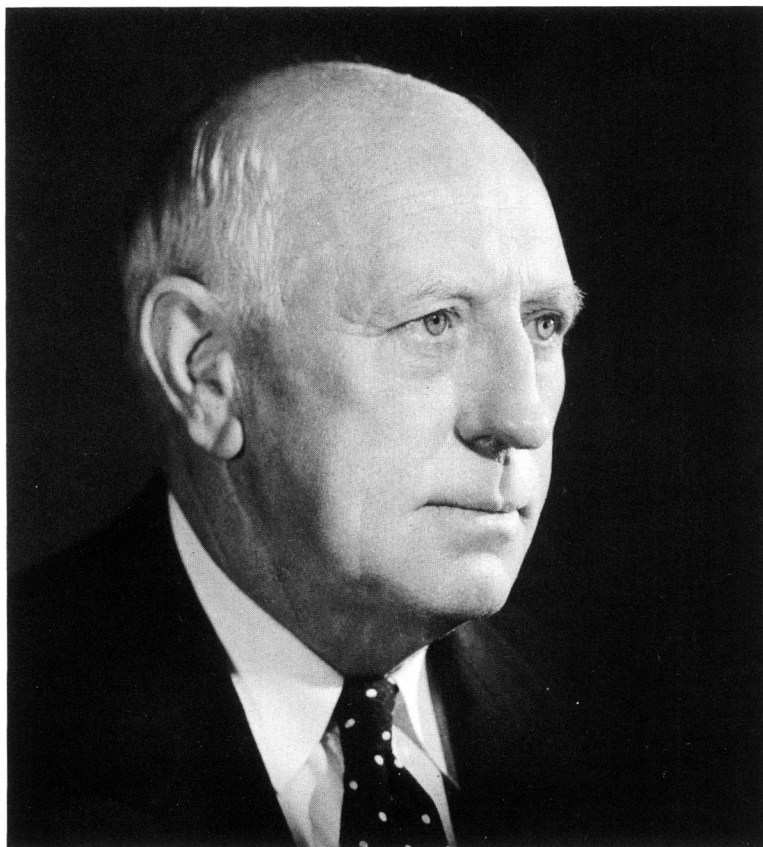


*Daryl Lindsay
Number*



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DARYL LINDSAY, DIRECTOR OF THE NATIONAL GALLERY OF VICTORIA, 1942-1955

This is not a biography of Daryl Lindsay. Details of his varied career may be found in any book of reference. It is simply an attempt to pay tribute to his work by one who has had the good fortune to be Chairman of his Trustees during the latter period of his distinguished tenure of office as Director of the National Gallery. For distinguished in every sense of the word it has been. The Melbourne Gallery has an advantage over all others in the Commonwealth, except for a very few in Great Britain, in that it has behind it the large resources of the Felton Bequest. They are not, of course, at the disposal of the Gallery, for they are administered by a separate body of Trustees and expended at their discretion. But for any Melbourne Director they represent the perpetual chance of wealth for his Institution beyond the dreams of avarice, and he must very largely stand or fall by the extent by which he can gain and retain the confidence, not only of his own Trustees, but of those of the Felton Bequest as well. That Daryl Lindsay has done this is evident from the acquisitions which he has recommended during the last fifteen years and from their general quality. His excellence, moreover, has been manifest in the use which he has made of them. A genius for display is almost as important an item in a Director's repertoire as an eye for quality and the sheer knowledge which must be the basis of it all. Even his enemies — if there are any — could hardly deny that his taste is admirable, and he has combined it with his other qualities to show off the treasures of the Gallery to the public as they have never been shown off before. Our building does not lend itself easily to such purpose by modern standards, but by artful combination of pictures, statuary and furniture, Lindsay has constantly managed to do wonders, and the foundations he has laid

by persuading people that "art" is not just pictures, will bear ample fruit in the future. I believe this to be one of the great contributions he has made to the community, but there have been many others — too many to recall in detail. There must always be a temptation for a Director to be something of a recluse, to regard himself as a high priest of mysteries too sacred for the common herd. If Daryl Lindsay was ever tempted in that direction — which I very much doubt — he has resisted it most manfully.

