1812 – 1886)

February 14-16, 2018

---

Director of the Center for Advanced Study/Research College “BildEvidenz. Geschichte und Ästhetik” at the FU Berlin ([www.bildevidenz.de](http://www.bildevidenz.de)), and Co-Editor of the book series “Historische Semantik” and “Figura. Ästhetik, Geschichte, Literatur”. His research interests include the history and cultural status of visual images, in particular their changing role in medieval and early modern times, with special reference to Italian painting and sculpture from the Middle Ages to Baroque (12th-17th century); the origin and early history of the altarpiece; visionary images; and Caravaggio. Further research interests include contemporary art, art and film, and the theories and methodology of art history. Among his publications are *Der frühe Bildkult des Franziskus in Italien. Gestalt- und Funktionswandel des Tafelbildes im 13. und 14. Jahrhundert*, Berlin 1992 and *Das Bild als Schleier des Unsichtbaren. Ästhetische Illusion in der Kunst der frühen Neuzeit in Italien*, Munich 2001; *Politik der Evidenz. Öffentliche Bilder als Bilder der Öffentlichkeit im Trecento*, Göttingen 2015; *Grazia. Religiöse Erfahrung und ästhetische Evidenz*, Göttingen 2016; *Zur Eigensinnlichkeit der Bilder*, Paderborn 2017; and articles about a broad field of topics, e.g. "Authenticity and Fiction: On the Pictorial Construction of Inner Presence in Early Modern Italy" (2007), "Tristan - Love: Elite Self-Fashioning in Italian Frescoes of the 13th and 14th Centuries" (2011); "The Visual Presence of Remembrance: The Image as Palimpsest" (2013), "Andrea Mantegna: Painting's Mediality" (2014); Mute Mysteries of the Divine Logos: On the Pictorial Poetics of Incarnation" (2015); "Musica depicta. The Silent Sound of Painting" (2015); "Visions of Inaudible Sounds: Heavenly Music and Its Pictorial Representations" (2017).

**Angelo Lo Conte** is a Research Fellow at the University of Melbourne. Graduated from universities in Naples and Milan, he completed a PhD at the University of Melbourne (2016). Angelo has been the recipient of prestigious international awards such as the Francis Haskell Scholarship and Endeavour Postdoctoral Fellowships. His second book, dedicated to academic print collecting, will be published in 2018.

**Peter Lovell** is a founding director of Melbourne based practice, Lovell Chen Architects and Heritage Consultants. Over the past 30 plus years he has led a multidisciplinary award-winning team specialising in all facets of the conservation of the built environment. Major adaptive reuse projects completed by the office in more recent years include the adaptation of the former Emily McPherson Domestic Sciences building, now the new Graduate School of Law and Business at RMIT University, and the new home for Circus Oz located in the old Collingwood Technical College. Major conservation projects have included works to the former Goods Shed No 2 in Docklands, the State Library, Government House, the ANZ Gothic Bank and the Royal Exhibition Building. At a personal level a focus of Peter's work over more recent time has been in providing advice on development projects in Melbourne's central city area and beyond. These projects have included the redevelopment of the Myer Bourke Street store, the Hotel Windsor redevelopment and new BHP headquarters building at 171 Collins Street. Peter is a longstanding member of Australia ICOMOS and an honorary fellow of the Australian Institute of Architects.

**Prof. Dr. Tanja Michalsky** is director at the Bibliotheca Hertziana, Max-Planck-Institute für Art History, in Rome since 2014. She studied Art History, German Philology and Philosophy in Trier and Munich. Phd at the



AUSTRALIAN  
INSTITUTE OF  
ART HISTORY



Australian Government  
Australian Research Council



UNIVERSITY  
OF DIVINITY



CATHOLIC ARCHDIOCESE  
OF MELBOURNE

# *A Baroque Bishop in Colonial Australia*

## The Cultural Patronage of Bishop James Goold (1812 – 1886)

February 14-16, 2018

LMU Munich 1995 (Memoria and Representation. The Angevin Tombs in Italy); 1995-2000 Research Assistant at the Department of Art History of the J.W. Goethe University, Frankfurt; Habilitation 2004 at the Heinrich Heine-University, Düsseldorf, (Projection and Imagination. The Dutch landscape of the early modern period in the discourse of geography and painting); 2004/05 Research Professor at the Italian Academy of Advanced Studies in America at Columbia University, NY; 2005-07 Professor at the Department of Art History of the J.W. Goethe University, Frankfurt; 2007-14 Professor for Art History at the University of the Arts, Berlin. 2012-14 Director of the Graduate School „Knowledge of the Arts“. The common denominators of her research fields are the reflection on the epistemic status of images and their cultural codification as well as the investigation of the political and sociological relevance and significance of works of art (from tomb-sculpture to landscape-painting, maps and films). Programmatically this means the combination of historical-critical material analysis with current art historical questions pertaining to globalisation (interculturality) and the artistic production of knowledge. Her current research is on the urban structure of Naples and the mental maps of Flavio Biondo.

**Callum Reid** is a research assistant for the ARC project, *A Baroque Archbishop in Colonial Melbourne*. He recently completed his Art History PhD at the University of Melbourne, which examines the programs of display at the Uffizi Gallery in Florence during the Grand Ducal era. His research fields include museology, printmaking, Renaissance and Baroque art and decorative arts, with a particular focus on the formation of collections and their reception. Alongside working and teaching in these fields, his research interests involve the history and provenance of objects, having spent several years working in the art market. Alongside exhibition catalogue essays, articles in *The Burlington Magazine* and the University of Melbourne's *Collections* journal, Callum has completed chapters for two important books to be published in 2018.

**Fr Max Vodola** is a priest of the archdiocese of Melbourne, lecturer in Church History at Catholic Theological College, East Melbourne (University of Divinity) and Chairman on the Melbourne Diocesan Historical Commission.

The organisers of this conference would also like to give special thanks to:

The University of Divinity  
Mannix Library  
Catholic Theological College  
Melbourne Diocesan Historical Commission  
The Australian Institute of Art History  
The MacGeorge Bequest  
The Institute of the Sisters of Mercy  
The Benedictine Community of New Norcia  
The Max Planck Institut and the Bibliotheca Hertziana  
The University of Hong Kong



AUSTRALIAN  
INSTITUTE OF  
ART HISTORY



Australian Government  
Australian Research Council



UNIVERSITY  
OF DIVINITY



CATHOLIC ARCHDIOCESE  
OF MELBOURNE