



Lucien Hector Monod

1867 –1957

front cover – detail

Scène Portuaire, St Tropez (no. 31)

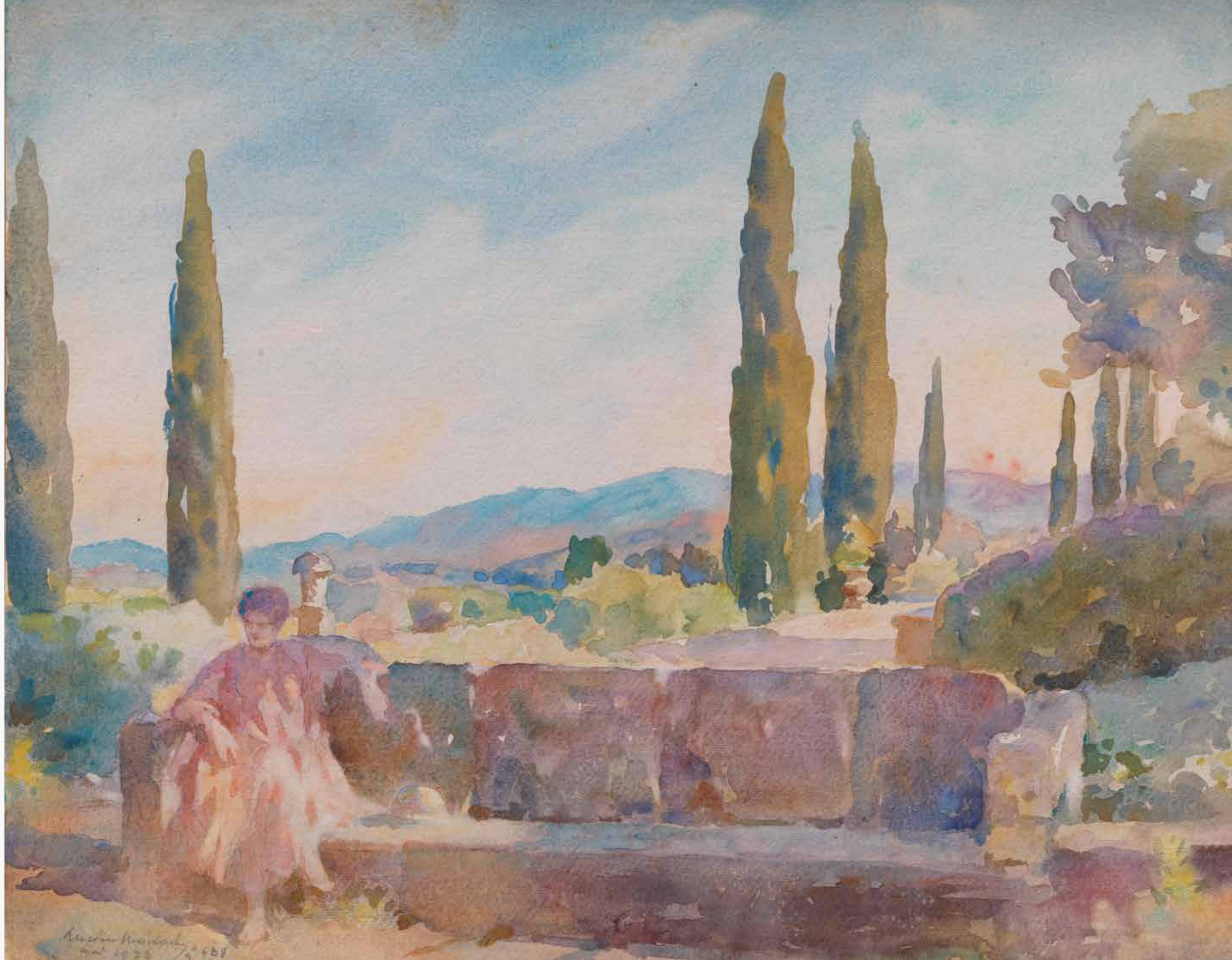
1. Le Banc de Pierre à la Bastide St François

signed and dated 1933

watercolour

40 x 51 cms 15¼ x 20⅞ ins

PROVENANCE: The Artist's Studio Estate, Atelier no. 204



In February 1899, cousins Lucien Monod and Wilfrid de Glehn (1870–1951) shared a two-man show at the Goupil Gallery, London. A brief foreword from Wilfrid’s great friend, the American Impressionist painter John Singer Sargent, introduced the work and a rather art nouveau-inspired poster featuring a Breton lady waving off the fishing fleet set a somewhat sentimental, charming tone.

There were only three years between Lucien Monod and Wilfrid de Glehn and so, when both young men set themselves to study painting it is quite understandable that they both found themselves in Paris, and, moreover, sharing a flat. Lucien’s early master is recorded as Ary Renan, a pupil in turn of Puvis de Chavannes. Wilfrid, meanwhile, seems to have arrived in Paris and signed up for classes just as the renowned Symbolist Gustave Moreau took on teaching responsibilities at the École Nationale des Beaux-arts, although it has been commented that like all the greatest teachers, “Moreau did not so much ‘train’ as ‘cultivate’”.¹

The titles of some of de Glehn’s earliest exhibited works—his first at the Salon dates precociously early to 1891—suggest an engagement with Symbolism at least in so far as he favoured literary and mythological subjects: *The Land of Legend* (1894), *A Wave* (1894), *The Mirror of the Waters* (1895), *The Song of the Sirens* (1895). A painting of his sister Rachel, in a deeply symbolist composition of 1897, called *The Coming of Night* was shown at the New Gallery, who were heavily promoting imaginative, symbolist paintings during this period.² Kenneth McConkey has argued that this advocacy by the New Gallery led to “... a full-scale revival of Pre-Raphaelitism in the early years of the twentieth century”.³

For English artists brought up to admire the fresh feel and directness of plein-air naturalism—in the sense of representing subjects encountered in the course of everyday life—this was challenging. There was a paradox

inherent in choosing a historical or literary subject while prizing the element of direct observation. By the mid-1890s, however, even Newlyn naturalists had all but abandoned painting fishermen and sailors and a new ‘naturalistic’ Pre-Raphaelitism was emerging, most notably in the work of John William Waterhouse and Edwin Austin Abbey.⁴ Kenneth McConkey describes this second-wave of Pre-Raphaelitism as a ‘Renaissance of the Imagination’.

For Wilfrid and also, perhaps, for Lucien, this two-way pull would not be resolved for some while. At the New English Art Club in successive years Wilfrid showed works on the one hand called *Le Pays de la Legende*—so far, so idyllic—but in 1897 he showed *A Good Breeze off the Brittany Coast*—something altogether fresher and chillier. The frustration of

discussing these early works is that we are often left with only a title and perhaps a very grainy reproduction—we can have no notion as to the handling. What we can surmise further about their 1899 Goupil exhibition, however, is from the venue. If the New Gallery was associated with Burne-Jones and G.F.Watts, the Goupil Gallery under William Marchant was known for showing Philip Wilson Steer and in particular the Barbizon School.⁵ Of Monod’s pictures, *Merlin chez les Picts, Paysage* is the most obviously symbolist. Of Wilfrid’s pictures “*What Songs the Mermaid whispers to the Gulls, And bids them speed their way to distant seas*”⁶ is a curious symbolist composition to modern eyes, but it was most probably the exception rather than the rule in this particular show.

Both young men’s subsequent reputations would lie elsewhere, and that is perhaps as it should be. Monod’s woodland nymphs acquired a playful sunlit aspect, when they appeared at all. And although Wilfrid always seemed to hanker after a large-scale decorative commission like the one he had assisted Sargent with in his youth, he was also a happy participant in Sargent’s summer landscape expeditions.

