

Wilfrid and Jane de Glehn

WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951  
*Overlooking Helford, Sailing Boats, 1921 (no. 39)*





# Wilfrid and Jane de Glehn

*"Everywhere at home ..."*

Wilfrid Gabriel de Glehn 1870–1951

Jane Emmet de Glehn 1873–1961

2015

Text by  
Andrea Gates

  
**MESSUM'S**

[www.messums.com](http://www.messums.com)

28 Cork Street, London W1S 3NG  
Telephone: +44 (0)20 7437 5545



Jane and Wilfrid at Purtud, Switzerland, 1907

## “Everywhere at home ...”

Thanks to films and television, the world before and between the World Wars is now so recognisably evocative of a lost Golden Age as to be a cliché: a world of piano soirées, punting and picnics with people who wore striped blazers and muslin and looked good doing it.

On the surface, Wilfrid and Jane de Glehn certainly reflected this world, both in their work and their lives together. They hailed from different, but overall similar backgrounds. Jane came from an old New York family that descended directly from the Irish rebel Robert Emmet<sup>1</sup> and, along with her sisters Lydia<sup>2</sup> and Posie<sup>3</sup> and cousin Bay<sup>4</sup>, she made up five generations of American artists, all of them women. English-born Wilfrid was for his part, handsome, bilingual, a scion of a minor aristocratic family, and by the time he met Jane in 1903, a successful painter and close friend of John Singer Sargent. Both the Emmets and the de Glehns were liberal, intellectual, polymath and, while not exactly rich (the Emmets lost most of their wealth after the Civil War), formed part of the socially fluid haute bourgeoisie, which before 1929, found no real challenge on either shore.

But while their milieu might appear genteel, languid, even rarefied, their life together was something far more tangible and complex. Countless letters exchanged between the Emmets, the de Glehns and their circle paint a picture of talented, intrepid

young women making their names amidst rapid political and economic change. Jane’s letters particularly show a perceptive eye for manners and values, and she interwove comments and queries about her family with sharp observations about the Artists Students League of New York and the American colony in Paris, which she loathed as



Jane Emmet de Glehn, *Portrait of Henry James*, 1907, Lamb House, Rye © The National Trust.

‘pathetic, exiled and furtively shameful in spite of despising America outwardly’.<sup>5</sup> Moreover, she was actively curious about current events, exchanging views on the Dreyfus Affair, the Spanish-American War, the relative merits of McKinley and the Roosevelts and later, the rise of fascism.

Jane was also a keen observer of human nature, a quality that clearly enhanced her portraiture. She summed up Emerald Cunard as: ‘[not] a real person because she isn’t as she intended to be... though she does her part so well’<sup>6</sup>, a description Henry James might not have been embarrassed to write. Of James himself, she wrote: ‘He is the nicest thing, but oh my, what a mental epicure... He hangs poised for the right world while the wheels of life go round.’<sup>7</sup>

As the youngest of ten children, it was over a decade before Jane followed Posie and Lydia to Manhattan, where



William Merritt Chase (1849–1916), *Portrait of a Woman in Black* (Jane Emmet), c. 1895 © Detroit Institute of Arts/Bridgeman Images

overleaf – opposite title page: JANE EMMET DE GLEHN 1873–1961

### 1. *Courtyard in Granada*, 1912

oil on board 48 x 38 cms 18 7/8 x 15 ins signed lower left PROVENANCE: The Artist’s Studio Estate, Atelier no. 402.

she trained with William Merritt Chase, Kenyon Cox and Robert Reid at the Art Students League and at Chase's Summer School at Shinnecock Hills. It was around this time that Chase painted Jane standing in a tight-fitting black silk dress, a portrait that captures her elegance, intelligence and innate vulnerability.

In February 1897, after much anticipation, Jane finally arrived in Paris with the enthusiastic support of her family as well as their concerns for her somewhat fragile health. She moved in with Posie, Lydia and Bay at their studio lodgings on the Boulevard du Montparnasse and began training with Raphaël Collin at the Atelier Vitti. Earlier, Posie and Lydia had trained at the Académie Julien under Collin, Bougereau, Robert-Fleury and Frederick MacMonnies, whom they all particularly admired. They welcomed Jane into their established circle and the four young women often accompanied MacMonnies and his family on painting trips to Giverny.

In spring of that year, William James wrote his brother Henry asking: 'I am curious to know whether you saw the Emmet girls in Paris, and how they struck you there'.<sup>8</sup> To judge from their own accounts they were having the time of their lives: 'It is bully in Paris now', Bay wrote. 'Jane is very well... she drinks in things and takes the same attitude about them that Lyd and Posie did [and] she has made some very good drawings.'<sup>9</sup> Letters to Julia Emmet and Bay's mother Elly tell of studio critiques, life classes (an unprecedented experience for Jane after drawing plaster casts at the League), evenings in the 'cheap seats' at the Comédie Française and gender-busting costume parties, where Lydia planned to wear a Union colonel's uniform borrowed from Augustus Saint-Gaudens. Jane worried how she could possibly get away with it.

Meanwhile, Wilfrid, who only a few years before had left the École Nationale des Beaux-Arts, was now working in Gloucestershire assisting John Singer Sargent and Edwin

Austin Abbey on a multi-phase mural commission for the Boston Public Library. By 1897 Sargent and Wilfrid had become close friends and although he was, in some ways, responsible for Wilfrid and Jane eventually meeting, Sargent did not introduce them, because he did not meet Jane until after their wedding. Jane, however, remembered seeing

him many years before at Chase's Manhattan studio during a performance by 'La Carmencita' hosted by Isabella Stewart Gardner. She distinctly remembered Sargent sitting on the floor and that when the dancer angrily threw a rose at him, he calmly put it in his buttonhole.<sup>10</sup>

It was more likely that Stanford White actually introduced the couple. The greatest American architect of his day, White (1853–1906) designed the Boston Public Library with Charles F. McKim, and had championed Sargent for its mural scheme. Moreover, Jane's brother Devereaux (Dev) Emmet, commissioned White to redesign his home 'Sherrevogue', and because Dev married White's sister-in-law, Jane was a relative by marriage. Certainly, her whole family adored White, despite his infidelities and their friendship with his wife Bessie. Equally, by the beginning of 1903, White must have met Wilfrid, as several letters between the two men attest.<sup>11</sup> That same year, Wilfrid



Jane Emmet de Glehn,  
*Rosina Sherwood Drawing*, 1898  
Private collection

travelled to Boston with Sargent and must have gone to New York (possibly while Sargent was painting at Fenway Court). By late July, Wilfrid had returned to England and in August wrote to Julia Emmet, suggesting he had met Jane and her family. At any rate, it must have been a whirlwind courtship, because later that same month, Jane wrote Lydia with news of their engagement: 'I am happier than I ever imagined it was possible to be and it is not an easy happiness. There is no such thing... I have given up my little little [sic] self, which I have been studying for nearly thirty years and may [now] amount to something.'<sup>12</sup>

In late August Wilfrid returned to the United States and stayed with Jane at Barcak Matif Farm, the Connecticut home of Mrs Charles Hunter (Bay's mother and Jane's 'Auntie Elly'). It was here that Wilfrid probably painted *Edge of a Stream, New England* (no. 2), and Jane told Julia: 'we live in the loveliest [brook] you ever saw, but with rubber boots up to our waists nearly. Yesterday was heavenly, we painted all day by the brook and bathed in the cascade'.<sup>13</sup>

On 23 May 1903, Wilfrid and Jane married at the Emmet home in New Rochelle: '[Mr and Mrs von Glehn] will sail for Europe on Saturday. They intend to live in London. The bride is also an artist, and her pictures attracted Mr. Von Glehn's attention when he came to this country a year ago'.<sup>14</sup>

Only years before, a homesick Jane had written from Paris: 'Sometimes, I get a perfect passion to see ugly American faces and things... I wouldn't live anywhere but America for millions'<sup>15</sup>, so it is remarkable that, apparently without any hesitation, she committed to make England her home. A few days after the wedding the couple took ship for England and after visiting Wilfrid's parents in Bromley, moved on to Cornwall to stay with his sister Rachel Marsh and her family at Inglewidden, near Cadgwith. Jane was fascinated by Cornwall and during this first leg of their extended honeymoon, Wilfrid painted a wind-blown,



John Singer Sargent, *Fountain at the Villa Torlonia*, 1907  
© Art Institute of Chicago

painterly oil of an apple tree in full blossom (no. 4), while Jane in turn, drew her new husband at work (no. 3 and no. 6).

Before Jane and Wilfrid left for Calais, they stopped in London long enough to buy 73 Cheyne Walk, an art nouveau 'eyesore' that would nevertheless be their treasured home until 1941. Wedding gifts, including Sheraton furniture, a *chinoiserie* screen, rococo engravings, Staffordshire figures and bits of Adam silver, soon softened the 'stylish' edges of their new home, and Wilfrid would paint many of his portraits and figure subjects there.



WILFRID GABRIEL DE GLEHN RA NEAC  
1870–1951

2. *Edge of a Stream, New England, 1903*

watercolour  
39 x 50 cms 15½ x 19¾ ins

PROVENANCE: The Artist's Studio Estate, Atelier no. 1325.

That August, the couple travelled through Brittany, Paris, Rome, Bergamo and Verona before finally reaching Venice in late September. Only a few days before, after some silence, Wilfrid had received a letter from Sargent who had heard of his friend's marriage: 'My God! What a trick to play on your sincere well wisher', he wrote. 'The time will come when, this first shock being over, I will spontaneously and sincerely congratulate you... at this moment the cold sweat is on my brow... Don't ... show this to her and spoil my chance of becoming her friend as well as yours'.<sup>16</sup>

A successful meeting between the three must have soon followed, because less than a week later, Jane wrote her mother from the Pension Calcina happily describing Venice, meeting the Curtis family at the Palazzo Barbero, Wilfrid's skills as a gondolier and that Sargent had painted her seated in a gondola, her face swathed in netting.<sup>17</sup> After Venice, the three moved on to Ravenna, Bologna and Paris before Jane and Wilfrid returned to Cheyne Walk.

That December Jane fell seriously ill and was confined to her bed where Wilfrid drew this sensitive portrait of her (no. 5), a preparatory study for *Morning*, a softly glowing oil in what would become recognised as his signature palette of 'biscuit and blue'. After several misdiagnoses, Wilfrid's cousin Lucian Monod recommended a Parisian specialist, and Jane wrote: 'Gosset is a wonder! The London gynaecologists are in the dark ages in comparison here'.<sup>18</sup>



JANE EMMET DE GLEHN 1873–1961

3. *Wilfrid Painting, 1904*

pencil  
26 x 29 cms 10 x 11¾ ins

PROVENANCE: The Artist's Studio Estate, Atelier no. 1141b.

opposite:

WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951

4. *Apple Blossom, Cornwall, 1904*

oil on canvas  
76 x 63 cms 29¾ x 24¾ ins

PROVENANCE: The Artist's Studio Estate, Atelier no. 45.





WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951

5. *Jane (Study for Morning), 1905*

pencil  
22 x 25 cms 8<sup>5</sup>/<sub>8</sub> x 9<sup>7</sup>/<sub>8</sub> ins

PROVENANCE: The Artist's Studio Estate, Atelier no. 1114.

