

Translating European Culture to Colonial Melbourne

James Goold and his Legacies

Monday 17 – Tuesday 18 February 2020
Newman College and University of Melbourne

Monday 17 February 2020

Newman College Oratory, Swanston St, Carlton

The broader context of the Catholic Church in Colonial Victoria

Chair: Professor Ronan McDonald, Gerry Higgins Chair in Irish Studies (University of Melbourne)

- 2.00 – 2.45pm **Rev Dr Max Vodola (University of Divinity)**
James Alipius Goold: New Research Questions
- 2.45 – 3.30pm **Dr Catherine Kovesi (University of Melbourne)**
The Abbotsford Convent and James Alipius Goold: Architecture as the Embodiment of Charism
- 3.30 – 4.00pm Break
- 4.00 – 4.30pm **Rev Dr Matthew Beckmann (Yarra Theological Union)**
The Bishop and his ‘Lame Devil’
- 4.30 – 5.00pm **Clara Geoghegan (Catholic Theological College)**
Goold, Backhaus and church building in Bendigo

International Keynote

Chair: Shane Carmody

- 6.00 – 7.00pm **Professor Mark McGowan (University of Toronto)**
A Tale of Two Colonies: Irish Catholic Prelates, Nationalism & Ultramontaniam on the Frontiers of Empire--Melbourne, Australia, and Toronto, Canada

This keynote lecture is presented with the support of the Australian Institute of Art History



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Tuesday 18th February 2020

Laby Theatre, David Caro Building, University of Melbourne

Revisiting Goold's Cultural Legacy

Chair: Professor Jaynie Anderson, Emeritus Professor (University of Melbourne)

- 9.30 – 10.00am **Huw Sandaver (Mannix Library)**
Industrial Revolution: Victor Frond, Joseph Aresti and Printmaking Innovation in Goold's Library
- 10.00 – 10.30am **Dr Kevin Molloy (State Library of Victoria)**
The Granting of the Imprimatur: Bishop James Alipius Goold, Printer James Shanley and Catholic Publishing in Port Phillip
- 10.30 – 11.00am **Professor Colin Nettelbeck (University of Melbourne)**
Goold's French Connection: Dr James Corbett's Education Ministry
- 11.00 – 11.30pm Break

Revisiting Goold's Cultural Legacy (cont.)

Chair: Dr Callum Reid (University of Melbourne)

- 11.30am - 12.00pm **Shane Carmody**
The promises of Dr Goold: The origins of the Irish Jesuit Mission to Australia.
- 12.30 – 1.00pm **Dr Ruth Pullin**
Goold's kangaroo: Eugene von Guérard and the Archbishop
- 1.00 – 2.00pm Lunch Break

Keynote: An Anglican Perspective

Chair: Professor Russell Goulbourne, Dean, Faculty of Arts (University of Melbourne)

- 2.00pm – 3.00pm **Professor Peter Sherlock (University of Divinity)**
Anglican Inventions of Melbourne: Perry and Moorhouse
- 3.00 – 3.30pm Break



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Architecture

Chair: Dr Gerard Vaughan

3.30 – 4.15pm

Lesley Alway

Resurrection and redemption: Patrick Stack Scanlan, Irish Australian Architect 1828 - 1864

4.15 – 5.00pm

Paola Colleoni (University of Melbourne)

'Good taste and sound judgment' – Bishop Goold and the building of Catholic Victoria

International Keynote

Chair: Professor Jaynie Anderson, Emeritus Professor (University of Melbourne)

6.00 – 7.00pm

Evening Keynote

Dr Rafael Japón (University of Granada)

Devotion, Beauty and Indoctrination: The pictorial decoration of churches in seventeenth-century Spain



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Abstracts and Biographies **(alphabetical, by order of surname)**

Lesley Alway

Resurrection and redemption: Patrick Stack Scanlan, Irish Australian Architect
1828 – 1864

It is ironic that the destruction of St Patrick's College East Melbourne, one of the most bitterly fought heritage battles of the late 1960's and early '70's, also led to the resurrection of the original, but relatively unknown architect associated with that project, Patrick Stack Scanlan.