Dr Jane Hamilton Whatling

Art historian, curator and author of In Search of a Golden Age – Wilfrid & Jane de Glehn, 2008



The Poster designed by Wilfrid de Glehn for their joint exhibition. The Goupil Gallery, 5 Regent Street, London. February 1899 © The de Glehn Estate / Victoria and Albert Museum, London.

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Spring 2020

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¹ F.A. Trapp, ‘The Atelier Gustave Moreau’, *Art Journal*, Vol. 22, no. 2, pp.92–95
² Sotheby’s New York, October 24 and 26, 2006, (202)
³ Kenneth McConkey, ‘The Renaissance of the Imagination’ in *Memory and Desire: Painting in Britain and Ireland at the Turn of the Twentieth Century*, Ashgate, 2002, pp157–181

⁴ Ibid p.140–41
⁵ Anne Helmreich, ‘The Goupil Gallery at the Intersection between London, Continent and Empire’ in *The Rise of the Modern art market in London, 1850–1939*, p.65
⁶ Jane Hamilton, Messum’s, 2008, illustrated p. 22

Lucien Hector Monod

An essay by David Boyd Haycock

In 1893 an American journalist observed that Paris was still very much ‘the centre of art life’ in Europe: ‘Go to Trafalgar Square, London; Unter den Linden, Berlin; Newsky Prospect, St Petersburg; to the Piazza of St Peter, Rome; then return to the Place de Concorde, the Champs Elysées, the Avenue de l’Opera and judge for yourself if it is not the most luminous city in the world. In other places you might find brightness, in Paris you find light!’¹ It was here, in this incredibly thrilling, light-filled atmosphere of Paris in the late 1880s and 1890s, that the young English painter Wilfrid de Glehn and his French cousin Lucien Hector Monod shared rooms. It was in Paris that they first learnt how to become professional artists.



Lucien H. Monod – self portrait, c.1890, lithograph.

Wilfrid was the younger of the two. Born in London in 1870, he is now well known as an important figure in twentieth-century British Impressionism, his posthumous career championed for over thirty years by David Messum Fine Art. De Glehn came from a family of wealth, sophistication and extended European links. His grandfather was a tea and coffee merchant who moved from Estonia to settle in England; his mother, Fanny Monod, was a French Huguenot from a family of doctors and lawyers. It was during his studies at the École des Beaux Arts in Paris in the early 1890s – when he was still only just in his twenties



2. **Le Chagrin: Personnages dans une Forêt**

signed with monogram
pen and wash
20 x 15 cms 7⅞ x 5⅞ ins
PROVENANCE: The Artist’s Studio Estate, Atelier no. 621.



3. **Wilfrid with Lucien Monod, 1906**

by Jane Emmet de Glehn 1873–1961
signed
pencil drawing
22.5 x 30.5 cms 8⅞ x 12 ins
PROVENANCE: The Artist’s Studio Estate, Atelier no. 1141.

4. **La Mer et des Rochers II**

oil canvas
65 x 50 cms 25⅝ x 19⅞ ins
PROVENANCE: The Artist’s Studio Estate, Atelier no. 306.



¹ Anonymous, ‘Notes on the fin de siècle movement in Parisian art and literature,’ *The Art Critic*, 1/1, November 1893, pp. 4–9. This journal was a short-lived American publication, produced in Massachusetts.



5. Fille Allongée sur un Oreiller

mixed media on paper
 25 x 30 cms 9⅞ x 11¼ ins
 PROVENANCE: The Artist’s Studio Estate, Atelier no. 491.

– that de Glehn was invited to assist the American artist Edwin Abbey on his designs for the Boston Library murals. Abbey shared an English studio with the great American artist John Singer Sargent, who was working on the same project. A close friendship soon blossomed between de Glehn and Sargent, based on their mutual love of music and what Jane Hamilton has described as their ‘fundamental cosmopolitanism in outlook and culture.’²

Something similar could be said of Wilfrid’s cousin. Lucien Hector Monod came from a cultured, well-off bourgeois family: his Huguenot father was a general practitioner in Le Havre, and it was expected that Lucien would follow the family trajectory into a steady, established profession. Instead, between 1886 and 1889, Lucien attended the Académie Julian, where his fellow students included Pierre Bonnard (born, like Monod, in 1867). Julian’s was popular with English-speaking students from Britain and North America, and the great British Impressionist Philip Wilson Steer had studied there in the early years of the 1880s, whilst Monod’s contemporaries included a number of notable future figures in the British art world: Walter Sickert, D.S. MacColl, Roger Fry and William Rothenstein among them. Monod, however, would take something of a different course from these other artists.

One contemporary who influenced many students at the Académie Julian was Pierre-Cécile Puvis de Chavannes



6. La Mère de Monna Mayer (unfinished)

mixed media on paper
 45 x 32 cms 17¼ x 12⅞ ins
 PROVENANCE: The Artist’s Studio Estate, Atelier no. 506.



7. Artiste au Bord de la Plage

oil on canvas
 46 x 65 cms 18⅞ x 25⅞ ins
 PROVENANCE: The Artist’s Studio Estate, Atelier no. 323.

² Jane Hamilton, *In Search of a Golden Age: Wilfrid and Jane de Glehn* (Marlow: The Studio, 2008), p. 26.



8. Figure Dansante
signed and inscribed
mixed media on paper
50 x 34 cms 19½ x 13¼ ins
PROVENANCE: The Artist's Studio Estate, Atelier no. 292A



9. Les Trois Graces: Étude pour la Naissance de Vénus
signed with monogram and inscribed
mixed media on paper
43 x 50 cms 17 x 19½ ins
PROVENANCE: The Artist's Studio Estate, Atelier no. 289L

(1824–1898), described by *The Art Critic* as one of the ‘mighty pioneers of the *fin de siècle* movement’ that gripped Paris in the 1890s. Though not well enough known in Britain today, his magnificent painting, *The Beheading of St. John the Baptist* (c.1869), is prominently displayed at the National Gallery in London. It was under the direct influence of Puvis de Chavannes’s former pupil, Ary Renan (1857–1900), that Monod first developed as an artist.³ Renan was also a good friend of another eminent French painter, Gustave Moreau – who, as it happened, taught de Glehn at the École des Beaux Arts. These painters were all Symbolists – an art movement of the late nineteenth century that took its influence from recent French poets such as Stéphane Mallarmé and Arthur Rimbaud. The Symbolists explored mythological themes, including fantastic subjects such as Oedipus and the Sphinx, the birth of Venus or Arthurian legends. The imagination

³ See *International Herald Tribune*, 4 February 1901, and Patrice Debré, *Jacques Monod* (Paris: Flammarion, 1996), pp. 22–5.

opposite
10. Femme Assise au Bord des Rochers
signed with monogram and inscribed
oil on canvas
73 x 54 cms 28¾ x 21¼ ins
PROVENANCE: The Artist's Studio Estate, Atelier no. 337





11. Baigneuse
signed with monogram
and inscribed
mixed media on paper
36 x 18 cms 14¼ x 6⅞ ins
PROVENANCE: The Artist's Studio
Estate, Atelier no. 289Q

ruled, and their pictures featured strange and often obscure symbolism.

