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### EUGÈNE CASTELLO

EUGÈNE CASTELLO, sculptor (American), was born in Philadelphia in 1851. Artist member of the Salmagundi Club, New York; Sociétaire de l'Union Internationale des Beaux-Arts et des Lettres, Paris; correspondent of the *Studio*, London. Exhibited work in painting at World's Fairs at Chicago and St. Louis, and sculpture at Pennsylvania Academy of Fine Arts, Philadelphia.

WORKS: a number of portrait busts of prominent men made during their lives and modeled directly from the sitters: *Professor Edward Drinker Cope*, paleontologist; *William Mountain*, poet and author; *Dr. Matthew Woods*, president of the Browning Society of Philadelphia. Address, 3728 Locust Street, Philadelphia.

1 Ann Maria Castello, 1909. Cast medallion, bronze, 35 cm.

### GIANNINO CASTIGLIONI

GIANNINO CASTIGLIONI, sculptor, medalist (Italian), was born in Milan, Italy, in 1884. He is an honorary member of the Regia Accademia di Belle Arti, "Brera," where he was a pupil of Butti. He exhibited for the first time as painter and as sculptor at the International Exhibition at Milan in 1906; afterward as sculptor and medalist at Venice in 1907 and 1909, and at Munich in 1909. He has had the honor to be invited to the International Exhibitions of the past year at Buenos Aires and at Venice. He made the prize medal of the International Exhibition at Milan in 1906, and also gained the first prize in the competition for the execution of a medal, *Regio Ministero dell' Istruzione*. Address, 40 Corso Porta Nuova, Milan, Italy.

1 All' Aperto, 1907. Cast plaque, bronze, 29 x 29 cm.

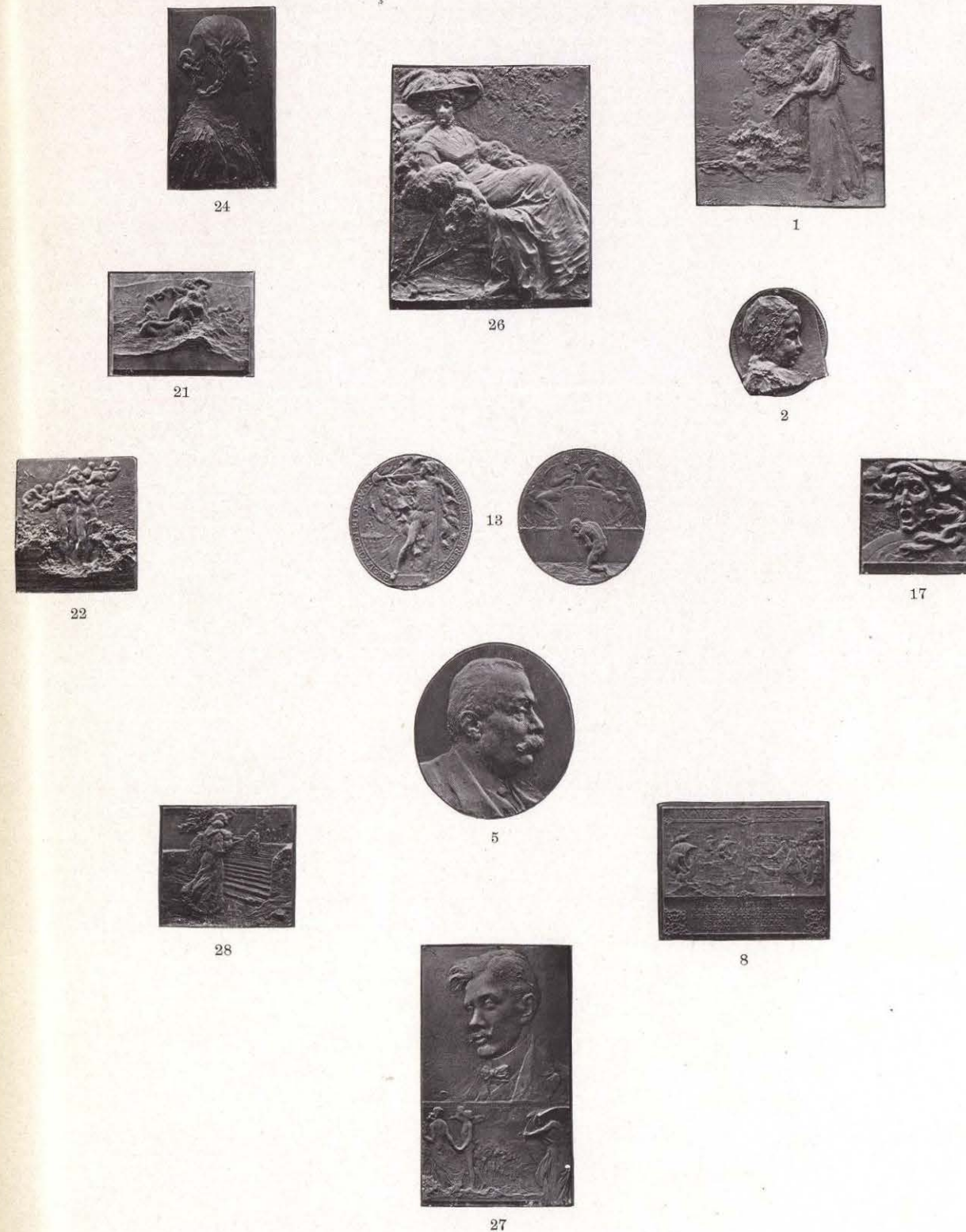
2 Bianca Maria Angelo, 1907. Cast medal, bronze, 100 mm.<sup>1</sup>

