

been the cause of such a splendid development of the struck medal, will eventually lead to its degeneration, cannot be prophesied. It may, however, be confidently predicated that while in the modeling *positive* in large dimensions lurk certain pitfalls, the cutting *negative* in small dimensions requires a greater degree of talent, an exquisitely sensitive genius, to produce equal artistic results.

The various techniques and forms employed by the artists whose works are here presented have been noted, except where it was impossible to obtain information. Some artists employ both the plaquette-shaped piece and the medal proper; others indicate a preference for one form only. Some artists produce only cast medals; others work in both techniques. A brief might be held in favor of the cast medal for portraits, on the ground that genuine plastic form, without the loss of softness of outline, may only thus be achieved. On account of its texture and color, also, cast bronze is a most excellent metal for the rendering of portraits.

The majority of the medals were made by striking or casting, but a few exceptions should be noted. Nos. 3 and 6 of the firm of Tiffany & Co. were etched and engraved. The etching was done in the usual way, that is, through corrosion of the metal by acid, and the finer lines were accentuated by engraving them with the burin. Nos. 2, 7, 8, 13 and 15 by L. de Feo, and Nos. 1, 12, and 13 by Hans Frei, were cut by hand directly in bronze as an engraver does high-relief work in metal. No. 1 by Paul Sturm and the reverses of Nos. 15 and 18 by Max Dasio were cast from models cut in Solnhofen stone. This is a fossiliferous, fawn-colored limestone found in the quarries at Solnhofen, near Pappenheim, in Bavaria. When pure and free from fossils, it has a wonderfully fine-grained texture which admits of very delicate cutting. The stone is extensively used in lithography in our country. Max Dasio exhibited also some cast medals from models in box-wood, a revival of a technique employed by German Renaissance medalists.

The finish or final surface of a struck medal is usually obtained by the French sand-blasting process. A stream of powdered sand pits the surface with infinitesimal holes, and the medal is then dipped into a bath of sulphohydrate of ammonia, if silver; or, if bronze, in burnt sienna or sal ammoniac (cf. Patination of Medals, *Amer. Jour. of Num.*, 1910, p. 144).

A discussion of the style and artistic merits of the medals shown in this exhibition does not fall within the scope of the present introduction. It is well known that the French school of medalists is generally regarded as the leader in the moulding of artistic taste, and also that modern French medal-

lic art is profoundly influenced by the art of painting. The effects of French tendencies may be seen in the art of the Belgian, Austrian, German, English, American, and even Bohemian medalists. There are, however, distinct styles revealed by artists of different nationalities, who, though they have drawn their inspiration from the French, who were the pioneers in the revival of the modern medal, nevertheless exhibit their own strong individuality, which is often suggestive of racial characteristics. There is the Munich school of German medalists, in whose work is seen the influence of the Munich painters, as well as the particular theories of the medallic art held by the Germans. Some of the Italian medalists, by the plasticity of their relief work, seem to show the influence of the modern school of sculpture. It is more than apparent that certain modern medalists imitate in their work the broad manner of the Renaissance medals. From the copious illustrations which accompany the text of the present volume, the reader may become acquainted with the style and manner of each artist, and form a judgment as to the relative merits of their work.

No uniform terminology for the various products of the medallic art has ever been employed. The words *medal*, *medallion*, *plaquette*, and *plaque* have been so loosely and vaguely used that it seems only logical to try to restrict the application of the terms to definite classes of objects. The word *medal* has a generic usage by which it includes, broadly, all of these terms except *plaque*. It is also used, in a restricted sense, of a circular piece, round or oval, and is thus distinguished from the *plaquette*, which is a rectangular, oblong, square, or octagonal piece. In this catalogue *medal* is employed in its general meaning in the introductory pages, but in the descriptive list of the medals it is used in its strict sense, and, furthermore, is limited to apply to pieces not exceeding 150 millimeters in diameter. The larger circular pieces, round or oval, ranging from 150 millimeters to 50 centimeters, are called *medallions*. The word *plaque* has been inaccurately employed in the medallic art to designate a one-sided, single casting, usually a large model from which the struck piece is reduced, whether of circular or rectangular shape; and the use of the term has further been extended to include all one-sided pieces of any size and shape whatsoever, so that this common usage of the term would seem to make it practically synonymous with one-sidedness. This loose use of the term is extremely undesirable. Furthermore, a large model, if a galvano,<sup>1</sup> frequently consists of an obverse and reverse welded together, and it is obviously illogical

<sup>1</sup> A galvanoplastic reproduction.