Ary Renan was a Breton, and largely painted seaside scenes featuring classical, mythical nudes – Symbolist subjects to be found in many of the early works of both Monod and de Glehn. Indeed, for a number of years Monod also painted in north-west France, and it was in Brittany that he met the Swedish painter Allan Österlind (1855–1938), who also guided him forwards in his career.⁴ His oil painting *La Voix des Sources* (1899) [33] became a popular and widely-collected lithograph, and is illustrative of the type of work Monod was creating around this time. Inspired by a poem by the French Symbolist poet Henri de Régnier, imprints are to be found in numerous collections around the world.⁵

From Brittany, Monod travelled to Florence to study the work of the old masters, making studies from Giotto, Orcagna and the Siennese ‘primitives’. According to one early critic, it was the ‘simplicity and earnest spirit’ of these artists that

⁴ C.B., ‘A French Idealist: Lucien Monod's Work,’ *The Artist: An Illustrated Monthly Record of Arts, Crafts and Industries*, London vol. 21, January 1898, p. 15.

⁵ Impressions of Monod's print are to be found in the collection of the British Museum, London, the Dallas Museum of Art, the National Gallery of Canada, the Fine Arts Museums of San Francisco, the National Gallery of Australia, Georgetown University Art Collection, and elsewhere. The original painting, under the title *Mari Morgan*, is reproduced in *The Artist: An Illustrated Monthly Record of Arts, Crafts and Industries*, London vol. 21, January 1898, p. 13.



12. Figure Nue
signed and dated 1909
mixed media on paper
44 x 30 cms 17¼ x 12½ ins
PROVENANCE: The Artist's Studio Estate, Atelier no. 289c



13. La Bacchanale
mixed media on paper
48 x 60 cms 18¾ x 23½ ins
PROVENANCE: The Artist's Studio Estate, Atelier no. 292E



14. Étude de Nu sur un Rivage
signed and dated 1902
oil on canvas
50 x 65 cms 19⅞ x 25⅞ ins
PROVENANCE: The Artist's Studio Estate, Atelier no. 343



15. Entrée de la Rivière

oil on canvas
 65 x 50 cms 25⅜ x 19⅞ ins
 PROVENANCE: The Artist's Studio Estate, Atelier no. 304

Monod 'strove to imitate, more than to copy their technical methods.'⁶ In 1891 he began exhibiting at the Paris Salon, and also with the Société Nationale des Beaux-Arts, which Puvis de Chavannes had co-founded in 1890. The start of Monod's artistic career was, however, marred by tragedy. In 1892 he married Suzanne Robineau, daughter of one his cousins. Tragically, she died the next year following the birth of their daughter, Juliette. Despite this setback, Monod was soon enjoying artistic recognition, and in January 1898 the London journal *The Artist* devoted three full pages to his work, under the title 'A French Idealist.' Seeing a move away from realism towards 'idealism' (or what we might now call Symbolism) in recent French painting, the article's author – identified only by the initials C.B. – saw in Monod's work

⁶ C.B., 'A French Idealist: Lucien Monod's Work,' *The Artist: An Illustrated Monthly Record of Arts, Crafts and Industries*, London vol. 21, January 1898, p. 15.



16. Paysage du Nord de la Bretagne

signed
 oil on canvas
 48 x 61 cms 18⅞ x 24 ins
 PROVENANCE: The Artist's Studio Estate, Atelier no. 378



opposite
17. Femme en Robe Bleue sur les Rochers
 signed
 oil on canvas
 50 x 60 cms 19⅞ x 23⅞ ins
 PROVENANCE: The Artist's Studio Estate, Atelier no. 336



‘not only the intention but the achieved effect, captivating in result by his surety of technique, his drawing and colour, and by the artist’s own natural sympathy with idealism.’ It was, the author continued, ‘by a happy hazard’ that he had first discovered Monod’s work. ‘Wandering among the numberless and every-multiplying mediocre works’ at one of the Paris salon exhibitions, ‘wondering and grieving at the poverty of invention, the feebleness of colouring, and the banality of treatment in most of the producers, my eyes were suddenly attracted by a canvas manifesting, in its author, a very refined sense of colour and decorativeness.’ C.B. concluded his 1898 article by predicting it needed ‘no spirit of divination to forecast a pre-eminent place for Lucien Monod among French painters.’⁷

It was probably this same critic who picked out Monod’s work for particular attention in *The Artist’s* review of

18. Paysage de Cascade et de Jardin avec des Personnages, Tivoli

signed
oil on canvas
54 x 73 cms 21¼ x 28¾ ins
PROVENANCE: The Artist’s Studio Estate, Atelier no. 370



19. La Seine, Paris

oil on canvas
38 x 46 cms 15 x 18⅞ ins
PROVENANCE: The Artist’s Studio Estate,
Atelier no. 353

20. Honfleur

oil on canvas
43 x 54 cms 16⅞ x 21¼ ins
PROVENANCE: The Artist’s Studio Estate,
Atelier no. 376



⁷ Ibid., pp. 13–16.

the Paris Salon that summer. Monod’s three paintings were admired for their ‘fine composition,’ full of ‘that tender idealism, of that refined sentiment, of that delicate sensibility by which we know him.’ *Atlantis* received particularly long consideration. It was, *The Artist* explained,

one of those feminine forms of which he is fond. A nymph arises from the sea in a kind of green transparency, holding in her hand a dish which she has plucked from the glaucous depths of the waves. By the side of this M. Monod exhibits a portrait of a young American, which reminds us of a page of the costume of the sixteenth century; this fancy portrait has brought a well-merited success to its author, and shows us that this painter of visions may, whenever he likes, become one of the first painters of female portraits.⁸

The sitter for the ‘portrait of a young American’ may have been Monod’s second wife, Charlotte Todd McGregor (1867–1954). Charlotte had been born in Milwaukee, Wisconsin, but grew up in the village of Rock Falls, Iowa, where her Scottish father ran a mill. Charlotte was in Paris following the end of her first marriage when she visited Monod’s studio in Paris to have her portrait painted. Though she spoke little French, and he little English, romance blossomed, and they married in 1896. They would go on to have three sons, Robert (born in 1898), Philippe (born in 1900) and Jacques (born in 1910).⁹

In 1899 Monod’s work at the Paris Salon was again highlighted for attention in the British press. Describing him as a ‘painter of Brittany,’ the anonymous reviewer observed that Monod

contemplates that ancient land through the medium of old legends and the poems of the Round Table. We do not find peasants or sailors in his pictures, but the Fay Morgana, Lancelot the Knight riding through a wood dimly lighted by a sunset sky, and other apparitions born of a refined and poetical imagination. His technique is sometimes nearly akin to that of some English painters; a remembrance of Burne-Jones frequently haunts his mind.¹⁰

⁸ ‘A walk through the Salons,’ *The Artist: An Illustrated Monthly Record of Arts, Crafts and Industries*, London vol. 22, July 1898.

⁹ Family information, Olivier and Philippe Monod, 11 May 2019.

¹⁰ ‘The Paris Salons of 1899: The New Salon,’ in *The Magazine of Art* (London/New York), January 1899.