<sup>1</sup> Nos. 2, 4-12, 14, 16-21, and 23 were loaned by Stabilimento Stefano Johnson, Milan.

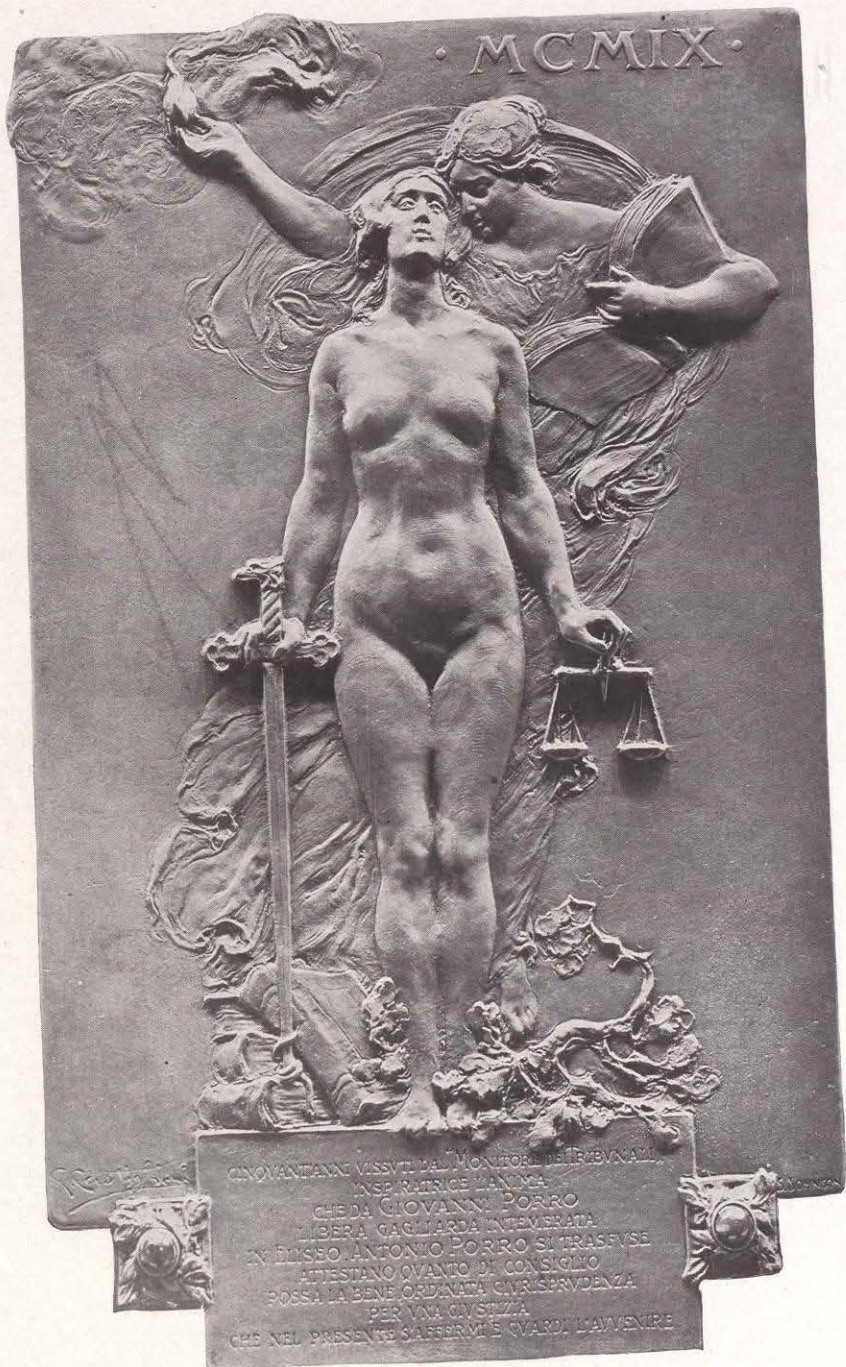


- 3 Camera di Commercio, Alessandria, 1909. Obverse and reverse. Struck medal, bronze, 32 mm.
- 4 Cattedrale e Torrazzo di Cremona, 1905. Struck medal, bronze, 60 mm.
- 5 Cav. Ressonico, 1900. Cast medallion (single), bronze, 26 cm. (struck, 65 mm.).
- 6 Centenario del Conservatorio Musicale Giuseppe Verdi e il Ricordo del Congresso Nazionale Didattico, 1908. Reverse. Struck medal, bronze, 60 mm.
- 7 Congresso Internazionale di Navigazione in Milano, 1905 (obverse modeled by E. Boninsegna, reverse by G. Castiglioni). Reverse. Struck plaquette, bronze, 47 x 66 mm.
- 8 *The same*. Cast plaque (single), bronze, model for the above, 18 x 25 cm.
- 9 Danza. Struck piece, badge.
- 10 E. Sertoli, 1908. Struck medal, bronze, 55 mm.
- 11 Esposizione Internazionale di Milano, medaglia di Premiazione, 1906. Obverse and reverse. Struck medal, bronze, 60 mm.
- 12 Gara di Tiro a Segno Nazionale, Milano, 1909. Obverse and reverse. Struck medal, bronze, 32 mm.