Irish Catholic surveyor and architect, Patrick Scanlan was active in Melbourne between his arrival in 1853 and his death at a relatively young age in 1864. During these ten years, his practice ranged across religious, residential and commercial buildings. Despite the high profile National Trust campaign for St Patrick's College, Scanlan still remains an enigma. Much of his work has been demolished or significantly changed so there is very little original fabric still intact or visible.

This paper uses primary source material to re-appraise Scanlan's practice in the context of his Irish Catholic heritage. It also seeks to clarify his role in various religious and civic commissions including St Patrick's College, St Patrick's Hall and St Vincent de Paul Orphanage. The paper identifies visual and documentary evidence related to some of Scanlan's projects not previously cited, thereby expanding our knowledge of his work and design aesthetic. It also provides some speculative propositions about some of his residential commissions.

Insights into Scanlan's practice provides a more nuanced understanding of the architectural fabric of colonial Melbourne, the competitive professional environment and socio-cultural impact of Irish Catholic networks of the period. Furthermore, it identifies the potential for 'small-heritages' to complement and counterbalance the grand narratives associated with significant contemporaries such as William Wardell.

Lesley Alway is currently enrolled in the Master of Urban and Cultural Heritage at the University of Melbourne. She has had a long career in cultural management, policy and leadership and been involved in a number of major building projects for Victorian cultural institutions. Lesley has a particular interest in the role of architectural heritage in social history. Her previous roles include the Director, Asialink Arts at the University of Melbourne, Managing Director of Sotheby's Australia, Director / CEO of Heide Museum of



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Art and the Director/ CEO of Arts Victoria. Lesley's academic qualifications include an MBA from Monash University, and BA (Hons) and B.Ed. from the University of Melbourne. Lesley is currently the Chairperson of Geelong Arts Centre. .

Rev Dr Matthew Beckmann (Yarra Theological Union)

The Bishop and his 'Lame Devil'

Bonaventure Geoghegan, Melbourne's first priest, and James Goold, its first bishop, enjoyed a strained relationship not least because Geoghegan felt that the See more properly should have been bestowed on him. Even so, that discord between the men had its part to play in the establishment and development of St Patrick's Cathedral. This paper looks at some of the causes and consequences of that tension between them and how it brought about Geoghegan's acquisition of the site upon which the cathedral would eventually stand.

Matthew Beckmann OFM, like Bonaventure Geoghegan, is a Franciscan Friary and historian lecturing at the Yarra Theological Union within the University of Divinity. He has a particular interest in intellectual and theological history and the dissemination of abstract concepts from academia.

Shane Carmody

The promises of Dr Goold: The origins of the Irish Jesuit Mission to Australia.

The earliest portrait of James Goold, probably painted in Rome in 1859, shows a confident young bishop in Augustinian habit holding his letter of appointment in an imagined book-lined room. Through the window is St Patrick's College, East Melbourne, at the time Goold's greatest achievement. On his return from Rome, Goold found this achievement and indeed his episcopacy in grave peril. Mismanagement had plunged the College into bankruptcy and Goold faced the threat of personal action from creditors. To rescue his College, Goold turned to the Jesuits, at first the Austrian Jesuit Mission in South Australia, and then with success, to the newly formed Irish Province. His letter to the Irish Provincial promised the use and management of St Patrick's College for as long as the Jesuits wanted, the use of the land set aside for a College at the University of Melbourne, and the Richmond Mission. This paper will explore how these promises matched the realities that the Irish Jesuits confronted, with particular focus on the building of the great church of St Ignatius on Richmond Hill.

Shane Carmody is a historian with a particular interest in the history of libraries. He is one of the Chief 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.



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Paola Colleoni (University of Melbourne)

'Good taste and sound judgment' – Bishop Goold and the building of Catholic Victoria

During his almost 40 years long episcopacy, James Alipius Goold laid strong foundations for the Catholic church in Victoria. The diocese of Melbourne counted only two churches and two chapels when he arrived, but, during his lifetime, clergymen claimed he laid as many foundations stones as Saint Patrick himself. Goold's architectural patronage exemplifies the evolution of Gothic taste in Victoria and his ambition culminated with the realisation of St Patrick's cathedral to William Wardell's grand design. Additionally, the English architect was commissioned to provide plans for at least a dozen parish churches ranging in size and refinement for city parishes and rural districts alike. Retracing the networks that Goold developed with leading manufacturers in Europe, and his patronage of architect Wardell, this paper highlights the bishop's contribution to the built environment of Catholic Colonial Victoria.