21. Bacchanale de Pan avec Femme Nue

oil on canvas

54 x 73 cms 21¼ x 28¾ ins

PROVENANCE: The Artist’s Studio Estate, Atelier no. 338

22. Cypès dans un Dcor de Jardin

signed

oil on canvas

80 x 56 cms 31½ x 22 ins

PROVENANCE: The Artist’s Studio Estate, Atelier no. 369





23. Wilfrid de Glehn à son Chevalet

watercolour
18 x 25 cms 7 1/8 x 9 7/8 ins
PROVENANCE: The Artist's Studio Estate,
Atelier no. 617

It was, perhaps, his friendship with his cousin Wilfrid that brought this latter element into Monod's work. He was certainly familiar with English art and literature: among the books to be found on Monod's studio table were copies of Dante Gabriel Rossetti's sonnet sequence, *The House of Life*, and the poems of Lord Tennyson – an artist and a poet also sometimes bracketed with the Symbolist movement.¹¹ In 1898 it was also observed that 'Monod seems to be animated by the spirit of the English Pre-Raphaelites. Like them he aspired to be something more than the mere painter. He knows that the different branches of art are united by the mysterious ties of emotion.'¹²

It is thus little surprise to find clear similarities of subject matter and style in the early works of Monod and de Glehn, suggestive of a close inter-relationship between the two young cousins. As noted above, Wilfrid had studied under Moreau at the École des Beaux Arts, and during his work with Sargent in the Boston Library he who would also have seen the murals Puvis de Chavannes had also painted for the decorative scheme there. De Glehn's work from the 1890s thus clearly reveals Moreau's Symbolist influence, and the influence of Puvis de Chavannes can

¹¹ See C.B., 'A French Idealist: Lucien Monod's Work,' *The Artist: An Illustrated Monthly Record of Arts, Crafts and Industries*, London vol. 21, January 1898, p. 16.

¹² Ibid.

above opposite

24. Alhambra, Paysage

oil on canvas
51 x 63 cms 19 7/8 x 24 3/8 ins
PROVENANCE: The Artist's Studio Estate, Atelier no. 333

below opposite

25. Église Bretonne

oil on canvas
50 x 65 cms 19 3/8 x 25 5/8 ins
PROVENANCE: The Artist's Studio Estate, Atelier no. 389





26. Biot, Le Soleil Couchant

signed and dated 1926
watercolour
27 x 32 cms 10⅞ x 12⅝ ins
PROVENANCE: The Artist’s Studio Estate,
Atelier no. 239

be perceived at various points through the course of his career. This link was such that in 1899 the cousins held a joint exhibition at the Goupil Gallery in London’s Regent Street (the dealership where, twenty-five years earlier, the young Vincent van Gogh had been employed).

The introduction to the Goupil’s director, William Marchant, came from John Singer Sargent. As Sargent explained in a letter to Marchant that was reproduced in the accompanying catalogue, he had ‘the highest opinion’ of de Glehn’s work, and thought ‘an exhibition of his work would be extremely interesting.’¹³ De Glehn’s poster, with its female figure in Breton dress, reveals that he too had been working in north-west France, and the cousins might also have been recently to Venice together, for both exhibited works they had painted there. Their ‘Exhibition of Pictures and Sketches’ opened in February 1899, with de Glehn showing forty-six works, ranging from pastels priced at £6 to major oil paintings priced at £150. Monod, meanwhile, showed a dozen works, all apparently oils,



27. Escaliers du Parc de Versailles

by Wilfrid Gabriel de Glehn RA NEAC 1870–1951

signed
watercolour
38 x 49 cms 14¾ x 19⅞ ins
PROVENANCE: The Artist’s Studio Estate, Atelier no. 291a



28. Early Morning, Normandy, 1893

by Wilfrid Gabriel de Glehn RA NEAC 1870–1951

signed and dated 1893
oil on panel
27 x 40.5 cms 10⅞ x 16 ins
PROVENANCE: with Goupil Gallery 1899, Exhibition cat. no. 7

¹³ John Singer Sargent, letter of 20 December 1898 reproduced as a preface to the accompanying catalogue, *Exhibition of Pictures and Sketches by W.G. von Glehn and L. Monod* (London: The Goupil Gallery, 1899). Born Wilfrid von Glehn, the artist changed his name to de Glehn in 1917, at the height of the First World War.



ranging in price from £15 to £80. (Calculating comparative historical values is notoriously difficult, but £10 in 1899 might roughly equate to £1,000 today.) The Symbolist similarities between the two artists’ work is most apparent in De Glehn’s (sadly now lost) paintings, both included in the joint exhibition: *What Songs the Mermaids Whisper to the Gulls* and *Leda and the Swan*.¹⁴ In his review of the show, the *Athenaeum*’s critic picked out the latter as a ‘remarkable’ work of art, and the best piece there. Monod’s *Merlin chez les Picts* (also now lost) was described by the same critic as ‘a landscape of unusual character and purpose by this well known artist.’¹⁵

The exhibition at the Goupil Gallery was one of a number of London shows that de Glehn held around this time. They helped set his successful course as an artist: the following year he would become a member of the New English Art Club, one of the key exhibiting groups in London. And in 1903 he would sail to Boston with Sargent to resume work on the Boston murals. By the end of the year he had met his future wife, the young American painter Jane Erin Emmet, and his future was set. His cousin’s career appeared destined for equal success. In 1901 he held an exhibition at the Kunstshalle in Basel, and a critic from *The International Herald Tribune* wrote that Monod’s works were

all admirably painted and are not only delicate in feeling, a quality Monod borrowed from his master, Ary Renan, but also show a master in color and drawing. Monod’s pictures are almost all painted

¹⁴ These and two other similar early lost works are illustrated in Jane Hamilton, *In Search of a Golden Age: Wilfrid and Jane de Glehn* (Marlow: The Studio, 2008), pp. 22 and 40.

¹⁵ *The Athenaeum*, no. 3720, 11 February 1899, p. 185.

29. Le Grau-du-Roi

inscribed and dated 1924
watercolour
22 x 31 cms 8⅞ x 12¼ ins
PROVENANCE: The Artist’s Studio Estate, Atelier no. 240



30. Fontaine Monumentale – à la Bastide St François

signed and dated 1953
watercolour
51 x 41 cms 20⅞ x 16⅞ ins
PROVENANCE: The Artist’s Studio Estate, Atelier no. 205

opposite

31. Scène Portuaire, St Tropez

signed
oil on canvas
38 x 46 cms 15 x 18⅞ ins
PROVENANCE: The Artist’s Studio Estate, Atelier no. 352



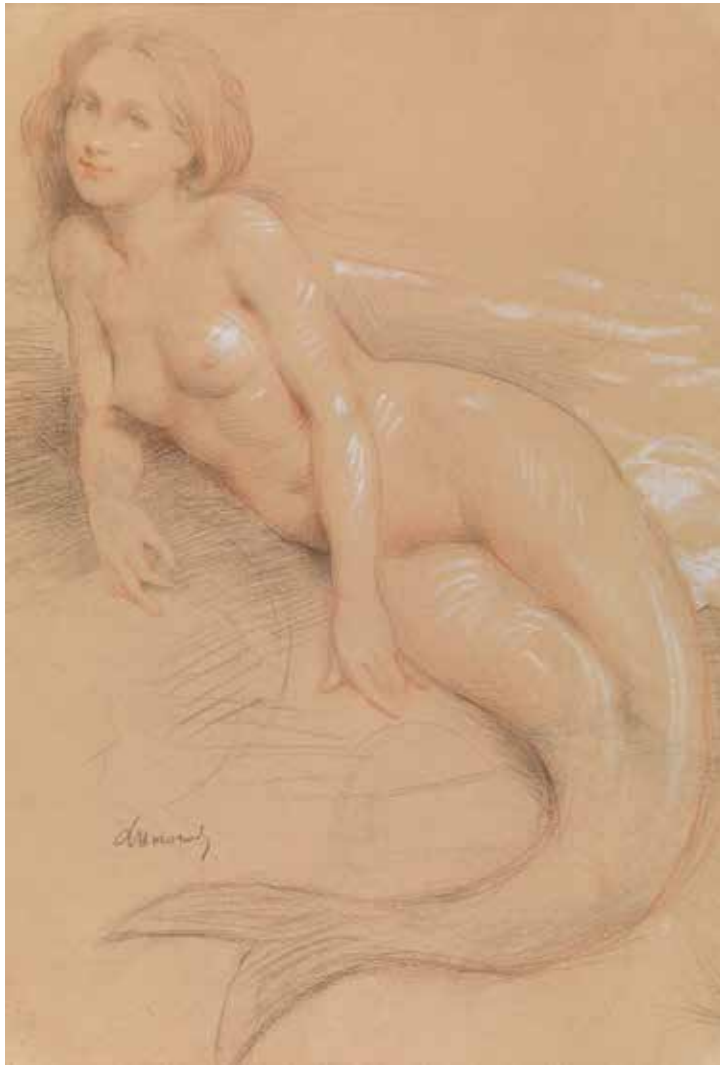
in Brittany. But there the painter not only sees the realistic aspects of nature, but also paints the legendary and mystical lore of Brittany. His nymphs and his sea maiden reveal a poet as well as a painter ...¹⁶

