

PRIVATE PICTURE COLLECTIONS IN GLASGOW AND WEST OF SCOTLAND.

III.—THE COLLECTION OF MR. WILLIAM CONNAL, JUN.

BY ROBERT WALKER.

THE collection formed by Mr. William Connal, jun., is one of special distinction. It stands by itself, with a character all its own, and cannot be compared with any other collection in Scotland, probably with no other collection in this country. This arises, not from the fact, as Mr. Connal would himself allow, that it contains the greatest pictures in the world, but because it is the direct outcome of the collector's own personal tastes and sympathies, which in art run strongly in one direction; and in that one direction we have in it examples that are unsurpassed in excellence. Mr. Connal has not been at all attracted by the merits of either the Early English or the later French and Dutch schools. His admiration, however, for Burne-Jones and Albert Moore is hearty and unreserved; it is a part of his nature,

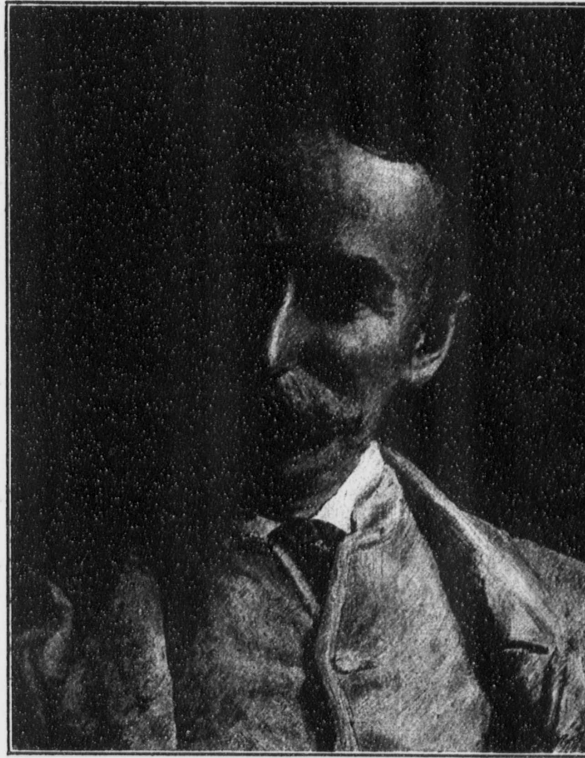
and fortunately he has been enabled by circumstances to allow this admiration to have free scope. His collection is dominated, coloured, by the work of these artists. The other chief pictures—some of them very important—that form part of it, are all in tone and keeping with the magnificent examples of the two masters.

Mr. Connal was an intimate personal friend of the late Albert Moore's; he is on similar pleasant terms with Sir Edward Burne-Jones. He has thus been in the best of positions for acquiring, at first hand, characteristic and representative pictures by both painters. His collection of Albert Moores is especially valuable and interesting. I hope next month to give an account of it.

In the year 1877, when the first exhibition of the Grosvenor Gallery took place, the work of Edward Burne-Jones came as a surprise to the

general public. He was already known to the few who had eyes and understanding, as an exhibitor at the Royal Water-Colour Society, and as a

very occasional exhibitor at the Dudley Gallery. His reputation, in addition, as a designer and decorative artist, a reputation won by many quiet busy years of earnest toil, already stood high with all whose opinion was of weight. That the "rascal many" took no count of him was for the artist himself a burden easy to be borne. Born in Birmingham, which, fifty years ago (it is different now), was not the most genial of nursing-mothers for young artists, he was at first intended for the Church, and studied at Oxford. But the brush was mightier for him in its attractions than the surplice. He and his fellow-student at Oxford, William Morris, took sweet counsel together,



WILLIAM CONNAL, JUN.

(From the Portrait by Albert Moore.)

and the result for the two young men was the foundation of a lifelong friendship, and for the world at large the creation of much noble art-work. Burne-Jones became early a worshipper of Dante Rossetti. For several years Rossetti's influence was strong upon him, and, both in the direction of his method of study and in the work he produced, not always for the best. But Burne-Jones' strong individuality asserted itself in the end. If he continued to be somewhat of an eclectic, finding hints and suggestions in many varied quarters, from the early Italian masters' canvases as well as from the pre-Raphaelitism of Rossetti and his friends, he "assimilated his information," and gave it forth to the world formed and coloured by the impress and tone of his own nature. Most of us remember the interest awakened by the Grosvenor Exhibition of 1877; the wonderment it caused; the high-