Few men of his generation have known more people or a greater variety of people, and few have been held in more general affection. What has been the secret of it? Not that he has been all things to all men — almost anybody can be that; just, I think, that he has always been the same thing to all men — himself — and that people have recognised it. It cannot have been a very easy job being the youngest of the Lindsays, and a lesser man might have been stifled by it. But by sheer force of character, as well as talent, Daryl more than kept his place even in that remarkable boat—as an artist, himself, and as a man who could, and did, adorn anything which he cared to touch. Those who really know what he has done for the Gallery will, of course, remember him principally for that. It has not been easy; no job in which desire must so constantly outrun performance ever can be. In doing it, our Director has revealed, not only boundless energy, but a real talent for administration, for getting things done against apparently impossible odds. How often have I been in to see him, expecting a difficult discussion, only to find that everything had been peacefully ironed out. How did he do it? Mainly, I think, because he had a capacity for making people want to agree with him. He is so manifestly sincere (though quite capable of honest double dealing in a good cause), so compellingly and humourously persuasive, that he gets what he wants by just being himself. All those who have worked with him and under him have enjoyed it, and that is a great testimony to any man.

As far as the Gallery is concerned, it is only necessary to write "si monumentum requiris, circumspice." As far as the community at large is concerned, he has still so many contributions to make to it that there is no point in an intermediate tribute. But I want to thank him most sincerely on my own behalf, on behalf of my fellow Trustees and on behalf of the staff of our Gallery for all that he has done for us and for it, and to tell him how earnestly we wish for him and for Mrs. Lindsay (who could have been an excellent Director in her own right), all the happiness which they have so thoroughly earned.

J. D. G. MEDLEY.



ITALIAN CASSONE, late 16th century, walnut
height 2 ft. 4 in., length 5 ft. 9 in., depth 2 ft. 10 in.

THERE IS ONE EPISODE, OR RATHER DECISION, OF DARYL LINDSAY'S LIFE TO which I should like to refer briefly. An artist will only sacrifice the practice of his art after an inner conflict. Probably only Lindsay himself knows what that conflict involved in his case. But he had early seen the vital importance of the Melbourne Gallery for the future of art in Australia. At the time, there was no other Australian with his connoisseurship and intimate knowledge of the great galleries of Europe, and he accepted the Keepership of Prints for a period of two years, in the knowledge that no professional expert of standing in Europe could possibly be expected to apply for the forthcoming vacancy of Director under the salary then existing. Much as I respect Lindsay's accomplishment as an artist, I believe his decision was the right one. It was certainly unselfish in the extreme, since he had already won recognition and remuneration by his work.

One may, of course, speculate on what has been lost, for Henry Tonks did not praise lightly, and he had high hopes of his former pupil's future. But if Lindsay had not been Director of the National Gallery of Victoria, he could not have laid the foundations on which its present international reputation is based, and on which every future Director must build. Among many remarkable qualities, he possesses two which perhaps stand out above all the others. The first is his connoisseurship, based on his "painter's eye" and careful study in the great collections of Europe and the U.S.A. The second is his gift, not only for having ideas, but for translating them into action. I should like simply to mention eight achievements, any one of which would have conferred lasting distinction on his administration: the reformation of buying policy under the generous terms of the Felton Bequest; the appointment of professionally trained administrators to the staff; his discussions with his then Chairman, the late Sir Keith Murdoch, and with Sir John Medley, which led to the endowment by the Herald and Weekly Times Ltd. of a Chair of Fine Arts at the University of Melbourne; the foundation of the National Gallery Society, which has acted as so valuable a link between the Gallery and the community; the initiation and rapid expansion of an educational service to schools; the policy of supporting, by loans, counsel and ancillary services, the country galleries of the State; the securing of gifts and bequests without precedent in the history of the Gallery; and, last, but not least, his tireless co-operation with his colleagues in the other State Galleries of Australia to advance the cause of artistic standards. This is an astonishing record when one bears in mind the condition of the Gallery and its staff at the time of his appointment. When one adds that the list excludes his many services outside the Gallery, and his generous support of young artists, the total of the achievement becomes even more impressive.