Since Monod could not abide fellow painters such as Paul Gauguin who had gathered at the artists' community at Pont-Aven on the south coast of the Brittany peninsula, he worked, like Renan, on the *côtes du nord*. These Breton seascapes would almost prove his death. On Sunday 30 September 1900, Monod and a friend, Monsieur Blunt, made their daily fifteen-minute boat trip across the bay from Port-Blanc to the Île Saint-Gildas to paint. That day, however, their boat capsized, and both men were thrown into the sea. Monod, who had a clubfoot, was unable to swim, but Blunt held him up in the waves until rescuers arrived. This dramatic episode caught the attention of the *Annales de Sauvetage Maritime*, which declared that Blunt had saved Monod 'from certain death'.¹⁷

Four years after this near disaster Monod organised another outing of his work in London, this time a solo exhibition at the Dowdeswell Gallery in New Bond Street. In 1883 the Dowdeswell had exhibited the work of the Société des Impressionistes, which was the first major display of French Impressionism to be held in London. A very positive review of Monod's show appeared in *The Manchester Guardian*:

At the Dowdeswell Gallery there is a brilliant blossom of French art in the drawings of M. Lucien H. Monod. Ingres is the source of M. Monod's inspiration and the sweet severity of his line. Indeed he has in 'La Source' a picture which recalls the master by its title and, one may say – great as the compliment is – by its drawing. His nude pictures show invention in a theme where invention is rarely present, and he holds the balance finely between the model and the vision.¹⁸

The Magazine of Art was equally fulsome in its praise of these 'supremely elegant and delicate drawings ... M. Monod carries on charmingly the tradition established by the masters of the Watteau school, and surpasses them in refinement and style. With all its daintiness, his work is



32. La Sirène

signed
mixed media on paper
40 x 27.5 cms 15¾ x 10⅞ ins
PROVENANCE: The Artist's Studio Estate, Atelier no. 491.

opposite

33. La Voix des Sources

signed
oil on canvas
50 x 65 cms 19⅞ x 25⅞ ins
Published as a colour lithograph by Imprimerie Champenois, 1899
PROVENANCE: The Artist's Studio Estate, Atelier no. 360



¹⁶ *International Herald Tribune*, 4 February 1901.

¹⁷ *Annales de Sauvetage Maritime*, 1900.

¹⁸ *The Manchester Guardian*, 28 April 1904.

by no means lacking in virility, and its beauty does not degenerate into prettiness.’¹⁹ *The Academy and Literature* saw similar antecedents in Monod’s drawings: ‘[they] have all that delicate charm that we associate with the work of the Frenchmen of the 1700s – and Lucien Monod has much of their grace ... They would make delightful ornaments for a boudoir wall; and they are fresh and light and airy things that do not fatigue the brain with their depth of feeling.’²⁰

As we have seen, Monod had spent time in Italy studying the artists of the early Renaissance, and through his Symbolist period he clearly continued his studies in the history of art, advancing his draughtsmanship all the time. Indeed, by the early twentieth century his drawings appear to have started attracting greater attention than his paintings. In 1903, the French art historian Gustave Soulier published an essay on this aspect of Monod’s *oeuvre* in the journal *L’Art Décoratif: Revue de l’art ancien et de la vie artistique moderne*. ‘The charming drawings of nudes, from the practiced pencil of Lucien Monod deserve to hold our attention,’ Soulier declared:

by his means of expression, by his soft and tasteful touch and surety of contour, his drawings recall the eighteenth-century masters. He recovers their tradition, but a new grace blossoms; he is a modern Fragonard. Svelteness, a freedom in the movement, *un air de visage, qui sont bien d’aujourd’hui*, make these works in which we witness the character of our times. We discover a contemporary beauty, analogous to that seen in the gracious masters of the eighteenth century ... it is this that Lucien Monod gives us.²¹

Although Soulier believed that Monod’s drawings no longer depicted ‘the good placid ladies of Ingres: the times are changing, and our psychology too,’ mention of Monod in the press started to fade away as the new century advanced. ‘M. Lucien Monod is, as in preceding years, the delicate artist and the fine colourist that one has known,’ the critic for *The Scotsman* wrote in his review of the New Salon exhibition in Paris in April 1908. ‘He treats equally well



34. Ophelie de Novembre, 1935

signed, inscribed and dated
watercolour
40 x 31 cms 15¾ x 12¼ ins
PROVENANCE: The Artist’s Studio Estate, Atelier no. 002



35. Anemones – dans le Moustiers Blanc, Fév 1939

signed, inscribed and dated
watercolour
30 x 36 cms 11¾ x 14⅞ ins
PROVENANCE: The Artist’s Studio Estate, Atelier no. 083



36. Lucien Hector Monod c. 1900, Autoportrait

oil on canvas
60 x 48 cms 23⅝ x 18⅞ ins
PROVENANCE: The Artist’s Studio Estate, Atelier no. 357

¹⁹ *The Magazine of Art* (London/New York), Vol. 2, June 1904, p. 404.

²⁰ *The Academy and Literature* vol. 66, 16 April 1904, p. 434:

²¹ Gustave Soulier ‘Les dessins de Lucien Monod,’ in *L’Art Décoratif: Revue de l’art ancien et de la vie artistique moderne*, No. 55, pp. 121–8, April 1903; translated from the French by David Boyd Haycock.



37. St Cassien – avec la Chapelle au Fond

signed, inscribed and dated 1936
 watercolour
 33 x 51 cms 13 x 20½ ins
 PROVENANCE: The Artist’s Studio Estate, Atelier no. 266

the portrait, the landscape, and the crayon drawing.’²² But after this, all is seemingly silent regarding Lucien Monod in the Anglophone press. He attracts no further critical comment across the Channel or the Atlantic.

Why might this be? As the references to Fragonard and Watteau make clear, Monod was no modernist. He was much more comfortable artistically speaking in the eighteenth century than the nineteenth – never mind the twentieth. Like Wilfrid de Glehn, he could not bear Cézanne or Picasso. As de Glehn would later wonder, ‘Why [do] Highbrows think bad painters good, and good bad?’²³ Monod would probably have asked the same question. Long before the end of his life, he had rejected his early Symbolist work: none of the paintings, prints or drawings he made from this period would be displayed in his home, and those that did survive were found discarded and long forgotten. In this respect, Monod’s career closely resembles that of another French painter, Jean Francis Auburtin (1866–1930). Having studied at the École des Beaux Arts in Paris in the 1880s, his early Symbolist work was replaced by an interest in Impressionism. Following the example of the grand master Claude Monet, Auburtin painted in Brittany, Normandy and the Riviera. A joint exhibition of his work and Monet’s was held at the Giverny Museum of Impressionism in 2019, where it was seen by Monod’s grandson, Philippe, who drew this parallel between the lives of the two artists.