After surgery and months of convalescence, the couple resumed their travels, arriving that August in Caen, where they stayed at the Château Laize la Ville, rented by more of Wilfrid's Monod cousins. Initially, they were unimpressed with the company, the house and its surroundings, but soon changed their minds following a shift in the weather and visits to towns like Falaise, where Wilfrid painted the square, including the renaissance church of Sainte-Trinité and statue of William the Conqueror (no. 8). Later that month, Jane wrote Lydia from nearby Coutances describing the town and cathedral 'perched on a high hill ... [and] of amazing beauty. Pure XIII century all through'.<sup>19</sup> Wilfrid



JANE EMMET DE GLEHN 1873–1961

6. *Wilfrid de Glehn, 1904*

pencil  
31 x 25 cms 12<sup>1</sup>/<sub>4</sub> x 9<sup>7</sup>/<sub>8</sub> ins

PROVENANCE: The Artist's Studio Estate, Atelier no. 1141c.



Wilfrid de Glehn, *Morning*, 1905, Private collection

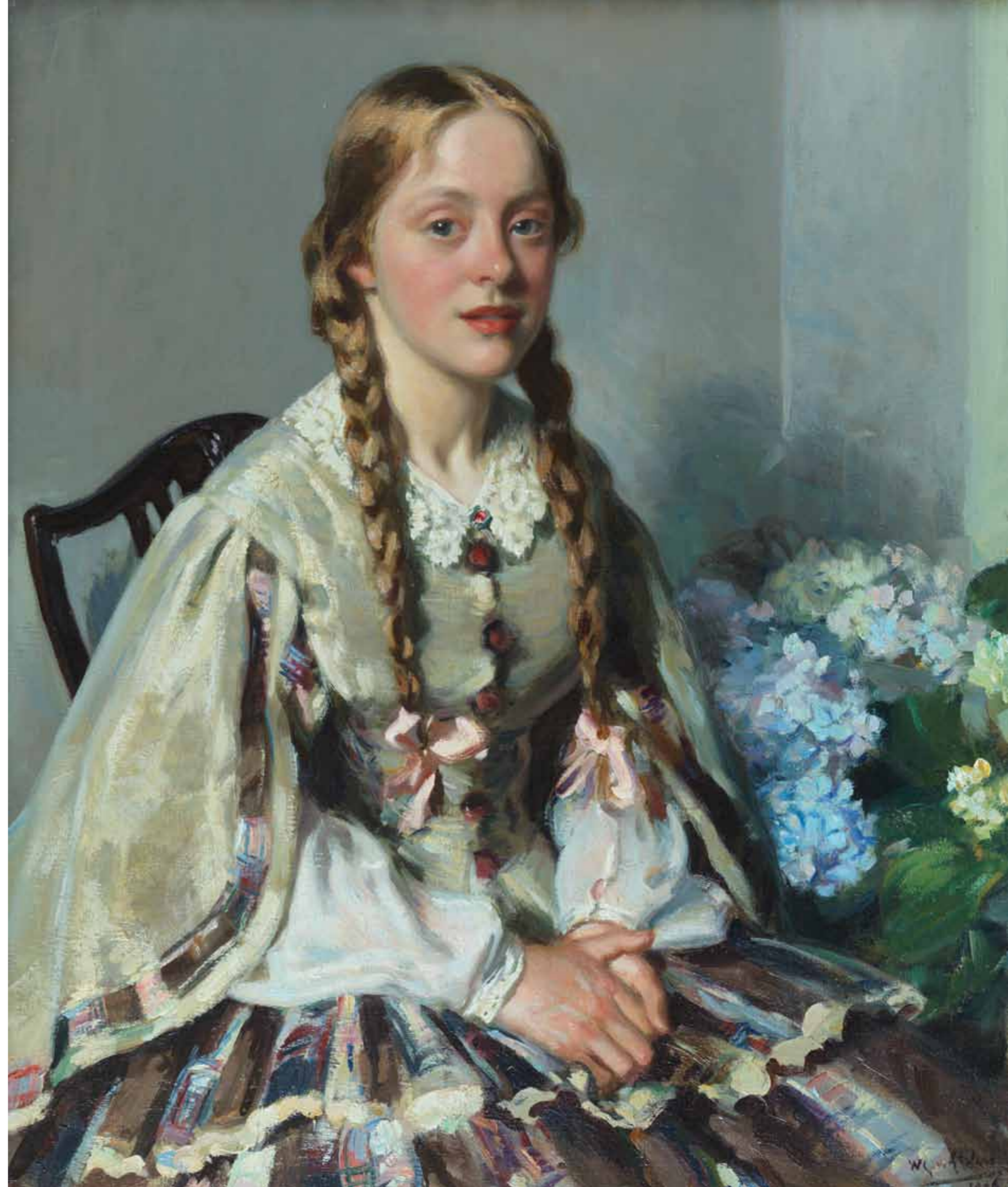
opposite:

WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951

7. *Blue Hydrangeas, 1906*

oil on canvas  
76 x 63 cms 29<sup>7</sup>/<sub>8</sub> x 24<sup>3</sup>/<sub>4</sub> ins  
signed and dated lower right

PROVENANCE: The Artist's Studio Estate, Atelier no. 245.





WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951  
8. *The Église de la Sainte-Trinité de Falaise, Calvados, 1905*  
oil on canvas  
77 x 64 cms 30¼ x 25 ins  
PROVENANCE: The Artist's Studio Estate, Atelier no. 66.



WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951  
9. *Coutances, Normandy, 1906*  
oil on panel  
51 x 61 cms 20 x 24 ins  
PROVENANCE: The Artist's Studio Estate, Atelier no. 126.

painted Coutances several times before and after WWI, but this particular oil (no. 9) probably dates from August 1906, when he and Jane returned to there and met up with Bessie White, who was now a widow.<sup>20</sup>

Wilfrid spent much of 1906 travelling between London and Paris, though he was never far from Jane for long. Meanwhile Jane, although still recovering from surgery (this time, an appendectomy), painted several watercolours that she exhibited at the NEAC. Indeed, as they still had little money, the couple worked constantly, often side by side, as evidenced by both *Blue Hydrangeas* (no. 7) and a contemporary chalk sketch by Jane, which show the same young model wearing a checked Victorian dress.

Jane particularly excelled at portrait drawing, and preferred to work in black chalk on white paper, or in toned paper using a modified 'trois-crayons' technique. Although she often painted landscape and still lifes, before the Great War, she rarely painted portraits, and possibly knew that her insightful eye for human nature was better served by the short, sure, careful handling that mark her drawings. In early 1907, she visited Henry James at Lamb House and drew his portrait, which she exhibited that year at the Pastel Society.<sup>21</sup> A somewhat saturnine likeness, while not unflattering, it is a far cry from Sargent's well-known portrait in the National Portrait Gallery, which James considered to be 'a masterpiece'.<sup>22</sup>

After spending a summer in the Italian alps with Sargent's Ormond nieces, the Barnard sisters, Peter and Jinx Harrison, Wilfrid, Jane and Sargent travelled to Florence and Rome with Sargent's sister Emily. Emily's travelling companion Eliza Wedgwood wrote that they 'lived in what is called the Grand Hotel in Frascati, and the artists ... were busy all day painting in one lovely garden or another, the Torlonia and Falconieri being the favorites... after dinner [we played] duets and chess & early to bed'.<sup>23</sup>

Sargent painted the couple at the Villa Torlonia seated by a dancing fountain in the gardens, Jane perched at an easel attempting to paint a very relaxed Wilfrid, an image that conveys Sargent's respect for her as an artist, the calm joy of their marriage, and the actual tensions behind the act of painting. When she described the work in a letter to her mother, Jane included a tiny sketch and said: '[I] have



JANE EMMET DE GLEHN 1873–1961

10. *Eliza Wedgwood, Frascati, 1908*

pencil  
23 x 20 cms 9 x 7<sup>7</sup>/<sub>8</sub> ins  
signed, dated and inscribed

PROVENANCE: The Artist's Studio Estate, Atelier no. 1145.

rather a worried expression, as every painter should who isn't a perfect fool, says Sargent' <sup>24</sup>

During the Frascati trip, Jane sketched Eliza (no. 10), who often read aloud from Garibaldi while they worked, and Wilfrid painted the ancient statue of Vertumnus in the Villa Falconieri (no. 11), a subject Sargent also painted in watercolour. Wilfrid later exhibited this work and others at the Carfax Gallery, and one critic declared him 'the only artist living among us who makes Sargentism at second hand at all tolerable', praising the Falconieri pictures as

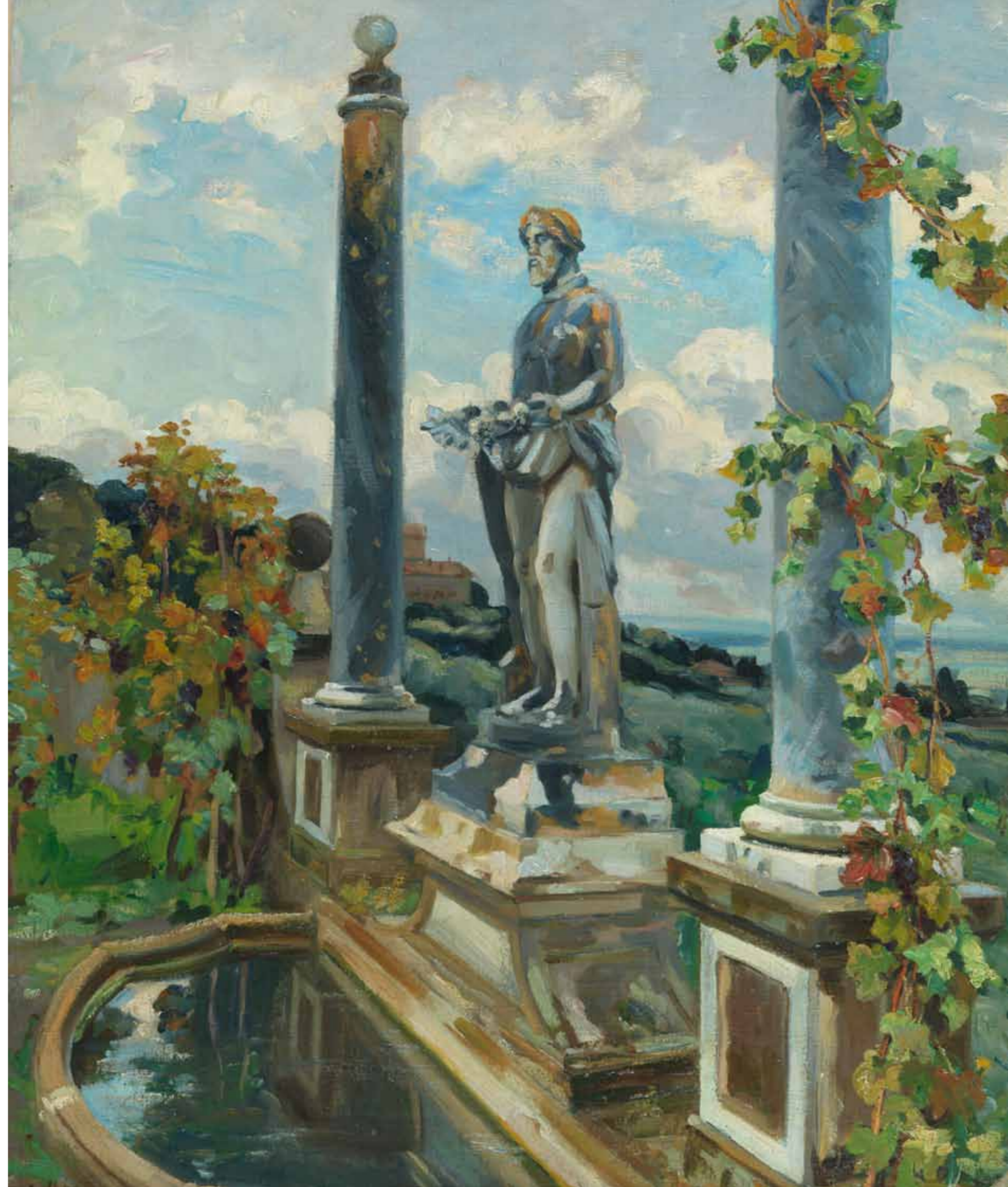
opposite:

WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951

11. *The Statue of Vertumnus, Frascati, 1907*

oil on canvas  
77 x 64 cms 30<sup>1</sup>/<sub>8</sub> x 25 ins  
signed and dated lower left

PROVENANCE: The Artist's Studio Estate; no. 356.





WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951

12. *Loggia of the Villa Torre Galli, 1910*

watercolour  
41 x 51 cms 16 x 20 ins  
signed and dated lower left

PROVENANCE: The Artist's Studio Estate, Atelier no. 432.



John Singer Sargent, *Garden at the Villa Torre Galli, 1910*  
© Royal Academy, London.

'steeped in the romance of a peaceful Italian old-world garden'.<sup>25</sup>

The following year the same party took the Villa Soteriotisa, a sparsely furnished, overpriced but exquisitely situated house about four miles outside Corfu town. Here, Wilfrid made two very different watercolours (nos. 14 and 17), the first painted in a combination of watercolour and gouache and the second in more translucent, spare washes. While he was actually painting *Olive Trees, Corfu*, Sargent was several meters him painting the same view, and he included the



WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951

13. *Loggia of the Uffizi, 1910*

watercolour  
41 x 51 cms 16½ x 20½ ins  
signed and dated lower right

PROVENANCE: The Artist's Studio Estate, Atelier no. 1301.



John Singer Sargent, *Corfu: A Rainy Day, 1909*  
© Museum of Fine Arts, Boston



WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951

14. *Olive Trees, Corfu, 1909*

watercolour and gouache  
41 x 51 cms 16½ x 20½ ins

PROVENANCE: The Artist's Studio Estate, Atelier no. 479.



JANE EMMET DE GLEHN 1873–1961

15. *Wilfrid with Lucien Monod, 1906*

pencil drawing

23 x 31 cms 8 7/8 x 12 ins

PROVENANCE: The Artist's Studio Estate, Atelier no. 1141.

seated figure of Wilfrid at work: the arrangement of trees in both watercolours, although seen from different angles, are identical.<sup>26</sup> Another afternoon, when foul weather drove them all indoors, Wilfrid read Homer while Jane napped and Sargent true to form, painted them.

Wilfrid and Jane spent the following autumn travelling throughout Tuscany, where in Florence, Wilfrid painted a watercolour of the Uffizi (no. 13) so precisely focused on the loggia's architecture, he omitted any view of the Arno beyond. They stayed with Sargent at nearby Villa Torre Galli with Emily, Eliza and, later, Sir William Blake Richmond and Lady Richmond. The Villa boasted a beautiful loggia opening onto a walled garden where they often painted (no. 12). Sargent was so fascinated by the loggia, he made it the setting for at three conversation pieces featuring Jane, one of which (now in Royal Academy) shows her as three different women.

Wilfrid subsequently showed several Italianate subjects in a solo show at the Goupil Galleries, and critics praised his pictures seeing in them 'the note of work done on a holiday; amateurs keep this note, but not painters – they would be greater painters if they did'.<sup>27</sup> Another review declared that though 'Sargent's art is like a brilliant flame that has burnt the wings of many a moth ... It has done no injury to Mr. Wilfrid von Glehn'.<sup>28</sup> And a further critic noted Sargent's evident influence upon Wilfrid, but that his work had nonetheless 'greatly advanced in the past two years' and that his landscapes were 'joyous, brilliant ... full of sunlight and air'.<sup>29</sup>

WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951

16. *Notre-Dame de Paris (recto); Stained Glass designs for Hill House Church, Epping (verso), 1912*

watercolour

40 x 50 cms 15 3/4 x 19 3/8 ins

PROVENANCE: The Artist's Studio Estate, Atelier no. 1362.



WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951

17. *Corfu, 1909*

watercolour

41 x 51 cms 16 x 20 ins



WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951

18. *On the Eure, Normandy, 1910*

oil on canvas  
64 x 76 cms 25 x 29 7/8 ins

PROVENANCE: The Artist's Studio Estate, Atelier no. 285.

In the last years before WWI, Hill Hall, a beautiful Elizabethan house outside Epping owned by Mrs Charles Hunter, became a gathering place for artists, writers and musicians. During one of his many stays at Hill House, Henry James elaborately (and somewhat disingenuously) described its atmosphere as 'swimming just now in a sea of music; John Sargent (as much a player as a painter), Percy

Grainger, Roger Quilter, Wilfred de Glehn and others: round whose harmonious circle, however, I roam as in outer darkness, catching a vague glow through the veiled windows of the temple'.<sup>30</sup> The house had a private church and in 1912, Elly Hunter commissioned Wilfrid to design stained glass windows, studies for which are on the *verso* of his hazy, autumnal view of Notre-Dame de Paris (no. 16).



WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951

19. *Lago di Garda, 1913*

oil on canvas  
57 x 71 cms 22 1/4 x 28 ins

PROVENANCE: The Artist's Studio Estate, Atelier no. 7.



John Singer Sargent, *The Sketchers*, 1913  
© Virginia Museum of Fine Arts, Richmond.

For years Wilfrid and Jane had longed to go to Spain, and while Sargent had invited them before, it was not until September 1912 that they finally joined him, Emily and Eliza Wedgwood at Toledo, Aranjuez and elsewhere. They then continued south to Granada. Here, Jane painted an oil study of shady courtyard (no. 1), possibly part of their lodgings. Since Jane's metier was always portraiture it is worth pointing out just how good is this deceptively simple



John Singer Sargent, *In the Generalife*, 1912  
© Metropolitan Museum of Art, New York

oil actually is, communicating as it does the complex play of light and textures within an otherwise non-specific space. The following spring, Jane's exhibited the work alongside Sargent's Spanish oils and watercolours at the Royal Hibernian Academy.

The party inevitably painted in the countless courtyards and gardens of the Alhambra above Granada, where Sargent painted *In the Generalife*, a watercolour 'snapshot' of Jane, Emily and their friend Dolores. However, none of them depended on the exquisite or picturesque for inspiration. One of Wilfrid's best Spanish pictures shows soldiers convalescing in a hospital courtyard (no. 21). In this relatively small watercolour, he caught the complex recession of architectural space and light, the soldiers' fatigue and possibly dejection, nurses watching over them atop the stairs and



WILFRID GABRIEL DE GLEHN  
RA NEAC 1870–1951

20. *Skies over the Sierra Nevada*, 1912  
watercolour  
41 x 51 cms 16 1/2 x 20 1/2 ins  
signed and dated lower right  
PROVENANCE: The Artist's Studio Estate,  
Atelier no. 1302.



WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951

21. *Soldiers Convalescing at Granada*, 1912  
watercolour on paper  
41 x 51 cms 16 x 20 ins  
PROVENANCE: The Artist's Studio Estate, Atelier no. 471.



WILFRID GABRIEL DE GLEHN  
RA NEAC 1870–1951

22. *Palazzo della Loggia, Brescia,*  
1913

watercolour

41 x 51 cms 16 x 20 ins

PROVENANCE: The Artist's Studio Estate,  
Atelier no. 565.

looks as if it were sacred to the Muses and the Graces ... Wilfred and John are doing lovely things.<sup>32</sup> Here, Sargent painted the couple at work, Jane standing in a blue serge smock, with Wilfrid seated behind her painting a view similar to his

landscape with a rainbow (no. 19). Later, he peopled similar landscapes, such as *Pins Parasols* (no. 64), with Muses, nymphs or dryads, transforming the heightened colour and atmosphere of these locales into vehicles for classical subjects and, above all, nudes.

The Garda trip was the last Wilfrid and Jane would take with Sargent. By early 1914, Wilfrid had left for Boston to paint a series of portrait commissions.<sup>33</sup> Moreover, world events now took centre stage, and their very different perceptions of them may have caused some distance, if not friction, in their relationship. Wilfrid and Jane were very much aware that Europe was hurtling towards war on an unprecedented scale. But when war was declared, Sargent, who did not read the newspapers nor show any real interest in current events, was in the Dolomites with Adrian and Marianne Stokes and saw no reason to stop painting. His biographer, Evan Charteris actually wrote that Sargent's

opposite:

WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951

23. *Hercules and Antaeus, 1913*

watercolour

51 x 41 cms 20 1/8 x 16 1/8 ins

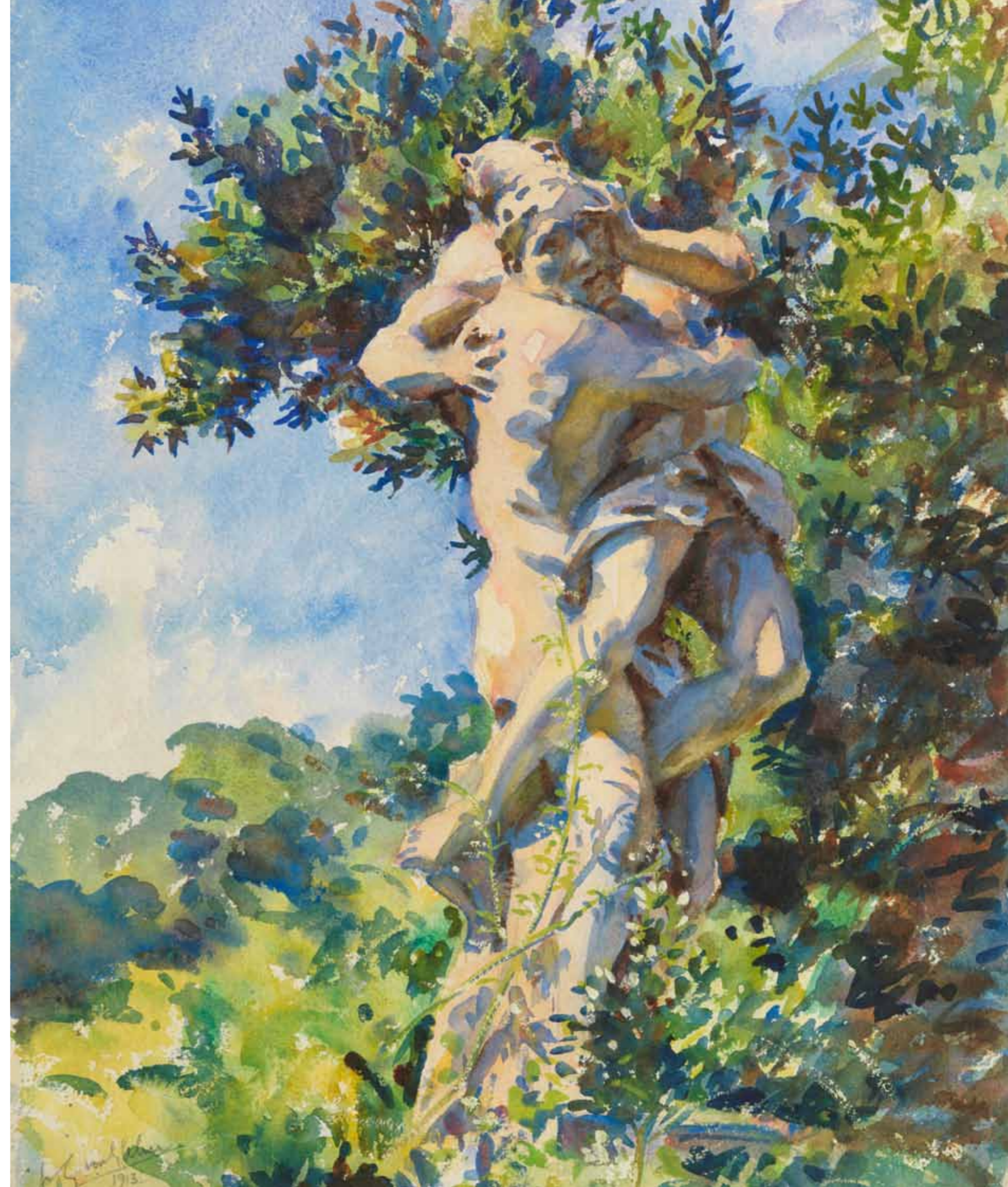
signed and dated lower left

PROVENANCE: The Artist's Studio Estate, Atelier no. 1327.

