



# Impressionist Painting: Its Genesis and Development (Classic Reprint)

*Wynford Dewhurst*

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From the earliest days of my pupilage to art I had been instinctively drawn towards the paintings of Turner, Corot, Constable, Bonington, and Watts, with an intense admiration for their manner in viewing, and methods of re-creating, nature upon their canvases; and in later years I had been fascinated by the works of more modern artists, such as Landseer, George Clausen, Edward Stott, and Robert Meyerheim. In 1891 a student in Paris, I found myself face to face with a beautiful development of landscape painting, which was quite new to me. Impressionism, together with its numerous progeny of eccentric offshoots, was at the time causing a great furore in the schools. Curiously enough I had been charged with copying Monet's style long before I had seen his actual work, so that my conversion into an enthusiastic Impressionist was short, in fact, an instantaneous process. Since then I have endeavoured, by precept and by example, to preach the doctrine of Impressionism, particularly in England, where it is so little known and appreciated. It has always seemed to me astonishing that an art which has shown such magnificent proofs of virility, which has long been accepted at its true value on the Continent and in America, should be comparatively neglected in my own country. A stimulating propaganda being needed, I invaded for a short time the domain of the writer on art, a sphere of activity for which I feel myself none too well equipped. For years, as a hobby, I had collected all manner of documents bearing upon the subject of Impressionism, and the mass of material which thus accumulated formed the basis for several articles which have appeared in my English magazines. To the Editors of the Pall Mall Magazine, the Artist, and the Studio, I must tender my best thanks for the leave, so courteously given, to incorporate the substance of the respective (Typographical errors above are due to OCR software and don't occur in the book.)

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