Whilst art historians may prefer to follow the developments in Post-Impressionism through the early and mid twentieth century, the career of artists such as Auburtin and Monod reveals the continuing importance



38. Saint-Cassien

by Wilfrid Gabriel de Glehn RA NEAC 1870–1951

signed, inscribed and dated 1928
 watercolour
 41 x 51 cms 16½ x 20½ ins
 PROVENANCE: The Artist’s Studio Estate, Atelier no. 626

opposite

39. Antibes

oil on canvas
 50 x 65 cms 19½ x 25½ ins
 PROVENANCE: The Artist’s Studio Estate, Atelier no. 402



²² *The Scotsman*, 14 April 1908.

²³ Wilfrid de Glehn, notes written during World War Two, original MS in possession of Olivier Monod.



40. Biot – Les Laveuses

signed and dated 1929
watercolour
36 x 51 cms 14½ x 20½ ins
PROVENANCE: The Artist’s Studio Estate, Atelier no. 167

of Impressionism through this period. (Monet himself, of course, did not die until 1926.) Whilst Monod did not gain the fame that might have been expected from his early artistic recognition, he nevertheless did well as an artist: by the time of the outbreak of the Great War in August 1914 he was living with his wife on the Avenue des Champs Elysées. Some of his money, no doubt, came from his portrait work, though more may have come from his wealthy American wife. To this would be added an inheritance he received following the death of his father in around 1917, money he would use to purchase a new home – in Cannes.

Various members of the Monod family had settled in Provence, and the wonderful light there captivated Lucien.²⁴ Towards the end of the Great War he found a former boarding school, the Clos St Jacques, located on what was then a largely empty hillside high above Cannes. Extended and renovated, it would be his and Charlotte’s home for the rest of their long lives. As one visitor would record, the house had ‘incredible views towards everything around Cannes worth looking at,’ including the Esterel hills and the Mediterranean below, dotted with islands. Behind was Lucien’s rose garden, surrounded by ancient hedges and a large boundary wall.²⁵

Monod’s principal business remained portraiture. He moved to Cannes knowing no-one, but with the intention of making a living painting the wives and daughters of the wealthy British, American and Russian visitors who



41. Cannes – Quai St Pierre

signed, inscribed and dated 1934
watercolour
17 x 27 cms 6¾ x 10¾ ins
PROVENANCE: The Artist’s Studio Estate, Atelier no. 272



opposite

42. Paysage Provençal

oil on canvas
46 x 60 cms 18½ x 23¾ ins
PROVENANCE: The Artist’s Studio Estate, Atelier no. 315

²⁴ Laura Wortley, *Wilfrid de Glehn: A Painter’s Journey* (London: The Studio Fine Art Publications, 1989), p. 55.
²⁵ Anne Syfret, *Breaking the Chains: An Unusual Childhood Between the Wars* (Briar Cottage Publications, 2019), p. 365.



43. The Port of Saint-Tropez
 by Jane Emmet de Glehn 1873–1961
 signed lower right
 oil on canvas
 43.5 x 53cms 17½ x 20⅞ ins
 PROVENANCE: The Artist’s Studio Estate, Atelier no. 331

had been congregating in ever increasing numbers on the French Riviera since the late nineteenth century. The Calais-Mediterranean Express train – what became the famous *Train Bleu* – had opened in 1886, linking well-off travellers from the north with what would eventually be dubbed the Côte d’Azur. Famous passengers over the years included British royalty, Charlie Chaplin, Coco Chanel, Evelyn Waugh, Winston Churchill and F. Scott Fitzgerald, who set his last novel, *Tender is the Night*, there. Many of the famous luxury hotels in Cannes opened over this period – the Carlton in 1911, the Majestic in 1926, the Martinez in 1929 – and in 1939 the first film festival was planned. Cannes would become synonymous with health, wealth, sunshine and glamour. And it was here, between portrait commissions, that Monod made many of the paintings that are on display in this exhibition: *en plein air* oils and watercolours of boats in the harbour at Cannes and St Tropez, the lush landscape of Provence, or roses picked fresh from his garden.

Wilfrid de Glehn had also discovered Provence during the First World War, and in 1920 he and Jane made their first of what would be many visits to Clos St Jacques. As Laura Wortley has written in her biography of de Glehn, the couple used the Monod’s home in Cannes as a base from which ‘they roved the hills under cerulean skies, taking rooms in the small local pensions whenever they came upon an area where they could work for several days or weeks.’²⁶ These visits became part of an annual routine that continued up until the Second World War.

²⁶ Laura Wortley, *Wilfrid de Glehn: A Painter’s Journey* (London: The Studio Fine Art Publications, 1989), p. 56.



44. Bridge at Tourettes-sur-Loup, 1925
 by Wilfrid Gabriel de Glehn RA NEAC 1870–1951
 watercolour
 41 x 51 cms 16⅞ x 20⅞ ins
 PROVENANCE: The Artist’s Studio Estate, Atelier no. 1344

opposite

45. Biot, Alpes Maritimes, Provence
 by Wilfrid Gabriel de Glehn RA NEAC 1870–1951
 signed lower right
 oil on canvas
 55 x 72 cms 21⅞ x 28⅞ ins
 PROVENANCE: The Artist’s Studio Estate, Atelier no. 17



Between them, the de Glehns and Monod became late exponents of twentieth-century Impressionism, their paintings documenting the Côte d’Azur both at the height of its fashionable fame, and also in the years before it was too spoilt by mass tourism and development.

Other visitors included Monod’s friends the Canadian engraver Donald Shaw MacLaughlan, and the American print collector Louis R. Metcalfe. Like Metcalfe, Monod collected prints as well as drawings; on the walls as well as his own works and those of friends, there were drawings by Ingres and Hubert Robert, as well as Japanese prints by Hokusai and Hiroshige. Etching fascinated him, and he compiled a multi-volume masterwork, *Les Prix des Estampes, Anciennes et Modernes*, published in 1924. The Clos St Jacques proved a highly cultured, intellectual, artistic home. As the obituary of Monod’s youngest son, Jacques, would state, Lucien ‘was a devotee of music,’ and the ‘musical as well as the intellectual life at the family home was intense ... *Clos St Jacques*, accordingly, provided an exceptionally favourable environment for the development of a sensitive and intellectually gifted child.’

Lucien’s son Jacques prospered in this cultured atmosphere. He would study at the Sorbonne, and enjoyed a hugely successful career as a molecular biologist. Having won the Croix de Guerre and the Légion d’Honneur for his service with the French Resistance during World War Two, Jacques would go on to share the Nobel Prize for Medicine and Physiology in 1965 with two colleagues from the Pasteur Institute, and he became its Director in 1971. He would attribute his love of science to his father, who was described as

a scholar with a lifelong and passionate interest in the work of the intellect. His admiration for Darwin was transmitted to his son; it was thus that Jacques became interested in biology. Moreover, Lucien was a free thinker, imbued with a positivist faith in the joined progress of Science and Society.²⁷

It was also Lucien who inspired his two younger sons’ left-wing political beliefs. For despite what might have appeared to be the bourgeois privilege of a villa in the south of France,



Lucien and Charlotte, c. 1930.