- 13 *The same*. Obverse and reverse. Cast medallion (single), bronze, model for the above, 20 cm.
- 14 Giornale "Il Sole," Milano, 1908. Struck medal, bronze, 50 mm.
- 15 Giovanni Ricordi, Fondatore della Casa Editrice Musicale, 1808-1908. Struck medal, bronze, 48 mm.
- 16 Giovanni Stucky, Giubileo del Grande Mulino Stucky a Venezia, 1909. Obverse and reverse (from a painting by P. Fragiacomio). Struck medal, bronze, 80 mm.
- 17 La Guerra, 1906. Cast plaquette (single), bronze, 170 x 170 mm.
- 18 Ministero della Marina, 1909. Obverse and reverse. Struck medal, bronze, 50 mm.
- 19 Ministero dell' Istruzione, 1909. Cast medallion (single), bronze, 20 cm.
- 20 Monitore dei Tribunali, Justizia e Scienza, 1909. Cast plaque (single), bronze, 37 x 24 cm.
- 21 Nautica, 1909. Cast plaque (single), bronze, 15 x 23 cm.
- 22 Nozze d'Argento, 1906. Cast plaque (single), bronze, 20 x 20 cm.
- 23 Nozze d'Oro, 1907. Struck medal, bronze, 28 mm.
- 24 Profilo Muliebre, 1908. Cast plaque (single), bronze, 27 x 17 cm.