Emily, sketching in her distinctive black hat. The whole sheet is painted in a liquid technique that almost recalls Japanese calligraphy. Days later, Wilfrid used a completely different wash technique to paint clouds breaking above the 'teeth' of the Sierra Nevada (no. 20).

Wilfrid and Jane's last painting trip with Sargent before WWI was to northern Italy. In the late summer of 1913 they travelled throughout Lombardy, where Wilfrid made a meticulous, but delicately toned watercolour of the Palazzo di Loggia at Brescia (no. 22). They continued into the Veneto where, in a garden of an unknown palazzo, he painted this lush, writhing study of a mannerist sculpture (no. 23). They then met Sargent, Emily and Eliza Wedgwood at San Virgilio, near Lago di Garda. A few days before their arrival, Sargent wrote to Ralph Curtis from the Palazzo Barbero: '...we have discovered a nasty little pension on a little promontory, which is otherwise paradise – cypresses olives, a villa, a tiny little port, deep clear water and no tourists'.<sup>31</sup>

Sargent was probably referring to Sirmione, a long narrow peninsula on the south bank of the lake, which had been famous since Roman times. 'There was the most wonderful sacred mountain near here with wonderful cypresses and stone pines', Jane wrote to the composer Roger Quilter. 'It





JANE EMMET DE GLEHN 1873–1961  
 24. *“Saint Pierre”, a Patient at Arc en Barrois, 1915*  
 coloured chalks  
 29 x 23 cms 11½ x 9 ins  
 signed, dated and inscribed  
 PROVENANCE: The Artist’s Studio Estate, Atelier no. 415.

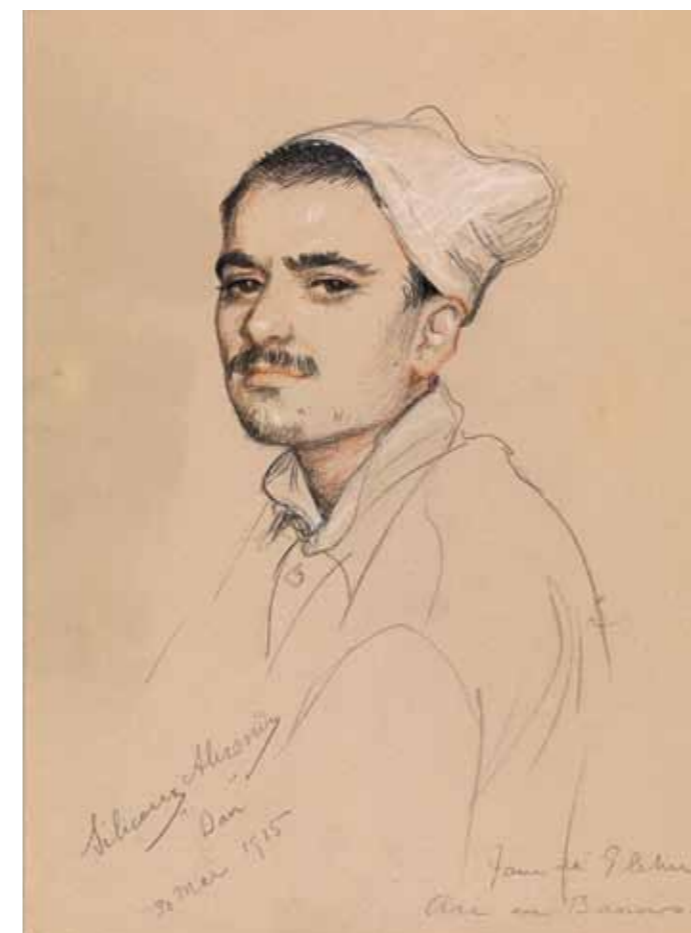
failure to understand the war’s significance temporarily cooled his friendship with Henry James, who, like Jane, was passionately sympathetic to the Allied cause.<sup>34</sup>

Sargent spent most of the war painting in the United States, but his friends stayed in England and threw themselves into the war effort. James wrote in early 1915 that: ‘Wilfrid von G exercises and drills the day long in the Artists corps’, and later in December, that they were ‘engaged to go off three or four days hence to Ambulance service in



Wilfrid and Jane de Glehn at Arc en Barrois

JANE EMMET DE GLEHN 1873–1961  
 25. *A Young “Poilu”, 1916*  
 coloured chalks  
 33 x 25 cms 12¼ x 9¾ ins  
 signed, dated and inscribed  
 PROVENANCE: The Artist’s Studio Estate, Atelier no. 422.



JANE EMMET DE GLEHN 1873–1961  
 26. *Portrait of Alexandre Silicoux, 1915*  
 coloured chalks  
 30 x 22 cms 11½ x 8¾ ins  
 signed, dated and inscribed  
 PROVENANCE: The Artist’s Studio Estate, Atelier no. 419.

France... Wilfrid, that is, being the regularly enrolled one, and Jane clinging to his side for any charwoman or bottle-washer work they may consent to let her perform’.<sup>35</sup>

Wilfrid and Jane rented Cheyne Walk and left for France, where they volunteered with the French Red Cross at the



Jane Emmet de Glehn, *Henry Tonks reading at Arc en Barrois*, Private collection.

JANE EMMET DE GLEHN 1873–1961  
 27. *Portrait of Georges Fournier, 1915*  
 coloured chalks  
 29 x 23 cms 11½ x 9 ins  
 signed, dated and inscribed  
 PROVENANCE: The Artist’s Studio Estate, Atelier no. 416.





JANE EMMET DE GLEHN 1873–1961

28. *Portrait of Gaston Vadel, 1916*

coloured chalks  
33 x 24 cms 13 x 9½ ins  
signed, dated and inscribed

PROVENANCE: The Artist's Studio Estate, Atelier no. 414.

During this tour he painted both this watercolour of the soldier's mess (no. 30) and two atmospheric landscapes (nos. 31 and 32). It is remarkable that any of these works survive, because in late October of 1917, Wilfrid was caught in the retreat from Caporetto, arguably the worst defeat in Italian military history. Believing there was a good chance he might not see Jane again, he wrote an account of the Austrian attack and its aftermath in which he described chaos, contradictory orders and 'the indescribable flood of rout'. With two other



JANE EMMET DE GLEHN 1873–1961

29. *Vera, a Nurse at Arc en Barrois, 1916*

oil on board  
48 x 38 cms 19 x 15 ins

PROVENANCE: The Artist's Studio Estate, Atelier no. 167.

Hôpital Temporaire d'Arc-en-Barrois in the Haute-Marne. For most of 1915 and part of 1916, they worked there with Henry Tonks, who was a trained surgeon, and a group of poets and artists including John Masefield and Laurence Binyon. Wilfrid served as orderly, military interpreter and ambulance driver, while Jane managed the laundry and tea service and sketched soldiers' portraits to raise funds for limb prosthetics (nos. 24–28). Most of her sitters were casualties of the Ardenne Forest, Champagne and Verdun offensives and these chalk portraits are touchingly individualistic, particularly as most of these men would not see the war's end. One soldier, who did survive however, was Gaston Vadel (no. 28), who befriended Jane, Wilfrid and Tonks, and later taught with Wilfrid's brother Louis at the Perse School in Cambridge. Binyon included one of Jane's Arc en Barrois sketches in *Dauntless France*, his account of British aid during WWI.<sup>36</sup>

Jane returned to England in late 1916, when Wilfrid joined the Royal Garrison Artillery and was seconded to the Italian Army. Stationed on their fronts at Isonzo and Carso, he drew panoramic maps of the area, noting enemy gun placements.



WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951

30. *An Italian Mess on the Carso Front, 1917*

watercolour  
42 x 52 cms 16½ x 20½ ins  
signed and dated lower right

PROVENANCE: The Artist's Studio Estate, Atelier no. 593.

officers, he stopped every retreating cart or wagon and begged the Italians to help carry the wounded to safety, before walking west for two days and nights, with only clouds to shield them from aerial bombing. 'I've lost all my painting things', he wrote. 'But [I] saved my watercolours from the first, carrying them off under my arm and putting them flat at the bottom of an automobile'.<sup>37</sup>

Meanwhile, Jane had been in Cambridge, where was able to make a small living drawing portraits for Lucien's Grantchester circle. By 1918, Wilfrid was posted to France,

WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951

31. *Clouds over Caporetto, 1916*

watercolour  
34 x 51 cms 13⅞ x 20⅞ ins  
signed and dated lower left

PROVENANCE: The Artist's Studio Estate, Atelier no. 1294.





WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951  
32. *Sun Breaking through Clouds, Piedmont, 1917*  
watercolour  
41 x 51 cms 16 x 20 ins  
PROVENANCE: The Artist's Studio Estate, Atelier no. 504.



JANE EMMET DE GLEHN 1873–1961  
34. *Portrait of Jinny Woodward, 1917*  
coloured chalks  
43 x 32 cms 17 x 12 3/8 ins  
signed and inscribed lower left  
PROVENANCE: The Artist's Studio Estate, Atelier no. 1233.

WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951  
33. *In the Marne, 1915*  
watercolour  
39 x 53 cms 15 3/8 x 20 7/8 ins  
signed and dated lower right  
PROVENANCE: The Artist's Studio Estate, Atelier no. 1308.



WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951  
35. *Ruins of a French Church (possibly near Tours), 1918*  
watercolour  
50 x 38 cms 19 3/8 x 15 ins  
PROVENANCE: The Artist's Studio Estate, Atelier no. 566.



WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951  
36. *Reims Cathedral, 1918*  
watercolour  
51 x 41 cms 20 x 16 ins  
PROVENANCE: The Artist's Studio Estate, Atelier no. 619.



WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951

37. *Palms at Antibes, 1918*

watercolour

41 x 48 cms 16 x 19 ins

PROVENANCE: The Artist's Studio Estate, Atelier no. 468.



JANE EMMET DE GLEHN 1873–1961

38. *Clos Saint-Jacques, Cannes, 1919*

oil on panel

46 x 57 cms 18½ x 22½ ins

signed lower left

PROVENANCE: The Artist's Studio Estate, Atelier no. 156.



Wilfrid de Glehn,  
*Portrait of Roger Quilter*, 1920  
© National Portrait Gallery, London.



WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951

39. *Overlooking Helford, Sailing Boats*, 1921

watercolour 33 x 51 cms 13 x 20 ins  
signed and inscribed verso PROVENANCE: The Artist's Studio Estate, Atelier no. 514.

where he recorded its devastation in several drawings and watercolours, including this view of an ancient church, possibly at Tours (no. 35), and an almost photographically realised study of the ruined cathedral at Reims (no. 36). He was then assigned to work as an interpreter at Versailles,

where Jane soon joined him. When he had leave, they went to Antibes, and Wilfrid painted a sparkling study of palms by the sea (no. 37).

Just after the war, Lucien Monod bought Clos Saint-Jacques near Cannes, where he lived with his American wife Sharlie and their son Jacques (who later became a Nobel Prize-winning scientist). Lucien and Sharlie were amongst Wilfrid and Jane's closest relatives and they regularly stayed at the Clos, where Jane painted informal studies of the house (no. 38) and more finished oils of the Hermitage gardens at nearby Saint-Cassien (no. 63).

The de Glehns' post-war life in London revolved around Wilfrid's increasing portrait and decorative commissions. In 1920, he painted their friend Roger Quilter, who probably introduced Wilfrid to Mavis Yorke (no. 41). Yorke, a former child actress, had starred in the phenomenally popular play *Where the Rainbow Ends* (1912), which Quilter had scored. Noël Coward, a former child actor himself, remembered her as: 'a strange fragile little thing ... exquisite... there was in her a quality of magic'.<sup>38</sup>

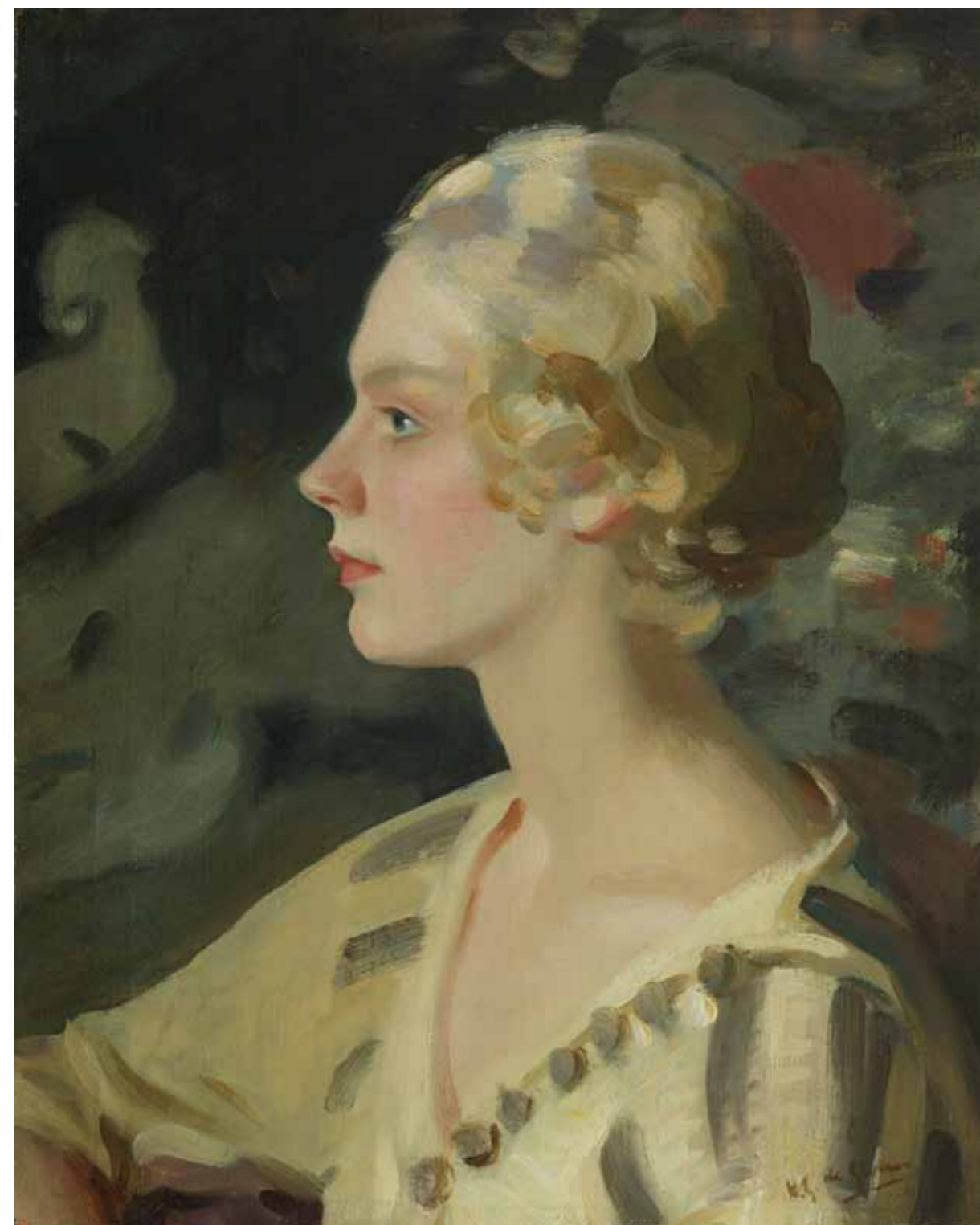
Wilfrid and Jane were also particularly close to his sister Rachel and often visited her family in Cornwall, at Inglewidden and later, at Overshot Mill, their home



WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951

40. *Wooded Stream, Helford*, 1922

watercolour  
41 x 51 cms 16½ x 20½ ins  
signed lower right  
PROVENANCE: The Artist's Studio Estate, Atelier no. 252.



WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951

41. *Portrait of Mavis Yorke*, c. 1920

oil on canvas  
51 x 41 cms 20½ x 16 ins  
signed and dated lower right  
PROVENANCE: The Artist's Studio Estate, Atelier no. 132.



WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951

42. *Stooking Hay, Helford, 1922*

oil on canvas  
51 x 61 cms 20 x 24 ins  
signed lower right

PROVENANCE: The Artist's Studio Estate, Atelier no. 397.

in Essex. But in 1921, Frank Marsh's sudden death left Rachel a widow, so in addition to providing financial support, Wilfrid and Jane, who had been unable to have children, took a more active role with their Marsh nieces and nephews. Every year, at the beginning of summer, they took the children to Cadgwith and Helston, where they sailed, walked and picnicked along the shores,

hills and coves. Fair weather, long days, and the clear Cornish light encouraged Wilfrid to paint *en plein air* in a way he had not enjoyed since before the war, and on the campion-dotted hills above Helston, he painted boats in the bays (no. 39), the play of light and colour in streams and rock pools, his niece Barbara bathing (no. 43), and golden haystacks at harvest time (no. 42).



WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951

43. *Barbara at the Water's Edge, Cadgwith, 1922*

watercolour  
40 x 50 cms 15¼ x 19½ ins  
signed lower right

PROVENANCE: The Artist's Studio Estate, Atelier no. 1368.



WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951  
44. *The Stream at Kennack, Cornwall, 1922*  
watercolour  
30 x 38 cms 11¼ x 15 ins  
signed lower right  
PROVENANCE: The Artist's Studio Estate, Atelier no. 1360.



WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951  
45. *A Light Breeze, Biôt, 1923*  
oil on canvas  
55 x 70 cms 21½ x 27½ ins  
PROVENANCE: The Artist's Studio Estate, Atelier no. 267.

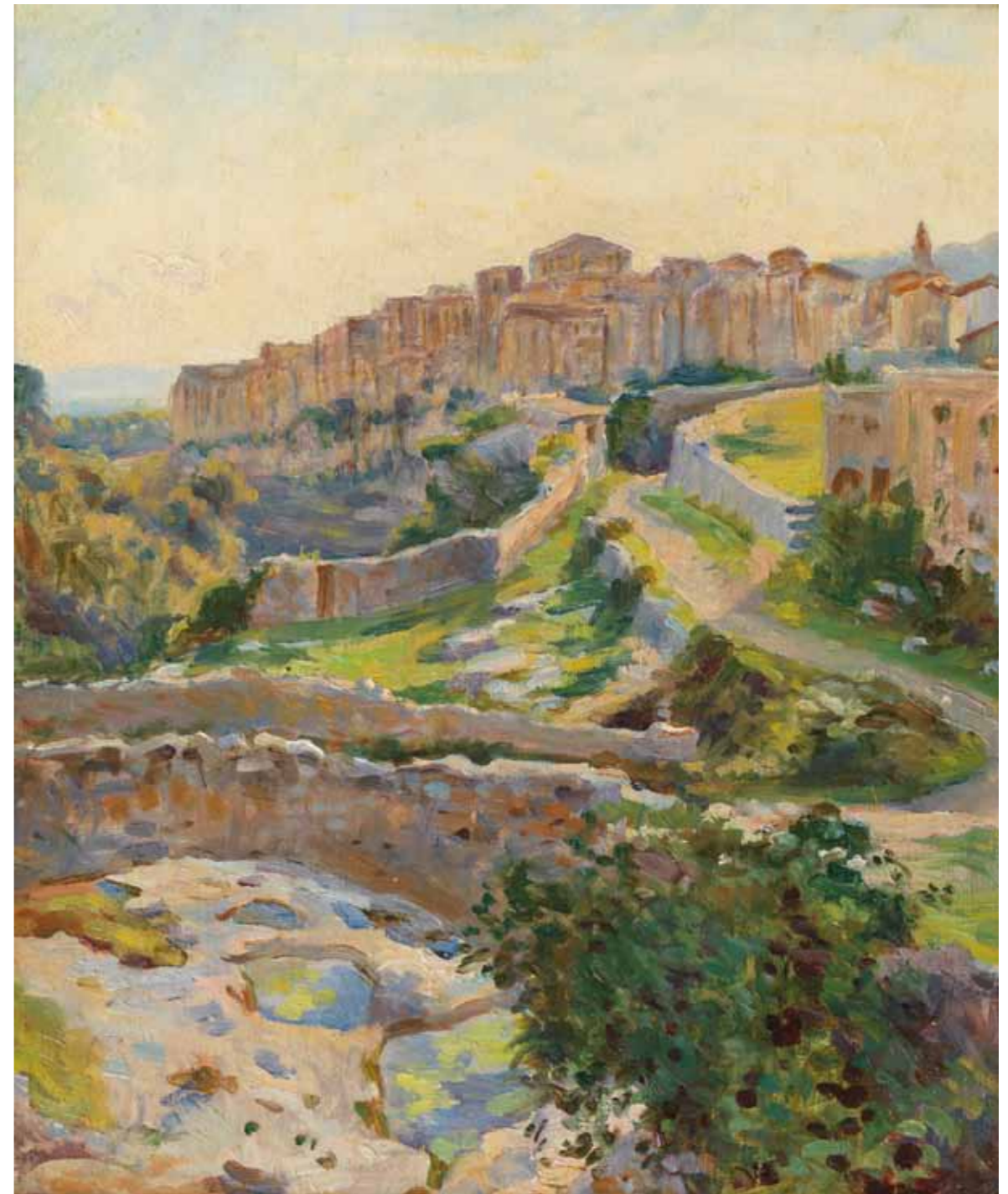


WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951

46. *Towards Sunset – Umbrella Pines*, 1922–24

watercolour  
40 x 50 cms 15½ x 19¾ ins  
signed lower right

PROVENANCE: The Artist's Studio Estate, Atelier no. 459.



JANE EMMET DE GLEHN 1873–1961

47. *Tourettes-sur-Loup, Morning*, c. 1923

oil on panel  
45 x 37 cms 17¾ x 14¾ ins

PROVENANCE: The Artist's Studio Estate, Atelier no. 143.



WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951

48. *Vallée de Roquefavour, near Marseilles, 1925*

watercolour  
41 x 51 cms 16 $\frac{1}{8}$  x 20 $\frac{1}{8}$  ins

PROVENANCE: The Artist's Studio Estate, Atelier no. 506.

old bridge outside the village (now lost) provided the focus for several landscapes the de Glehns painted in the early 1920s, one of which, *The Old Bridge*, (no. 50) Wilfrid exhibited in solo shows at the Goupil Gallery in 1923 and 1925. Reviewing the second exhibition, the critic for *The Times* noted that apart from a 'prevailing happiness of mood' probably the most apparent quality that distinguished Wilfrid's work from Sargent's was his reliance on sunlight to transform 'solid objects valued chiefly for their willingness to disappear', or to 'display the shadows which are the colour of light'. Wilfrid's Provençale pictures were

No cloud or storm ever dimmed Wilfrid and Jane's Cornwall and holidays on this remote part of the Lizard Peninsula with Rachel's children were more than an inspiration, they were one of the great joys of their life.

Equally, after experiencing the grey ruin and want of northern France, the Côtes d'Azur and Provence must have seemed an untouched, sun-lit haven. After 1920, in addition to regular visits at Clos Saint-Jacques, Wilfrid and Jane often stayed at Biôt, a medieval hill town near Antibes that Eloi Monod, Wilfrid's cousin (and a chemical engineer), would later transform into a major glass-blowing centre. Watching Eloi and his apprentices at work gave Wilfrid fresh perspective on Biôt's extraordinary light and atmosphere, and in *A Light Breeze...* (no. 45), he theatrically contrasted cool dappled light dancing over the linens, well and trees with heat-seared facades climbing in the distance.

Nearby Tourettes-sur-Loup, an ancient village perched atop a rocky spur, overlooked ruined fortifications and ramparts zigzaging into a river valley dotted by bridges that were practically unchanged from Gallo-Roman times. One

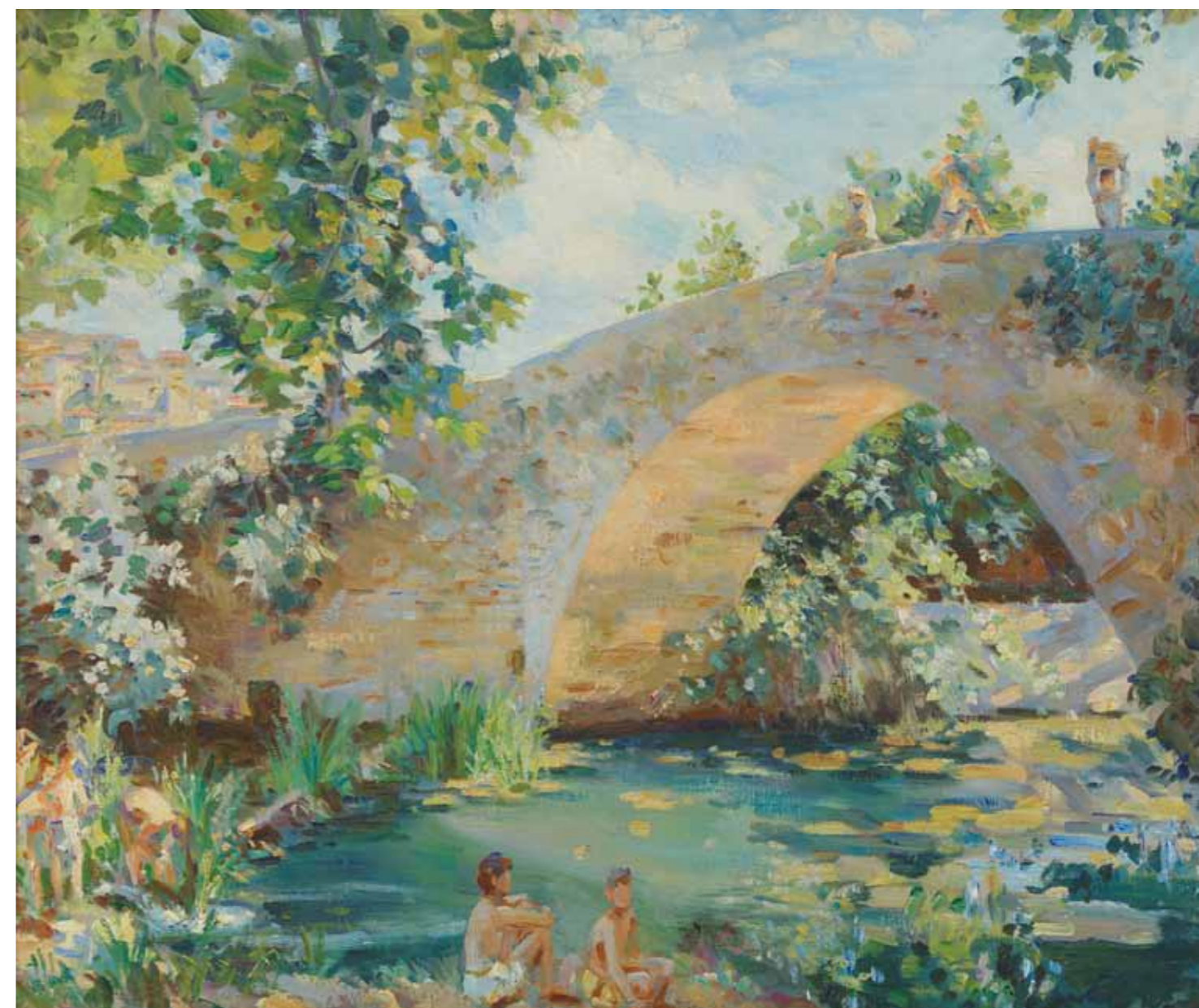


WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951

49. *Washing by the Bridge at Tourettes-sur-Loup, 1924*

watercolour  
41 x 51 cms 16 $\frac{1}{8}$  x 20 $\frac{1}{8}$  ins  
signed lower left

PROVENANCE: The Artist's Studio Estate, Atelier no. 1326.



WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951

50. *The Old Bridge, Tourettes-sur-Loup, 1923*

oil on canvas  
64 x 76 cms 25 x 30 ins

PROVENANCE: The Artist's Studio Estate, Atelier no. 247.



WILFRID GABRIEL DE GLEHN  
RA NEAC 1870–1951

51. *Umbrella Pines, Mougins,*  
1925

watercolour  
33 x 53 cms 13 x 21 ins

PROVENANCE: The Artist's Studio  
Estate, Atelier no. 447.



WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951

52. *Bridge at Tourettes-sur-Loup,* 1925

watercolour  
41 x 51 cms 16 $\frac{1}{8}$  x 20 $\frac{1}{8}$  ins

PROVENANCE: The Artist's Studio Estate, Atelier no. 1344.

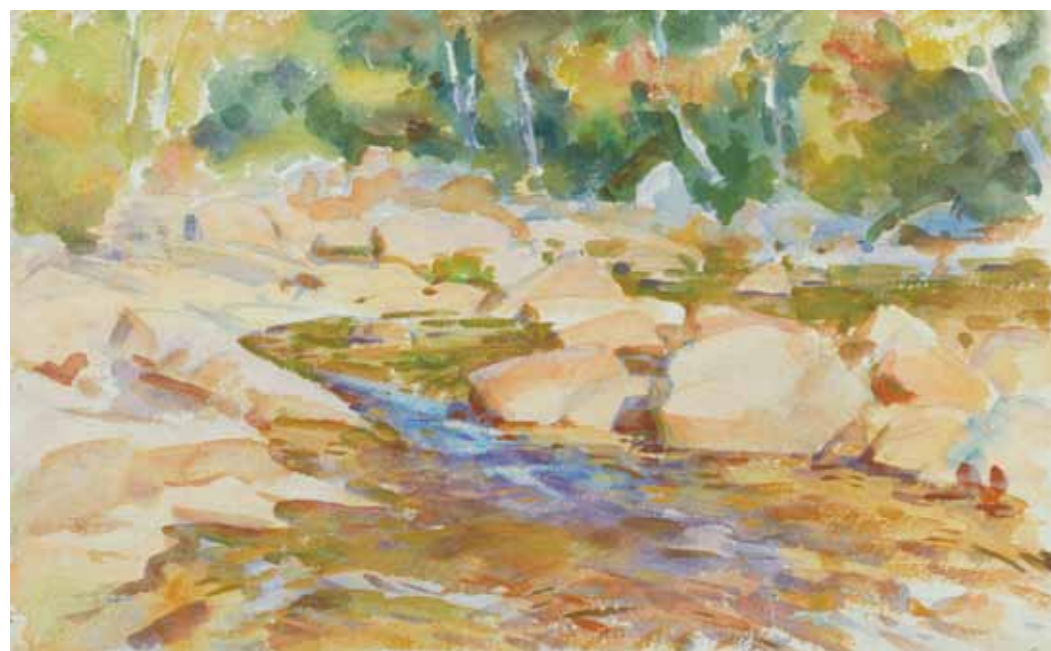


WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951

53. *Tourettes-sur-Loup,* 1923

oil on canvas  
64 x 76 cms 25 $\frac{1}{4}$  x 29 $\frac{1}{8}$  ins

PROVENANCE: The Artist's Studio Estate, Atelier no. 65.



WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951

54. *Swift River, New Hampshire, 1937*

watercolour

33 x 53 cms 13 x 21 ins

PROVENANCE: The Artist's Studio Estate, Atelier no. 499.



WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951

55. *Lobster Pots on a Cliff Path, Cornwall, 1926*

watercolour

33 x 46 cms 13 x 18 ins

PROVENANCE: The Artist's Studio Estate, Atelier no. 554.



WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951

56. *Gwendreath Stream above Kennack Sands, 1925*

oil on canvas

64 x 76 cms 25 x 30 ins

PROVENANCE: The Artist's Studio Estate, Atelier no. 287.



WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951

57. *Portrait of Pauline Anne Temple Emmet*,  
c. 1929

oil on canvas  
61 x 51 cms 24 x 20<sup>1</sup>/<sub>8</sub> ins  
signed upper left

PROVENANCE: The Artist's Studio Estate, Atelier no. 3.

was tall handsome, something of rake, and in an earlier portrait Giovanni Boldini brilliantly caught his louche, greyhound elegance. However, when Wilfrid painted his now much older friend in 1925, he did not include his long, tapering hands, nor make any attempt to suggest motion or sensuality, as Boldini and Sargent plainly had. Instead, he posed Harrison in a completely conventional manner against a plain backdrop, focusing instead on his lush, Mephistophelean whiskers and the confident glint in his eyes.

particularly praised for the way in which he deliberately broke up forms 'to entangle the light'.<sup>39</sup>

Only days before the exhibition had opened, John Singer Sargent died suddenly at his Tite Street studio. Although, Wilfrid had increasingly followed a career independent of his old friend, comparisons remained somewhat inevitable, and in fact, he never denied the evident debt his work owed Sargent's, particularly in terms of landscape. But by the 1930s, when Wilfrid was a successful portraitist and decorative painter in his own right, critics often made such comparisons more as a means to point out just how his work differed from Sargent. One painting that arguably illustrates the fundamental difference between the two artists is Wilfrid's portrait of their mutual friend, Peter Harrison (no 58).