Lucien and Charlotte Monod in the garden of the villa Le Clos St-Jacques, Cannes, with their son Jacques, and grandsons Olivier and Philippe, 1945.



opposite

46. Le Port de St Tropez

oil on canvas

54 x 65 cms 21¼ x 25⅝ ins

PROVENANCE: The Artist’s Studio Estate, Atelier no. 359

²⁷ André Michael Lwoff, obituary of Jacques Monod, in *Biographical Memoirs of Fellows of the Royal Society*, Vol. 23, 30 November 1977. Jacques Monod was friends with fellow Nobel Prize winner Albert Camus, and there is a book on their lives and relationship by Sean B Carroll, *Brave Genius: A Scientist, a Philosopher, and their Daring Adventures from the French Resistance to the Nobel Prize* (New York: Crown Publishing Group, 2013).



Lucien Monod was an active member of the Communist Party – a radical position first inspired by his response to the Dreyfus affair in the 1890s.²⁸ After the Great War it was notifications of Monod’s political activities, rather than exhibitions of his paintings, that appear in the press. Thus, in October 1925, the *Bulletin Communiste* noted that it had received a copy of Monod’s *Éléments de philosophie marxiste*, whilst in August 1935 an article Monod had written on Marx and Engels was published in *Le Cri des travailleurs*, the communist newspaper for south-west France. And in 1923 he would paint the portrait of the radical Jewish communist politician, Charles Rappaport.

Ironically, it was the Wall Street Crash in October 1929 that shattered Lucien Monod’s comfortable existence.²⁹ The value of his American wife’s stocks and shares were devalued almost overnight, and over the following decades Lucien and Charlotte came to depend increasingly on the financial support of their two younger sons. (Philippe would become a successful lawyer and the French ambassador to Australia.) The English novelist Anne Syfret, who as a young girl stayed at the Clos St Jacques in 1935, describes a home by then rather down at heel, the rose garden overgrown, but with tender memories of its owner. ‘I remember him as a wonderful artist,’ she would write in her memoir, ‘and I think he may well have become my very dearest, most elderly friend.’³⁰ Wilfrid de Glehn died in England in 1950, and Charlotte Monod

28 Patrice Debré, *Jacques Monod* (Paris: Flammarion, 1996), pp. 22–5, 32–4.

29 Interview with Olivier and Philippe Monod, the artist’s grandsons, Paris, 12 May 2019.

30 Anne Syfret, *Breaking the Chains: An Unusual Childhood Between the Wars* (Briar Cottage Publications, 2019), p. 365.

47. Le Port de St Tropez

oil on canvas

52 x 65 cms 20½ x 25¾ ins

PROVENANCE: The Artist’s Studio Estate, Atelier no. 382



opposite

48. Paysage Provençal, avec Pins Parasols

oil on canvas

46 x 61 cms 18½ x 24 ins

PROVENANCE: The Artist’s Studio Estate, Atelier no. 349



49. Antibes, Le Château Grimaldi l'Orage en Formation

signed, inscribed and dated 1934
watercolour
33 x 53 cms 13 x 20⁷/₈ ins
PROVENANCE: The Artist's Studio
Estate, Atelier no. 150



50. Fréjus – Villa Aurélienne – Le Chant des Cigales

signed, inscribed and dated 1930
watercolour
33 x 51 cms 13 x 20¹/₈ ins
PROVENANCE: The Artist's Studio Estate,
Atelier no. 216



opposite

51. Paysage

oil on canvas
46 x 65 cms 18¹/₈ x 25⁵/₈ ins
PROVENANCE: The Artist's Studio Estate, Atelier no. 335

in Cannes in 1954. Lucien himself died in 1957, shortly before his ninetieth birthday.

A few years later, an exhibition of Monod's work was held in the Musée Grimaldi at Antibes. An artist who lived sometimes at a villa nearby came in to visit, and liked what he saw. 'That man knew what he was doing,' he remarked, looking at the pictures. The visitor was Picasso.³¹

David Boyd Haycock
Author and curator

³¹ Family information, Olivier and Philippe Monod, 11 May 2019.



52. Rue Haute à Villeneuve-les-Avignon

signed and inscribed
 watercolour
 33 x 53 cms 13 x 20 7/8 ins
 PROVENANCE: The Artist's Studio Estate, Atelier no. 226



53. La Bastide St François – Jardin Schley

signed, inscribed and dated 1933
 watercolour
 33 x 51 cms 13 x 20 1/8 ins
 PROVENANCE: The Artist's Studio Estate, Atelier no. 163



54. Le Port de St Tropez

oil on canvas
 38 x 55 cms 15 x 21 7/8 ins
 PROVENANCE: The Artist's Studio Estate, Atelier no. 350



**55. Cour des Pénitents gris
Villeneuve lès Avignon**

signed, inscribed and dated 1935
watercolour
41 x 51 cms 16 $\frac{1}{8}$ x 20 $\frac{1}{8}$ ins
PROVENANCE: The Artist's Studio
Estate, Atelier no. 264



56. Le Jardin Schley – Le Bassin et la Maison

signed, inscribed and dated 1933
watercolour
33 x 53 cms 13 x 20 $\frac{7}{8}$ ins
PROVENANCE: The Artist's Studio Estate, Atelier no. 270



57. Tartans, St. Tropez

signed and dated 1926
oil on canvas
46 x 65 cms 18 $\frac{1}{8}$ x 25 $\frac{5}{8}$ ins
PROVENANCE: The Artist's Studio Estate, Atelier no. 334



58. Bateaux sur la Giudecca

signed
oil on canvas
44 x 66 cms 17 $\frac{3}{8}$ x 26 ins

PROVENANCE: The Artist's Studio Estate, Atelier no. 364



59. Scène de Canal, à Venise

signed
oil on canvas
60 x 70 cms 23 $\frac{3}{8}$ x 27 $\frac{1}{2}$ ins

PROVENANCE: The Artist's Studio Estate, Atelier no. 384



60. Carrière de Mai – Dans le Pot de Verre Rond, 1937

signed, inscribed and dated
watercolour
42 x 35 cms 16½ x 13¾ ins
PROVENANCE: The Artist's Studio Estate, Atelier no. 039



62. Pivoines Roses, 1935

signed, inscribed and dated
watercolour
41 x 33 cms 16⅞ x 13 ins
PROVENANCE: The Artist's Studio Estate, Atelier no. 047

61. Un Philippe – Dans le Tsoui-Khi-Yao, 1939

signed, inscribed and dated
watercolour
33 x 26 cms 13 x 10¼ ins
PROVENANCE: The Artist's Studio Estate, Atelier no. 041



63. Bengale – Dans le Moustier Blanc, 1940

signed, inscribed and dated
watercolour
33 x 39 cms 13 x 15⅝ ins
PROVENANCE: The Artist's Studio Estate, Atelier no. 021





64. Fréjus l'Aqueduc Derriere les Arbres – Soleil du Matin

signed and dated 1930

watercolour

31 x 46 cms 12¼ x 18⅞ ins

PROVENANCE: The Artist's Studio Estate, Atelier no. 189



66. Le Quai, St Tropez

oil on canvas

38 x 46 cms 15 x 18⅞ ins

PROVENANCE: The Artist's Studio Estate, Atelier no. 400

**65. Villeneuve-les-Avignon –
La Route qui Descend**

signed, inscribed and dated 1934

watercolour

26 x 31 cms 10¼ x 12¼ ins

PROVENANCE: The Artist's Studio Estate,
Atelier no. 235





67. Chrysanthèmes – Dans le Grand Vase Chinois a Dessins Bleus, 1934

signed, inscribed and dated
watercolour
36 x 29 cms 14⁷/₈ x 11³/₈ ins
PROVENANCE: The Artist's Studio Estate, Atelier no. 101



69. Pompadour – Dans le Vase Bas de Linda, Août 1937

signed, inscribed and dated
watercolour
38 x 30 cms 15 x 11³/₄ ins
PROVENANCE: The Artist's Studio Estate, Atelier no. 026