- 25 Provincia di Como, 1908. Struck medal, bronze, 44 mm.
- 26 Ritratto di Signora, 1908. Cast plaque (single), bronze 35 x 32 cm.
- 27 Silvano Stella, 1908. Cast plaque (single), bronze, 38 x 23 cm.
- 28 Vespro, 1909. Cast plaque (single), bronze, 18 x 21 cm.







20

## JULES CLÉMENT CHAPLAIN †

JULES CLÉMENT CHAPLAIN, medalist (French), was born in Mortagne (Orne), 1839. Studied under the sculptor Jouffroy and the medal-engraver Oudiné, and entered the École des Beaux-Arts in 1857. He obtained, in 1860, the second prize at the Concours de Rome for gem- and medal-engraving, with the medal *Guerrier déposant sur l'autel du dieu Mars la palme de la Victoire*; and in 1863 he won the first prize for a medal, *Mercurius faisant boire un panthère*, and for a gem, *Tête de Mercure antique*. From 1864 to 1868 the artist continued his studies in Italy, and from there sent several drawings: *Portrait d'Andrea del Sarto*, *La Création de l'homme* after Michelangelo, and *La Philosophie* after Raphael. At the Salons of 1870 and 1872 he received distinctions; at the exhibition of 1878 he obtained a medal of the first class. In 1877 M. Chaplain was created chevalier of the Legion of Honor, and in 1888 officer; he was also elected a member of the Académie des Beaux-Arts and then professor at the École des Beaux-Arts in 1881. M. Chaplain produced a large number of noted portrait medals of the most prominent Frenchmen of his day and became a leader among French medalists. He was created commander of the Order of the Legion of Honor in 1900, and was elected to the Institute. He died July 13, 1909, only a few months after having executed the bust and bas-reliefs of the monument of M. Octave Gréard erected opposite the Sorbonne, the monument of Dr. Tillaux erected at the École de Clamart, and the plaquette of Docteur Élie de Cyon, the last and one of the finest of his works.

The art of the French medal could not suffer a greater loss than that of Chaplain. This vigorous artist was not only the dean of contemporary medalists, but he still remained one of the most fruitful. His genius, so virile and so serious, would not have undergone eclipse. If death had not too soon closed a career already long, we should have been indebted to him for new masterpieces that no other of our contemporaries will be able to give us.

Jules Clément Chaplain, who has just died in Paris, July 13, 1909, was born at Mortagne, July 12, 1839. This severe, exact, and powerful artist was of the same province, of the same race as Nicolas Poussin. He early showed marked gifts. Entered at the École des Beaux-Arts in October, 1857, in 1860 he won the second Prix de Rome for medal-engraving, and at the next following competition, in 1863, the first Grand Prix.



The pupil of Jouffroy and of Oudiné then left for the Villa Medici, at that time under the paternal government of the painter Schnetz.

Few artists have profited from the stay in Rome with as much conscientiousness and intelligence as Chaplain. He was not satisfied there with copying ancient medals and executing beautiful and pure drawings in imitation of the most vigorous masters of the Renaissance. He was able, in addition, with all his mind and all his heart to love and to understand the antique. Rome is not for young artists that classic prison, which certain fretful failures have unjustly reproached as sterilizing originality. Rome, so diverse, often so arrogant and sometimes so charming, is, above all, a school of greatness and of calm. It does not impose a conventional form of art. Its aim is to produce a state of mind favorable to the unfolding of artistic gift.