A painter, Harrison (1866–1937) and his brother Leonard ("Jinx") had joined the de Glehns on Sargent's trip to the Italian Alps, where Sargent painted several watercolours of Peter, often cast in the orientalist *fêtes galantes* Sargent stage managed with Jane, Rose and Reine Ormond and the Barnard sisters. Harrison



Giovanni Boldini, *Portrait of Peter Harrison*, 1902,  
Private collection.



WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951

58. *Portrait of Lawrence Alexander "Peter" Harrison*, 1925

oil on canvas 83 x 60 cms 32<sup>1</sup>/<sub>8</sub> x 23<sup>3</sup>/<sub>8</sub> ins  
signed lower right; inscribed and dated verso

PROVENANCE: The Artist's Studio Estate, Atelier no. 168.



WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951  
59. *Portrait of a Gentleman Holding a Pipe, c. 1930*  
oil on canvas 76 x 64 cms 30 x 25 ins  
signed



WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951  
60. *Portrait of Clare Collins, 1927*  
oil on canvas 76 x 59 cms 29<sup>7</sup>/<sub>8</sub> x 23 ins  
signed and dated upper right



JANE EMMET DE GLEHN 1873–1961

61. *Portrait of Lauro De Bosis, 1931*

pencil  
38 x 28 cms 15 x 11 ins  
signed and dated lower right  
PROVENANCE: The Artist's Studio Estate, Atelier no. 1137.

likenesses express how her awkward, somewhat bohemian charm later transformed into a Junoesque glamour.

While Jane rarely showed her work after the Great War, she continued to take portrait commissions and often drew spontaneous studies of family and friends. One June afternoon in 1931, the actress Ruth Draper visited the de Glehns at the Old Rectory, their weekend retreat at Wilton. She brought her lover, Lauro de Bosis (1901–1931), the Italian anti-fascist poet, who had recently begun flying lessons in preparation for a propaganda campaign. Jane drew his portrait during this visit (no. 61).<sup>40</sup> The following October, he flew from Cannes to Rome, circled the Piazza Venezia and dropped thousands of leaflets denouncing Mussolini before reversing course via Corsica. He never returned, nor was his small wooden plane ever found.

Jane had long been passionately sympathetic to the anti-fascist cause, and gave money to support Spanish orphans and German and Austrian students fleeing anti-Semitic pogroms. Throughout the 1930s she grew evermore anxious and frustrated with the British and American governments' failure to see the insidious danger Franco and Hitler posed. She often clashed with Lydia over whether fascism or communism would ultimately prove 'the negation of everything I love and believe in'. Quoting EM Forster, she argued that fascism was far worse because 'they do evil that evil may come'. 'As to your talk of the [communist] devil ... and your preferring German bombs, it appals me', Jane wrote. 'There is no Devil except man's stupidity and cruelty'.<sup>41</sup>

*opposite:*

WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951

62. *Nellie in Black Velvet, c. 1929*

oil on canvas 61 x 43 cms 24 x 17 ins  
signed lower right  
PROVENANCE: The Artist's Studio Estate, Atelier no. 1.

In general, Wilfrid painted his subjects seated, at eye level and close to the picture plane. Even when his sitters appear to be in costume or slightly idealised, none of his likenesses resembles the "swagger portraits" of the belle époque. In fact, some of Wilfrid's best portraits marry the sitter's youth and beauty with his own mastery of colour and pattern. When he posed Claire Collins (no. 60), dressed in a pink-trimmed dress on a chintz sofa, it might have seemed redundant to have her hold a small bunch of roses. But this element is precisely what lifts her presence and sets it apart from the overstuffed, floral upholstery. Conversely, in a more subtle study of Nellie, one of Wilfrid's favourite models (no. 62), he used the very absence of colour and pattern to emphasise the deep textures of her hair and velvet dress and further highlight her glowing skin and the diamond necklace she wears. In his portraits of family members, Wilfrid used pattern and colour (or lack thereof) to balance reality with a sensitive eye for his sitter's 'good points', as in two portraits of Jane's cousin Pauline Emmet (nos. 57 and 67). Painted at least seven years apart, the two very different





JANE EMMET DE GLEHN 1873–1961

63. *Saint-Cassien, Afternoon Shadows, 1932*

oil on board  
38 x 48 cms 15 x 18 $\frac{3}{8}$  ins

PROVENANCE: The Artist's Studio Estate, Atelier no. 391.



WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951

64. *Pins Parasols (Umbrella Pines), c. 1934*

oil on canvas  
60 x 82 cms 23 $\frac{3}{8}$  x 32 $\frac{1}{8}$  ins

PROVENANCE: The Artist's Studio Estate, Atelier no. 313.



WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951

65. *Well of the Chartreuse du Val de Bénédiction, Villeneuve-les-Avignon, 1935*

watercolour  
39 x 50 cms 15½ x 19½ ins  
signed lower right

By September 1939, the threat of bombings made Wilfrid and Jane realise they would probably have to give up 73 Cheyne Walk, and they fortunately managed to clear the house before it was destroyed by a parachute bomb in April of 1941. However, they could not convince their friend and neighbour Philip Wilson Steer to move. Instead, according to Jane, Steer stubbornly decamped to

the basement, where he slept in the coalhole surrounded by his porcelain collection.

Throughout the Blitz, Wilfrid and Jane lived mostly at Grantchester, but the destruction of their home, coupled with the death or departure of most of their Chelsea circle left them little incentive to return in London. In 1942 they



WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951

66. *Summer on the Ebble, near Stratford Tony, 1939*

oil on canvas  
71 x 91 cms 28 x 35½ ins  
PROVENANCE: The Artist's Studio Estate, Atelier no. 296.



JANE EMMET DE GLEHN 1873–1961  
68. *Portrait of Jacques Monod, 1934*

coloured chalks  
38 x 29 cms 14<sup>7</sup>/<sub>8</sub> x 11<sup>1</sup>/<sub>4</sub> ins  
signed, dated and inscribed lower left  
PROVENANCE: The Artist's Studio Estate, Atelier no. 1273.

moved permanently to Manor Farm at Stratford Tony in Wiltshire. The house was set amidst bordered lawns backing onto the River Ebbles, and Wilfrid not only became a keen angler, but also converted the thatched barn into a studio, where he continued to paint portraits throughout the war. 'Why anyone wants their mugs portrayed on the brink of the abyss I can't think but *tant mieux*', Jane wrote.<sup>42</sup>

Jane also took several commissions for children's portraits and made portraits of friends and family, including Wilfrid (no. 72) and Barbara's young son Peter Tebbitt (no. 71), who had been evacuated to Wales ('The poor lamb speaks with a Welsh accent and has forgotten all his French.') Finally, towards the end of their life together, Jane painted this portrait of Nurse Winter Griffiths (no. 73) in tribute to the woman who had helped her care for Wilfrid during his last days.

*opposite:*

WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951

67. *Portrait of Pauline Anne Temple Emmet, c. 1936*

oil on canvas 71 x 56 cms 28 x 22 ins  
signed lower right  
PROVENANCE: The Artist's Studio Estate, Atelier no. 273.



JANE EMMET DE GLEHN 1873–1961

69. *Portrait of Ginny Sherwood (?), 1934*

coloured chalks  
41 x 31 cms 16 x 12<sup>1</sup>/<sub>4</sub> ins  
signed, inscribed and dated lower left  
PROVENANCE: The Artist's Studio Estate, Atelier no. 1201.



JANE EMMET DE GLEHN 1873–1961

71. *Portrait of Peter Tebbit, 1941*

coloured chalks  
41 x 30 cms 16 $\frac{1}{8}$  x 11 $\frac{1}{4}$  ins  
signed, dated and inscribed left

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

JANE EMMET DE GLEHN 1873–1961

72. *Portrait of Wilfrid de Glehn, 1940*

oil on board  
48 x 35 cms 18 $\frac{7}{8}$  x 13 $\frac{3}{4}$  ins  
signed and dated lower left

PROVENANCE: The Artist's Studio Estate, Atelier no. 210.



opposite:

WILFRID GABRIEL DE GLEHN RA NEAC 1870–1951

70. *Portrait of Barbara Tebbit, 1938*

oil on canvas  
71 x 56 cms 28 x 22 ins  
with inscription verso

PROVENANCE: The Artist's Studio Estate, Atelier no. 370.

# Epilogue

Wilfrid and Jane de Glehn met, knew or befriended some of the most fascinating personalities of the early 20th Century. But out of all of them, Henry James perhaps best understood the dichotomies of the expat imagination, something he shared with Jane, to some degree, Wilfrid and, above all, John Singer Sargent. James wrote of Americans abroad caught between the old world and the new (usually to the detriment of the latter), whereas Sargent's portraits often suggest contrasts between social backgrounds and actual personalities. Overall, his work became so *en vogue* that critics on both sides of the Atlantic used him as a yardstick for artistic merit, declaring other painters good or bad depending upon their degree of



'Sargentism'. Wilfrid found his work consistently judged by this criterion, but never actually objected to it. In fact, he and Jane always valued Sargent's influence and the friendship they shared with him.

When, only months after their wedding, the de Glehns met Sargent in Venice, they embarked on the first of many trips painting a world and a way of life now largely gone. Their own work illustrates people and places which evoke a Golden Age, but are nevertheless filtered through a sense of rational beauty and the relaxed confidence of people who travelled constantly, but felt "everywhere at home". Equally, Jane's letters, which reveal her intelligence, wit and overall decency, are part of this former way of life, when people kept up diaries and correspondence in an effort to make sense of their world. Wilfrid and Jane lived and worked in interesting times surrounded by fascinating personalities, but they never forgot who they were and what that meant in their own right.

With today's constant access to real-time news and information it is easy to believe that the world is in a constant state of flux and that fresh disaster is just minutes away. But anyone who has ever kept a diary knows that life is far more rhythmic than one might believe. Diaries and letters can conjure up the past far more vividly than pure memory and, like Wilfrid and Jane's work, illustrate that some things – dappled sunlight, cloud breaks, the sheen of youth and beauty or the pride in a soldier's eye – are indeed timeless.

JANE EMMET DE GLEHN 1873–1961

## 73. *Nurse Winter Griffiths, 1951*

oil on board  
43 x 34 cms 16% x 13% ins  
signed and dated upper right

PROVENANCE: The Artist's Studio Estate, Atelier no. 166.