68. Petites Roses D'Été – Dans le Vase Persan, Août 1937

signed, inscribed and dated
watercolour
35 x 28 cms 13³/₄ x 11 ins
PROVENANCE: The Artist's Studio Estate, Atelier no. 019



70. Deux Philippe et Trois Boutons – Verre Ovale à Anse, Décembre 1937

signed, inscribed and dated
watercolour
38 x 27 cms 15 x 10⁵/₈ ins
PROVENANCE: The Artist's Studio Estate, Atelier no. 016





71. Scène Portuaire, St Tropez

signed
oil on canvas
33 x 43 cms 13 x 16⁷/₈ ins

PROVENANCE: The Artist's Studio Estate, Atelier no. 401



72. Le Port à St Tropez

oil on canvas
46 x 56 cms 18¹/₈ x 22 ins

PROVENANCE: The Artist's Studio Estate, Atelier no. 351



73. Les Dèrnières Follettes – Dans le Vase en Paire, Mai

signed, inscribed and dated
watercolour
32 x 30 cms 12¼ x 11¼ ins
PROVENANCE: The Artist's Studio Estate, Atelier no. 037



75. Pompadour – Dans la Petite Boule de Verre, Juillet 1937

signed, inscribed and dated
watercolour
40 x 33 cms 15¼ x 13 ins
PROVENANCE: The Artist's Studio Estate, Atelier no. 084

74. Rose de Phillippe – à La Grande Pensée de Face, 1936

signed, inscribed and dated
watercolour
39 x 29 cms 15½ x 11½ ins
PROVENANCE: The Artist's Studio Estate, Atelier no. 003



76. Golden de Juillet Dans le Cach Pot Japonais à Dessins Bleus, 1937

signed, inscribed and dated
watercolour
37 x 42 cms 14¾ x 16½ ins
PROVENANCE: The Artist's Studio Estate, Atelier no. 088





77. Bateaux de Pêche, St Tropez

oil on canvas

38 x 36 cms 15 x 14¼ ins

PROVENANCE: The Artist's Studio Estate,
Atelier no. 316



79. Scène Portuaire, St Tropez

oil on canvas

50 x 61 cms 19½ x 24 ins

PROVENANCE: The Artist's Studio Estate, Atelier no. 379



78. St Tropez

oil on canvas

50 x 61.5 cms 19⅝ x 24¼ ins

PROVENANCE: The Artist's Studio Estate,
Atelier no. 377



80. Druski et Rouges, 1933

signed, inscribed and dated
watercolour
39 x 31 cms 15½ x 12¼ ins
PROVENANCE: The Artist's Studio
Estate, Atelier no. 110



82. Amandier – Dans le Petit Flacon à Facettes, Février 1940

signed, inscribed and dated
watercolour
38 x 24 cms 15 x 9½ ins
PROVENANCE: The Artist's Studio
Estate, Atelier no. 013

81. Pomme de Vence, 1937

signed, inscribed and dated
watercolour
45 x 27 cms 17¼ x 10¾ ins
PROVENANCE: The Artist's Studio
Estate, Atelier no. 049



83. Druski – Dans le Petit Pot de Pharmacie, Mai 1939

signed, inscribed and dated
watercolour
38 x 28 cms 15 x 11 ins
PROVENANCE: The Artist's Studio Estate,
Atelier no. 074





84. Follette Dans un Verre, 1935

signed, inscribed and dated
watercolour
37 x 29 cms 14 $\frac{3}{8}$ x 11 $\frac{3}{8}$ ins
PROVENANCE: The Artist's Studio Estate, Atelier no. 006



86. Abricotier – Dans le Verre Taille, 1939

signed, inscribed and dated
watercolour
35 x 26 cms 13 $\frac{3}{4}$ x 10 $\frac{1}{4}$ ins
PROVENANCE: The Artist's Studio Estate, Atelier no. 042

85. Amandier – Dans le Vase de Sceaux, Fév 1939

signed, inscribed and dated
watercolour
42 x 29 cms 16 $\frac{1}{2}$ x 11 $\frac{3}{8}$ ins
PROVENANCE: The Artist's Studio Estate, Atelier no. 077



87. Trois Roses de Paris, Déc 1936

signed, inscribed and dated
watercolour
34 x 26 cms 13 $\frac{3}{8}$ x 10 $\frac{1}{4}$ ins
PROVENANCE: The Artist's Studio Estate, Atelier no. 087



Lucien Monod – A Chronology

1867	Lucien Monod born in Paris into a prosperous French-Swiss Huguenot family
1870s	Grows up in Le Havre, where his father is a general practitioner
1886–1889	Attends the Académie Julian, Paris
1890	Early 1890s, shares rooms with his cousin, Wilfrid de Glehn, who is attending the École des Beaux Arts
1891	Exhibits for the first time at the Paris Salon, and at the Societé Nationale des Beaux-Arts
1892	Marries his cousin, Suzanne Robineau
1893	Suzanne Monod dies following the birth of their first child, Juliette
1890s	Paints in Brittany under guidance of Breton Symbolist painter Ary Renan (1857–1900); travels to Florence to study the old masters there
1896	Marries Charlotte Todd McGregor (1867–1954), a wealthy American widow/divorcee
1898	First son Robert is born
1898	‘A French Idealist: Lucien Monod’s Work,’ in <i>The Artist: An Illustrated Monthly Record of Arts, Crafts and Industries</i> , vol. 21
1899	Joint exhibition with Wilfrid de Glehn at the Goupil Gallery, Regent Street, London
1900	Second son Philippe is born; Lucien almost drowns in a boating accident in Brittany
1901	Solo exhibition at the Kunstshalle, Basel, Switzerland
1903	Gustave Soulier ‘Les dessins de Lucien Monod,’ in <i>L’Art Décoratif: Revue de l’art ancien et de la vie artistique modern</i> , No. 55
1904	Solo exhibition at the Dowdeswell Gallery, New Bond Street, London
1910	Third son Jacques is born
1918	Moves to Cannes
1919	Buys the villa Le Clos St-Jacques on the outskirts of Cannes
1924	Publishes his encyclopedic, multi-volume work, <i>Les Prix des Estampes, Anciennes et Modernes</i>
1929	Wall Street Crash: his wife loses much of her wealth
1954	Charlotte Monod dies in Cannes
1957	Lucien Monod dies in Cannes
1965	Jacques Monod wins Nobel Prize for Medicine and Physiology



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ISBN 978-1-910993-48-4 Publication No: CDLVI
Published by David Messum Fine Art
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The Studio, Lords Wood, Marlow, Buckinghamshire.
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88. Paysage Côtier, Ploumanch

oil on canvas

50 x 65 cms 19 7/8 x 25 7/8 ins

PROVENANCE: The Artist's Studio Estate,
Atelier no. 345

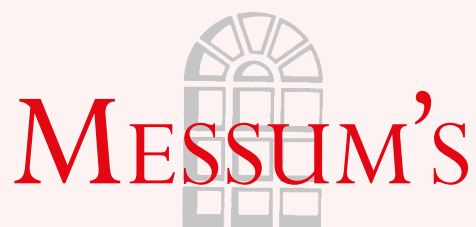


89. Mme Butterfly et Ophelie, Mai 1937

signed, inscribed and dated

watercolour 39 x 32 cms 15 $\frac{3}{8}$ x 12 $\frac{1}{2}$ ins

PROVENANCE: The Artist's Studio Estate, Atelier no. 080



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ISBN 978-1-910993-48-4



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