Paola Colleoni is a doctoral student 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 has worked as research assistant cataloguing the library of bishop James Goold at the Melbourne diocesan archives. Her doctoral dissertation examines the bishop's architectural patronage of William Wardell and she has presented her research at numerous public talks and international conferences. Paola was a researcher and curator for the exhibition *The Invention of Melbourne. A Baroque Archbishop and a Gothic Architect*, and is the co-editor of its catalogue.

Clara Geoghegan (Catholic Theological College)

Goold, Backhaus and church building in Bendigo

It could be argued that Bishop Goold wanted the building of churches in Bendigo to progress more rapidly. Henry Backhaus, pioneer priest on the Bendigo goldfields had his own agenda for the development of the Church and the city. Backhaus was responsible for building Australia's largest weatherboard church – the existing Church of St Kilians. Another stone church, built at Goold's insistence, had to be demolished. This seems to vindicate Backhaus' views of the lack of reliable tradesmen during the gold rushes. This paper explores the relationship between Goold and Backhaus through the lens of those two buildings.

Clara Geoghegan is a PhD candidate at the University of Divinity. Her thesis 'Reconciling Henry Backhaus and Martin Crane. The conflict between an Ultramontane Augustinian Bishop and a wealthy German clerical benefactor in the establishment of the colonial diocese of Sandhurst.' The thesis will contribute to the understanding of the unique development of



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Catholicism in a major regional city. Clara is a sessional lecturer in Church History at Catholic Theological College Melbourne. She is also the director of the Catherine of Siena Institute, Australia and is a research in the area of social policy.

Dr Rafael Japón (University of Granada)

Devotion, Beauty and Indoctrination: The pictorial decoration of churches in seventeenth-century Spain

Religious institutions were the most important patrons of painters in seventeenth-century Spain. For Counter-reformation theory about the arts had made painting the most important means of indoctrinating the faithful in the new precepts of the Catholic Church. Churches were decorated with iconographic programs that could be easily understood by all, even illiterate people. Artists used to take as models, images of the faithful who played the roles of sacred characters in paintings, communicating the sacred beauty of ordinary people through naturalistic painting.

Beyond this use of painting, there are other practices that are linked to the way the nobility commissioned paintings for their own private chapels. In these spaces, painters prioritized beauty and private devotion to celebrate the power of patronage.

In this paper, a series of examples from different Spanish cities will be presented to illustrate different practises and the evolution of the display of painting in religious institutions in Spain. In addition, the foreign artistic and social influences found in these processes will be thrust into the critical limelight.

Rafael Japón is a Phd candidate in Art History at the Universities of Granada and Bologna, in the frame of a Doctorate Agreement between both institutions. His thesis project considers the influence of Italian Art on the Sevillian Baroque School of Painting. He has been invited to speak on this theme at several international conferences across Europe and has published several articles and chapters on the relations between Seville and Italy. He is also editor of the book *Bartolomé Esteban Murillo y la copia pictórica* (Universidad de Granada, 2018), and more recently, he has written several chapters of the book *La pintura italiana en Granada: artistas y coleccionistas, originales y copias* (Universidad de Granada), coordinated by David García Cueto. At present, he is a member of the research team and webmaster of the Spanish National Project *El despliegue artístico en la monarquía hispánica (siglos XVI-XVIII)*, directed by Dr. David García Cueto.



