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countries, but a careful work which would take in European art of the present day in its purview, and lay before the reader a systematic criticism of all the modern schools of art, synthetical in arrangement, and just and unprejudiced in its estimate. Such a work as we have hoped for promises to be that of which the first two parts lie before us. If it carries out that promise, it will not only fulfil the conditions we had laid down, but it will have the further advantage of being thoroughly popular in tone—popular in the best sense, to the point of attracting by its inherent interest the general reader, for whom æsthetics are dry, if not altogether vain and distasteful. Dr. Muther is not better equipped by his learning than by his natural capacity for taking a broad, critical view of men and their works, and placing them in their proper place in his comprehensive survey. . . . Eschewing the refinements of technical phraseology as far as may be, Dr. Muther sets out on his inquiry on a clearly defined basis. His plan is to subdivide his subject rather by movements than men, rejecting the greatest painters of any one country if they are overtopped by greater in another, judging each man from the point of view of the aims and aspirations of each, testing the success of those aspirations closely and strictly, with a judgment philosophical in its exercise and acute in application. In short, he exercises the function of a true critic in attractive language—a little flamboyant at times, it is true, but lively and picturesque, and eminently readable. Looking on the European art as a whole, Dr. Muther regards England as the fountain-head of the movement which instituted the line of demarcation at which modern art begins, or at least the true demonstrator of the fact that to nature and not to convention and pure tradition must the artist go for his inspiration both of subject and treatment. He then deals broadly with the English school of painters in a way that shows his mastery of facts and theories, regarding them not with the eyes of a foreigner, nor quite of an Englishman, but with that cosmopolitanism and freedom from prejudice of favour which form the chief merit of his book. . . . We await the completion of the work with interest.

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critic who could be absolutely impartial between Düsseldorfers, Munichers, modern Frenchmen, and Eighteenth-Century Englishmen is not born, nor likely to be. But Professor Muther travels over the ground with great conscientiousness, and he provides material which is indispensable for students of art history. Though his style and method are unmistakably German, his way of looking at art is in large part not at all what the detractors of German art would expect from that source. He is on the side of the forward movement as against the so-called classicist, for the free and temperamental as against the strict and mechanical schools. He is not a little touched with the art-for-art's-sake theory. . . . The arrangement is exceedingly German-professorial ; but within it, or in spite of it, Professor Muther manages to give us good brief biographies when they are to the point, some useful criticism, and not a few interesting general remarks. The present volume is a large and handsome one of 600 pages, and contains many "process" illustrations.'

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