There is a third quality without reference to which any appreciation of Daryl Lindsay would be incomplete: his humanity. He has no subordinates, except in the inevitable administrative sense, among his staff — only friends. On a recent occasion, the entire staff of the Gallery assembled to make a farewell and very generous presentation to their friend and retiring Director. They also included in their demonstration and gift Mrs. Lindsay, whose place in their affections is understandably a no less high one. Indeed she has worked just as devotedly for the Gallery as her husband. My Chairman needs no commendation for the art of public speaking; it will suffice to say that he was on the top of his form. But I know Sir John Medley will not mind my saying that, on this occasion, he shared the honours with the staff, and notably the spokesman of the attendants, Mr. William Newcombe. The memory of what he said will surely warm the hearts of Mr. and Mrs. Lindsay for the rest of their lives.

Horace Walpole once described England as "this country, which does not always err in vaunting its own productions." Australia has no reason to be ashamed of her cultural history. Whatever the future holds, Lindsay will go down to posterity as one of the architects of Australia's cultural development. He has also contributed not a little to our cultural reputation overseas, both by his work for the Gallery and by his personal standing. Leading art scholars and administrators, in Europe and the U.S.A., as well as scholars in this country, have joined together to honour Lindsay by collaborating in a volume of studies on the occasion of his retirement. The overseas contributors include Sir Kenneth Clark, formerly Director of the National Gallery, London; Professor W. G. Constable, formerly Director of the Courtauld Institute of Art; Professor Thomas Bodkin, formerly Director of the Barber Institute at Birmingham; Mr. Wilmarth S. Lewis, Chairman of the Librarians' Council of the Libraries of Congress; Professor T. Sizer, formerly Director of the Yale Art



DARYL LINDSAY DANCER, pen and ink and wash drawing, 14 in. x 12½ in.

Gallery; Mr. Daniel Catton Rich, Director of the Art Institute of Chicago; Mr. James Johnston Sweeney, Director of the Guggenheim Museum of Non-Objective Art in New York; and Professor A. Morassi, Professor of the History of Art in the University of Milan. This is an unprecedented honour for an Australian, but its chief pleasure for Mr. Lindsay will undoubtedly arise from the fact that it is also an unprecedented honour for his country. He has so raised the prestige of the National Gallery of Victoria that it enjoys today a world-wide reputation, and has become, what is more important, the nucleus of standards by which the Australian artist can improve and measure his performance by comparison with the achievement of the past and of the contemporary world overseas, as well as of his own country.

JOSEPH BURKE

It is strangely difficult for one who has been closely associated with Daryl Lindsay in the work of our National Gallery during eight of his fifteen years as Director, and who has known him intimately for many years more, to realise that his term has come to an end. Fifteen years may not be outstandingly long as such terms go; many Directors have presided over great galleries for much longer, but surely few can have brought about such profound and astonishing changes during their tenure.

My first memory of the Melbourne Gallery is of a rather dingy place, I must admit. Pictures were crowded together without much feeling for harmony of arrangement; the good pictures were often jostled into the background by the less good. I could not swear that the walls were painted brown, but my memory certainly suggests that rather dreary colour, and a great deal of brown varnish besides. Great pictures there were, for after all Rembrandt and Van Eyck, Titian and Tiepolo, Gainsborough and Van Dyck were of the company, the French Impressionists had made a gratifyingly early entry, and many of the best known earlier Australian pictures had long been there; but taste and method in arrangement were lacking, and many of the best things seemed forlorn and to have strayed a little, where now they are triumphantly at home. Today, the Gallery is an attractive and welcoming place, arranged with the feeling for the historical development that the more informed visitor might expect, as well as delighting the eye of one who might be making a first visit to such a place.

The display of works of art in museums everywhere has become of vastly greater importance in recent years, and Daryl Lindsay has been quick to take every advantage of what he has seen in Europe and America during his visits abroad, and so add to his own great discernment and ability in presenting works of art to a public that has grown noticeably larger in Australia as in other countries.