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Dr Catherine Kovesi (University of Melbourne)

The Abbotsford Convent and James Alipius Goold: Architecture as the Embodiment of Charism

In 1863 four Irish women arrived in Melbourne with few possessions hoping to establish a new way of life. Their Irish background and financial condition were typical of many other women who arrived in these years. Atypical, however, were the ideals of these women who had recently dedicated themselves to a new French order of religious women, the Sisters of Our Lady of Charity of the Good Shepherd. They arrived in Australia at the invitation of then Bishop James Alipius Goold determined to devote their lives to women and girls facing social hardship and exclusion. The site they chose for their activities, Abbotsford, was selected with great care; for site and the charism were seen by the Sisters and their foundress as intimately connected. By 1900 the Abbotsford Convent site had become the largest charitable institution in the southern hemisphere. This paper examines why Goold decided to invite this particular order of religious women to Australia, their distinctive charism, and the unique architectural as well as charitable imprint that this partnership left on the cityscape of Melbourne.

Catherine Kovesi is an historian at the University of Melbourne. Her research focuses on discourses of luxury and consumption in early modern Italy, and on Australian religious history, especially of women religious. Amongst other publications, she has written the first biography of Ursula Frayne (1996), and a substantial history of the Sisters of the Good Shepherd in Australia, Aotearoa/New Zealand, and Tahiti (2008, 2nd edn. 2010), and is the co-general editor of the forthcoming Bloomsbury six-volume *A Cultural History of Luxury*. She has completed heritage consultancy work for several religious orders, including the Sisters of Mercy and the Sisters of the Good Shepherd in Australia and New Zealand.

Professor Mark McGowan (University of Toronto)

A Tale of Two Colonies: Irish Catholic Prelates, Nationalism & Ultramontaniam on the Frontiers of Empire--Melbourne, Australia, and Toronto, Canada

As Archbishop James Goold laid the religious infrastructure for Catholicism in Melbourne in the mid-nineteenth century, fellow Irish Catholic prelates Michael Power and John Joseph Lynch were laying the foundations for the Diocese of Toronto which, at the time, was one of the largest dioceses in North America. All three bishops could lay claim to an ultramontane spirituality that would become embedded in local Catholic culture, on the frontiers of the British Empire. In addition all three shared a sense of creativity in dealing with colonial authorities, knowing full well the precarious position in which all Catholics found themselves in a "Protestant Empire." Moreover, all three distanced themselves from Paul Cullen's "Catholic Empire" building. Nevertheless, there were also points of divergence between the



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three prelates (neither of the two Toronto Irishmen shared Goold's passion for the arts, for example), which underscores how Irish Catholic leaders, located in disparate parts of the Empire, nuanced their approaches to building the "Church" subject to local concerns and challenges.

Mark McGowan is a Professor in the Department of History, University of Toronto. A specialist in the religious, social, and education history of Canada and Ireland, he is the author of the award-winning books *Catholics at the Gathering Place: Historical Essays on the Archdiocese of Toronto* (1992) and *The Waning of the Green: Catholics, the Irish and Identity in Toronto, 1887-1922* (McGill-Queen's 1999); *Michael Power: The Struggle to Build the Catholic Church on the Canadian Frontier* (McGill-Queen's, 2005). He has recently completed a revisionist work on the *Irish Famine migration to Canada* (for the CHA Canadian Ethnic Groups Series) and a short award-winning book for the *Ireland Park Foundation: Death or Canada: The Irish Famine Migration to Toronto, 1847*. He also recently published *The Imperial Irish: Canada's Irish Catholics Fight the Great War 1914 - 1918* (McGill-Queen's, 2017) and *It's Our Turn: Following in the Footsteps of the Pioneers of Catholic Education* (Novalis, 2019). A recipient of four University Teaching Awards, he served as Principal of St. Michael's College from 2002 to 2011, as Acting Vice-Provost, Students, for the University of Toronto for part of 2013, Senior Advisor, International, to the Dean of Arts & Science, 2014-2017, and as Deputy-Chair of History, 2017-2019. He is currently Senior Advisor to the President of the University of St. Michael's College on matters relating to Catholic Education.