to designate it a plaque. It is equally confusing to apply this same term to a small cast or galvano medal, round in shape. In this catalogue, therefore, *plaque* is used only of a rectangular piece; that is, as the derivative from which *plaquette*, its diminutive, is obtained. The words *plaque* and *plaquette*, consequently, stand in a relation analogous to that borne by *medallion* and *medal*. The plaquette ranges from 200 millimeters to 50 centimeters in one of its dimensions. Since the total area of a circular piece of a given diameter is greater than that of an oblong piece (the usual shape of a plaquette) of the same length in its greater dimension, it is plain that the diameter limit which separates the medal from the medallion should be less than that which separates the plaquette from the plaque. In order better to fix these distinctions, sizes of medals and plaquettes are quoted in millimeters, those of medallions and plaques in centimeters.

Solid cast pieces are distinguished from single or one-sided castings by the use of the terms *double* and *single*, in parentheses; e.g., "Cast medal, bronze (single)." This is to be understood, unless otherwise specified, as describing the particular piece exhibited. A solid cast medal may be issued also in the form of separate single castings of obverse and reverse. Because of the facilities afforded by the reducing-machine, a given model for a medal may be reproduced in almost any size and form. The forms of a given medal, viz., cast, struck, or galvano, which are known to exist, have been indicated in the descriptive matter after each title, inclosed in parentheses, and following the description of the actual piece shown in the exhibition.

Struck pieces with plain reverses are designated as *uniface*. Those struck pieces not so designated are to be understood as having both obverse and reverse designs.

A *jeton* is a small piece, circular or octagonal, which is used as a sort of member's ticket, a "*jeton de présence*." The jeton rarely exceeds 44 millimeters, and is commonly octagonal in shape. The *badge* is distinguished from the jeton as a small piece designed to be worn, and for this purpose has an attachment by which it may be suspended.

The term *cliché* is used to denote a struck piece made from an obverse or reverse die. By a special process of striking two separate blanks are placed between the obverse and reverse dies, and the separate impressions thus obtained are known as *clichés*. Such pieces are made for the artist's own cabinet, or for exhibition purposes and museum specimens. The thin proof impression from one die only, which is made as a first essay, frequently in lead, is also termed a *cliché*.


The *artist's proof*, which is highly prized by collectors, is a first copy,

one of a small number of the entire edition of the medal. These proofs are the first from the dies, and are reserved for the same purpose as the cliché. The proofs are frequently numbered in the order of their striking, and are commonly stamped with a punch, either on the reverse or on the rim, in incuse lettering, "ÉPREUVE D'AUTEUR," or "ÉPREUVE D'ARTISTE."

*Étude* is used to denote a first sketch, a study preliminary to a more carefully executed work. Like the painter's study or sketch, it is understood to be hasty and incomplete.

*Pochade* is a term generally employed to designate a study rapidly made from nature. M. Pierre Dautel has kindly furnished the following definition: "Je considère la pochade comme une annotation rapide, faite à titre de documentation, et comme très intéressante, car c'est l'essence pure du temperament de l'artiste."

An *esquisse* is the result of a careful and deliberate search for a subject of composition, or creation.

The artist's signature is a matter of some interest. Often only the surname is given; more frequently, however, the surname is prefaced by an initial. Occasionally the signature is in the form of a monogram. Charpentier used a unique monogram, composed of his four initials, ; and Lamourdedieu abbreviates his name in a running script. The word *fecit*, *fec.*, is often added. Collaboration of two artists on one medal is not unusual. Sometimes the obverse and reverse are the work of two different artists. A parallel from ancient Greece is the coöperation of engravers on the signed tetradrachms of Syracuse. The collaboration is, however, frequently that of designer and die-cutter, in cases where the reducing-machine is used. For example, Cappuccio cuts the dies for several sculptor-medalists, and a typical signature is as follows: E. Boninsegna mod.(ellavit), A. Cappuccio inc.(isit). If the collaboration be between designer and engraver, the signature will be as follows: L. Pogliaghi des.(ignavit), A. Cappuccio inc.(isit). We may compare this joint work with that on the Greek vases, on which potter and painter collaborated, and which are signed by both.

The name of the die-cutting establishment, or medallic art firm, or that of the bronze-founder, is often on the reverse or on the edge.

Dates within parentheses after the title of a medal refer to events commemorated; those outside, and immediately following the title of a medal, indicate the year in which the medal was made.

Sizes of plaques, plaquettes, and oval pieces are given height by breadth.

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