Daryl Lindsay's enthusiasm, his boundless energy and his love for the institution over which he presided, were obvious for all to see. The many problems associated with what may well be described as the growing pains of a gallery, problems connected with day to day administration as well as with the building up of a balanced collection, were seldom absent from his mind. He always knew exactly what he wanted, and he was not easily turned from a plan that he considered was for the good of the Gallery.

His taste is of the broadly sympathetic kind; to the Italians and the Flemings he gives much of his heart, though he probably finds himself most at home in the English 18th century. His love for and knowledge of the tradition of English watercolours is wide and discriminating, and there is no surprise in that, for he was for many years, and it may be hoped will be again now that he is freed from a routine of daily work, a most distinguished practitioner in that tradition. To young painters he is always kindly and encouraging, and his understanding of many aspects of contemporary art is penetrating as well as sympathetic. Daryl Lindsay's devotion to the Gallery was complete, and he will have the satisfaction of knowing that his work will always be remembered with admiration and gratitude by those who worked with him.

JOHN McDONNELL



PROFILE PORTRAIT OF A LADY, attributed to Uccello, panel, tempera, 15 in. x 11 in.

This picture, one of the treasures of the National Gallery, was purchased under the terms of the Felton Bequest in 1945. It was recommended to the Trustees by Mr. Lindsay, while on a visit to England, and can stand as a symbol of his achievements, both as an administrator and a connoisseur.

RECENT ACQUISITIONS TO THE ART GALLERY INCLUDE:

OIL PAINTINGS:

Portrait of Madame Bonnard	Edouard Vuillard	Felton Bequest
A Grove of Trees	Theodore Rousseau	Felton Bequest
Evening on the Banks of The Oise	Charles F. Daubigny	Felton Bequest
Hero and Leander	Nicolo Renieri	Felton Bequest
Portrait of Rachel, Lady Beaumont	Sir William Owen	Felton Bequest

WATERCOLOUR:

Paolo and Francesca	Dante Gabriel Rossetti	Felton Bequest
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ETCHINGS:

Faun and Sleeping Woman	Pablo Picasso	Felton Bequest
The Lark and the Farmer	Mark Chagall	Felton Bequest
Twilight	Elioth Gruner	Purchased

TRUSTEES OF THE NATIONAL GALLERY OF VICTORIA:

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Allan R. Henderson, LL.M. (Deputy Chairman)	The Hon. T. W. Mitchell, M.A., M.L.A.
J. G. Burnell, M.C., B.E. (Treasurer)	The Hon. Mr. Justice Sholl, M.A., B.C.L. A. T. Smithers, C.B.E.

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A. J. L. McDonnell (Felton Bequest Adviser in London)
Colin G. Rigg (Secretary)

Director of the National Gallery	Eric Westbrook
Secretary of the National Gallery	E. N. Dewar
Assistant and Curator of Art Museum	Gordon Thomson
Assistant and Keeper of Prints	Ursula Hoff
Education Officer	Gilbert Docking
Guide Lecturer	Arnold Shore
Honorary Curator of Oriental Art	Leonard B. Cox
Conservator	Harley Griffith
Secretarial Assistant	Beryl Hollingsworth
Head of National Gallery Art Schools	Alan Sumner
Assistant Art Instructor	Rod Clark
National Gallery Society	Ethel Paton
Supervisor	Hector Williamson

The following publications and reproductions are on sale at the Swanston Street entrance:

Catalogue of the Gallery (5s.); Catalogue of Selected Masterpieces with 30 illustrations (1s. 6d.); Thirteen large reproductions (25s. each). A selection of small reproductions, including Christmas cards.

THEATRETTE:

ART FILMS: on the third Tuesday of each month.
DOCUMENTARY FILMS: on Tuesdays, excepting each third Tuesday.
MUSICAL RECORDINGS: on the second and fourth Thursday.

All these activities are held at 1.15 p.m.

The cover design in this issue is a Vase with figures of Maenads by Picasso; unglazed pottery, height 24½ in.