Dr Kevin Molloy (State Library of Victoria)

The Granting of the Imprimatur: Bishop James Alipius Goold, Printer James Shanley and Catholic Publishing in Port Phillip

When Irish printer and publisher James Shanley returned to the trade in late 1850 he began by opening a Catholic bookshop in Bourke Street under the patronage of Bishop James Alipius Goold, the incumbent Catholic bishop of Port Phillip. The aloof Bishop Goold was not Shanley's first choice as professional mentor and employment referee, his preference being the more affable Port Phillip Vicar-General Patrick Geoghegan, a long-term friend and supporter of Irish initiatives in the Port Phillip district.

Shanley was a skilled printer, having developed his trade in Clonmel, County Tipperary, before emigrating to Port Phillip with his family in 1841. An unpropitious year in which to establish a new business - the colony was in economic freefall - Shanley began as an independent letterpress printer establishing the colony's first weekly newspaper the *Weekly Free Press*, in March 1841, and gleaning what job printing was available from government



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printing contracts. By the end of year Shanley disposed of his printing assets and went farming for the next nine years.

One can surmise that with the growing Irish-Catholic population of Port Phillip in the early 1850s, Shanley, as a skilled printer and entrepreneur, was approached, either independently or on behalf of the Catholic Association, and persuaded to re-enter the printing, publishing and bookselling trades to further Catholic interests under the patronage of Bishop Goold. Shanley's success was swift. From bookselling he re-established a successful job printing business, and was ultimately responsible for printing and publishing the first Catholic Directory of Melbourne, the colony's first Catholic newspaper, and a raft of other important Catholic publications.

This paper will examine James Shanley's role in facilitating and extending Bishop Goold's vision for his diocese at a time when Goold was facing a number of direct challenges from the Port Phillip press and particularly the Anglican Bishop Dr Charles Perry. Further, it will consider the importance of a catholic printing press and the international catholic book trade and their contribution towards developing and consolidating Catholic interests of the colony and its growing Irish-Catholic population during the early goldfield years of the 1850s.

Kevin Molloy is Principal Librarian, Victorian and Australiana Collections, State Library Victoria. He completed his Ph.D. at Trinity College Dublin and currently researches and writes on international Irish print networks, book history, and the nineteenth century Irish-American novel.

Professor Colin Nettelbeck (University of Melbourne)

Goold's French Connection: Dr James Corbett's Education Ministry

Trained for the priesthood in Belgium and France, James Corbett was brought to Australia in 1863 by Archbishop Goold and soon became one of his closest collaborators. A vigorous opponent of compulsory secularisation of education, Corbett ensured himself a lasting legacy by arranging for a number of French religious teaching orders to come to Australia. This paper will focus on one of those orders – the Sisters of Our Lady of Sion. In the first section, it will use the case study to examine the French and Australian contexts in which this religious 'transfusion' occurred; this will be followed by an analysis of the Sisters' work in Sale, leading towards an evaluation of Corbett's contributions to Victorian education history, and to a largely hidden strand of the development of French Australian relations.

Colin Nettelbeck is Emeritus Professor of French at the University of Melbourne. He is a Fellow of the Australian Academy of the Humanities, Officier des Palmes Académiques and Chevalier de la Légion d'honneur. He has published numerous studies of modern and



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contemporary French cultural history, including the role of Catholics and the Church. He is currently working on a history of French Australian Relations from 1788 to the present.

Dr Ruth Pullin

Goold's kangaroo: Eugene von Guérard and the Archbishop

Eugene von Guérard's first contact with James Alipius Goold took place in the unruly setting of Ballarat's goldfields in 1853: von Guérard recorded Goold's visit to consecrate the newly-erected tent chapel, St. Alipius – the subject of four drawings – in his diary. The close association that developed between Melbourne's first Roman Catholic bishop and the artist, also a Roman Catholic and the colony's leading landscape painter, over the following years was nurtured by their shared interests and experiences. Each had lived in Italy for extended periods and the vocations of each entailed travel into some of the most rugged and remote reaches of the colony of Victoria. While the evidence for their friendship is fragmentary, enough survives to substantively extend our knowledge of Goold's activities as a collector of colonial landscapes and, conversely, to reveal the closeness of von Guérard's involvement with the Catholic Church in Melbourne. Less tangibly, informal sketches in von Guérard's 1854-55 sketchbook hint at a deeper social and personal connection between the bishop and the artist.