# Chronology

|         |   |           |  |
|---------|---|-----------|--|
| 1870    | Wilfrid Gabriel von Glehn born in Sydenham, London  | 1915–16   | Wilfrid and Jane volunteer at Red Cross hospital, Arc-en-Barrois, France   |
| 1873    | Jane Erin Emmet born in New Rochelle, NY  | 1916      | Wilfrid joins Royal Garrison Artillery; Treviso; Family von Glehn change name by deed poll; Jane in Cambridge                    |
| 1880–90 | Wilfrid trains at Brighton College; the Royal College of Art; and the École des Beaux-Arts, Paris                                       | 1917–1918 | Wilfrid in Caporetto; Versailles; with Jane in Antibes   |
| 1891    | Edwin Austin Abbey hires Wilfrid for Boston Public Library commission.  | 1920s     | Travels to New York; Cornwall; Sussex; Alpes-Maritimes and Provence; Wilfrid shows at Durand-Ruel, NY and Vose Galleries, Boston |
| 1895    | Jane trains with William Merritt Chase and others at the Art Students League, New York  | 1923      | Wilfrid elected ARA; travels to Cornwall; Cannes; Alpes-Maritime (annually until 1929)   |
| 1897    | Jane trains with Raphael Collin at the Atelier Vitti, Paris   | 1925–30   | Sargent dies; Cornwall; South of France; USA; Wilfrid shows at Barbizon House, London  |
| 1900    | Wilfrid elected to NEAC   | 1932      | Wilfrid elected RA; Wilton; USA  |
| 1901    | Wilfrid exhibits at Goupil Gallery  | 1935      | Wilfrid has retrospective at Knoedler; South of France   |
| 1903    | Wilfrid and Jane engaged; New York and Connecticut  | 1939      | Grantchester; WWII declared  |
| 1904    | Wilfrid exhibits at Durand-Ruel, NY; marries Jane; Cornwall; Brittany; Paris; Venice (with Sargent); 73 Cheyne Walk; Wilfrid elected RP | 1941–42   | 73 Cheyne Walk destroyed; move to Stratford Tony, Wiltshire  |
| 1905–7  | Normandy; Brittany; Val d'Aosta – Florence – Frascati – Rome (with Sargent)   | 1947–48   | Wilfrid refuses nomination to PRA; South of France, USA  |
| 1908–10 | Wilfrid exhibits at Carfax Gallery and Durand-Ruel, Paris; Corfu and Florence with Sargent.   | 1951      | Wilfrid dies at Stratford Tony   |
| 1911–13 | Wilfrid shows with Goupil Gallery; US; Spain (with Sargent); Wilfrid shows at FAS; Paris; Northern Italy with Sargent                   | 1952–1960 | Jane travels to USA; Scotland; photographed by Cecil Beaton  |
| 1914    | Wilfrid in Boston; WWI declared; Wilfrid joins Artists' Corps   | 1961      | Jane dies at Stratford Tony  |

# Endnotes

- 1 Following a failed rebellion, the English executed Irish Nationalist Robert Emmet (1778–1803) for high treason. Before sentence was passed, he made an impassioned speech, which is now part of the literary canon. Percy Bysshe Shelley and Washington Irving later wrote works in his honour.
- 2 Lydia Field Emmet (1866–1952).
- 3 Rosina Emmet Sherwood (1854–1948).
- 4 Ellen Emmet Rand (1876–1941).
- 5 Jane: Julia Emmet, 19 March 1897, Emmet Family Papers (bulk 1851-1989), Archives of American Art (AAA), Smithsonian Institution (SI), Washington D.C., reel 4755. Unless otherwise cited, all subsequent letters are from this source and are noted as: sender: recipient and date, followed by AAA, SI and reel number.
- 6 Jane: Julia Emmet, 3 August 1897, AAA, SI, reel 4755.
- 7 Jane: Lydia, 6 August 1897, AAA, SI, reel 4755.
- 8 See *William and Henry James: Selected Letters* (Ignas K. Skrupskelis and Elizabeth M. Berkeley, eds.), University of Michigan Press, 1997, p. 347.
- 9 Bay: Julia Emmet, Spring 1897, reel 4755.
- 10 Evan Charteris, *John Sargent* (Scribner & Sons: New York) 1927, p. 111.
- 11 Stanford White Correspondence, Dept. of Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia University, New York, NY.
- 12 Jane: Lydia, 12 August 1903, AAA, SI, reel 4756.
- 13 Jane: Julia Emmet, 18 September 1903, AAA, SI, reel 4756.
- 14 'Announcements', *New York Daily Tribune*, 24 May 1903.
- 15 Jane: Julia Emmet, March 1898, AAA, SI, reel 4756.
- 16 Sargent: Wilfrid, 20 September 1904, cited in Charteris, *op. cit.*, p. 230-1.
- 17 Jane: Julia Emmet, 27 September 1904, AAA, SI, reel 4756. Now in a private collection, this work is in the Sargent catalogue raisonné. See Richard Ormond and Elaine Kilmurray, *John Singer Sargent, Venetian Figures and Landscapes 1898–1913, Complete Paintings*, vol. VI (Yale: New York) 2009, p. 43, fig. 33.
- 18 Jane: Julia Emmet, 21 January 1905, AAA, SI, reel 4757.
- 19 Jane: Lydia, 31 August 1905, AAA, SI, reel 4757.
- 20 On 25 June 1906, Stanford White was murdered by Harry Thaw, husband of White's mistress Evelyn Nesbitt. The ensuing court case was the original "Trial of the Century".
- 21 London, RI, 9<sup>th</sup> Exhibition of *The Pastel Society*, June–July 1907. See *The Studio*, vol. 41, no. 172, July 1907, p. 144.
- 22 1913, NPG, London, inv. no. 1767.
- 23 Quoted by Richard Ormond, 'Around the Mediterranean', in *Sargent Abroad: Figures and Landscapes*, Warren Adelson... [et al.], Abbeville Press, New York, 1997, p. 117.
- 24 Jane: Julia Emmet, 14 October 1907, AAA, SI, reel 4758.
- 25 'Art Notes', in *The Observer*, 23 February 1908, p. 5.
- 26 See *A Private Passion: 19th-century Paintings and Drawings from the Grenville L. Winthrop Collection*, Harvard University (Stephan Wolohojian and Anna Tahinci, curators), Metropolitan Museum of Art: New York, 2003, no. 210, pp. 463-4. (entry by Trevor Fairbrother).
- 27 *The Studio*, vol. 52, no. 218, May 1911, p. 312.
- 28 *The Observer*, 19 March 1911, p. 12.
- 29 'Von Glehn at Knoedler', *American Art News*, 2 December 1911, p. 2.
- 30 Henry James: Lady Florence Bell, 26 May 1912, *The Letters of Henry James*, Vol. II (Percy Lubbock, ed.), 2011, p. 233.
- 31 Charteris, *op. cit.*, pp. 171-172.
- 32 Jane: Roger Quilter, 1913, See *Roger Quilter: His Life and Music*, Valerie Langfield, Boydell & Brewer, 2002, p. 47.
- 33 'With the Artists', *American Art News*, vol. 12, no. 15, 17 January 1914, p. 3.
- 34 Charteris, *op. cit.*, p. 203.
- 35 Henry James: Alice Howe Gibbons James, 5 December 1915. See *Dear Munificent Friends: Henry James's Letters to Four Women* (Susan E. Gunter, ed.), University of Michigan Press, 1999, p. 114.
- 36 Laurence Binyon, *Dauntless France*, Hodder and Stoughton, London, 1918, illus. pl. 144.
- 37 Wilfrid: Jane, 3 November 1917, near Treviso.
- 38 Noël Coward, *Present Indicative*, Heinemann, London, 1937, n.p.
- 39 'Art Exhibitions', *The Times*, 23 April 1925, p. 15.
- 40 Ruth Draper: Harriet Marple, 19 June 1931, See *The Letters of Ruth Draper: Self-portrait of an Actress* (Dorothy Warren ed.), SIU Press, Carbondale IL, 1999, p. 119.
- 41 Jane: Lydia, 2 January 1939, AAA, SI, reel 4763.
- 42 Jane: Lydia, 10 July 1941, AAA, SI, reel 4743.



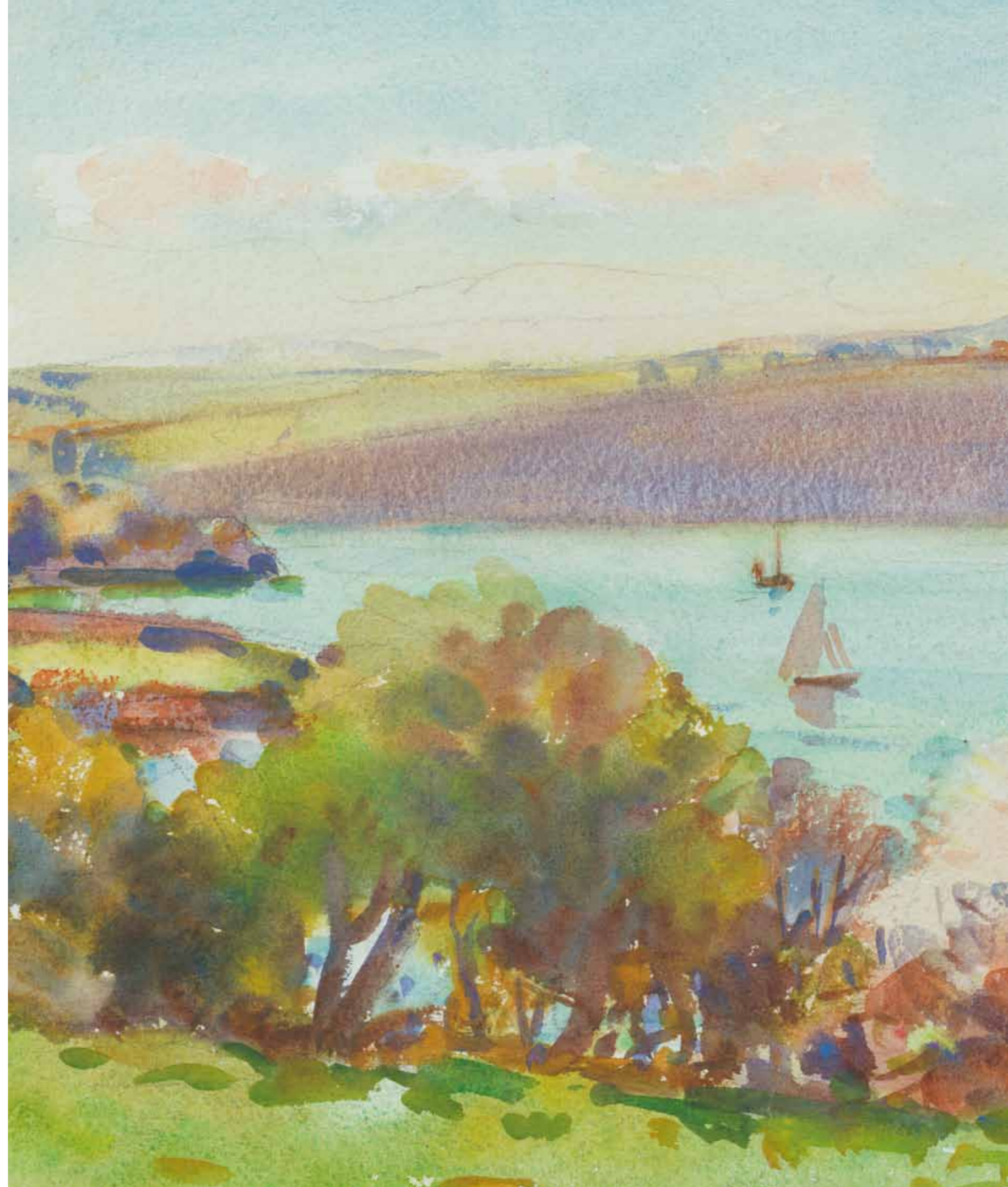
ISBN 978-1-908486-83-7 Publication No: CCCXC1  
Published by David Messum Fine Art  
© David Messum Fine Art

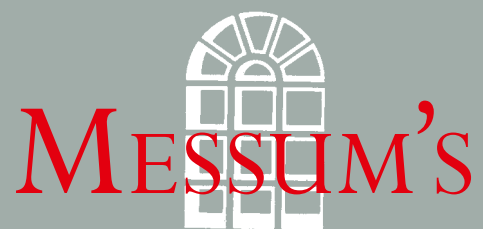
All rights reserved. No part of this publication may be transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, or any information storage and retrieval system, without the prior permission in writing from the publisher.

The Studio, Lords Wood, Marlow, Buckinghamshire.

Tel: 01628 486565 www.messums.com

Photographs of Wilfrid and Jane courtesy of the de Glehn Estate  
Photography: Steve Russell Printed by Connekt Colour





[www.messums.com](http://www.messums.com)