Ruth Pullin is an independent art historian, curator and von Guérard specialist. She has curated two major exhibitions of von Guérard's work: the Art Gallery of Ballarat's 2018 exhibition, Eugene von Guérard: Artist-Traveller, and, as co-curator, the National Gallery of Victoria's major travelling exhibition for 2011, Eugene von Guérard: nature revealed. She was the principal author and commissioning editor of the catalogue, Eugene von Guérard: nature revealed (2011) and her most recent book, The Artist as Traveller: The Sketchbooks of Eugene von Guérard was published by the Art Gallery of Ballarat in 2018, along with, as co-author, an annotated, translated collection of von Guérard's letters. She has held fellowships at the State Library of New South Wales and the State Library of Victoria. Her research has been published in Australian and international journals and she presents regularly at national and international symposiums.

Huw Sandaver (Mannix Library)

Industrial Revolution: Victor Frond, Joseph Aresti and Printmaking Innovation in Goold's Library

This paper is a study of the eighteenth and nineteenth century printmaking innovators whose output Goold collected as part of his library. Two such innovators are Victor Frond, an early French photographer and inventor, whose work on the elaborate *Actes et histoire du Concile oecuménique de Rome* is a recent discovery in Goold's collection and Joseph Aresti, an



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English-Australian lithographer whose treatise on the new process called “Lithozôgraphia”, which he invented, was personally presented to Goold.

Huw Sandaver is the Technical Services Librarian at Mannix Library. Over the last several years he has catalogued and digitised the remaining parts of James Goold’s personal library. His interests are rare books cataloguing, provenance research and digital preservation of cultural materials.

Professor Peter Sherlock (University of Divinity)

Anglican Inventions of Melbourne: Perry and Moorhouse

The Invention of Melbourne project has clearly established the cultural impact and legacy of Bishop Goold, the first Roman Catholic Bishop of Melbourne. But what of his Anglican contemporaries, who assumed their Establishment religion brought an entitlement to authority yet found themselves competing to be heard in a multid denominational, multicultural colony with a pronounced scepticism about religion? This paper compares and contrasts the first two Anglican bishops of Melbourne, Charles Perry (1847-1874) and James Moorhouse (1876-1886), through the frame of translating European – or at least, English – culture. It examines their libraries, cultural patronage, and intellectual networks. While Perry oversaw an extraordinary expansion of an Anglican presence throughout colonial Victoria, it was Moorhouse whose cultural legacy endured.

Professor Peter Sherlock is Vice-Chancellor of the University of Divinity. He is a cultural and religious historian with research interests in remembering and forgetting, especially the commemoration of the dead in monuments, and gender roles and representations in Christianity. He is currently completing a monograph entitled *Empire of Memory: The Monuments of Westminster Abbey 1500-1750*. In 2020 he will take up the role of Editor of the *Journal of Anglican Studies*.

Rev Dr Max Vodola (University of Divinity)

James Alipius Goold: New Research Questions

Since the commencement of this Australian Research Council (ARC) Discovery Grant in November 2016, James Alipius Goold’s life and legacy as the first Catholic bishop of Melbourne has emerged from the historical shadows. New light and new research questions situate Goold in the wider historical context of early colonial history and the transmission of European culture to Australia. As new artefacts come to light, we see the importance of material culture which shaped Goold’s vision as pastor for his mission in Melbourne and Victoria. In his constant travels around the colony, we also see the importance of place in shaping the man, his vision and his style of leadership. This paper explores new research questions on Goold and will suggest possible historiographical developments in the



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established narratives of Catholicism in early Victoria.

Max Vodola is a priest of the archdiocese of Melbourne and lecturer in church history at Catholic Theological College, East Melbourne (University of Divinity). He is chairman of the Melbourne Diocesan Historical Commission and worked extensively with the late Father John Rogan in 1997 in mounting a series of exhibitions for the centenary of St Patrick's Cathedral. Max is the author of *Simonds: A Rewarding Life* (1997) and *A Friendly Guide to Vatican II* (2012). Max is regularly engaged to give presentations on the history of the Church in Australia and the significance of the Second Vatican Council (1962-65).