From that time Chaplain regularly exhibited in the Salons of Paris. He so quickly drew attention that in 1867 he received the order for the medal of the Universal Exposition. Thenceforth his career became easy, regular, worthy of him. For the trite, stereotyped allegories that the medalists of the Second Empire were wont to engrave, he substituted an allegory that was more living, that was still classic and strictly appropriate to the precise art of the medal. Then, the public early noted his exceptional gifts as a portraitist, and in fact he brought into the portrait a realism admirable in its simplicity, its breadth, and its nobility. Having become in 1877 the official medalist of the French government, he initiated by his beautiful medal of MacMahon his series of medals of the presidents of the republic. In 1881 the Académie des Beaux-Arts welcomed him as the successor of Gatteaux.

But where he gave the opportunity for the world to estimate him at his full value was in his portraits of savants and of artists. The series is numerous and really incomparable. Apparently the radiation of genius and of intelligence from a human countenance always attracted and inspired him. In all these representations he was always able to discover and to indicate with power the spiritual beauty animating a manly face. Recall with regard to this his medals of Joseph Bertrand and of Hermite, where so much intellectual flame brings into strong relief the magnificent ugliness of the two celebrated mathematicians.

For a short time the success of Roty, who brought into the art of the medal a personal note of deeply felt and familiar poesy, the grace of which sometimes borders upon affectation, seemed to influence the talent of Chaplain. That influence is appreciable, for example, in his medal for the Société Française des Habitations à Bon Marché (1891), in which he amused himself by representing a working-man's home in its happiness and domestic simplicity with such a wit and such a sympathy-thrilled naturalism as Roty was fond of admiring. Chaplain did not, however, delay among these curiosities, and returned to his proper taste for the portrait and for the classic allegory, which, besides, he

treated with an original sense of truth and of life, and never with that conventional coldness which froze the art of his master Oudiné.

We have not space to cite the principal portraits which made the glory of Chaplain. M. Mazerolle has recently published catalogues of them, to which we refer. Let us recall only that in these last years Chaplain was still engraving portraits in which his talent appeared to be stronger and fuller of decision than ever, as the medals of Albert Sorel, of Dr. Paul Berger, and of Émile Levasseur. Disease and death will be seen to have seized him in the midst of his work before age could slacken his hand and chill his inventive gift.

Need we recall, in addition, the high cultivation possessed by that brain so harmoniously constituted? A brother-in-law of Albert Dumont, he rejoiced in illustrating by drawings from the antique the work, to-day classic, of the distinguished archæologist on the "Céramiques de la Grèce propre." Finally, who does not know what a manly and noble character, what a beautiful life of toil, of thought, of disinterestedness, and of virtue complete the heightening in our memory of the recollection of the great artist who leaves us? All who approached him will keep of him an image as clear, as free as those which he made eternal in his bronze. For those who knew him the death of Chaplain is a sorrow, for French art it is a loss irreparable.

J. F.

(From the *Revue Numismatique*, 1909, pp. 516-518.)

*Art et Décoration* (Librairie Centrale des Beaux-Arts, 13 rue Lafayette, Paris) for April, 1900, contained as its leading article a critical appreciation, by Gaston Migeon, of Chaplain as the rescuer of French medallic art from the mediocrity of the first quarter of the last century. The article has nineteen illustrations.

The *Journal des Débats* of July 15 and 16, 1909, contains a tribute to Chaplain from André Michel.

See especially M. Fernand Mazerolle, "J.-C. Chaplain. Biographie et Catalogue de son Œuvre" (Paris: Raymond Serrure, 53 rue de Richelieu, 1897, with supplements).

Address, Mme. J. C. Chaplain, Institut de France, 3 rue Mazarine, Paris.

- 1 Albert Sorel, 1904. Struck plaquette, bronze, 70 x 56 mm.
- 2 André Marie Ampère, 1873. Struck medal, bronze, 50 mm.<sup>1</sup>
- 3 Barthélemy St. Hilaire, Membre de l'Institut, 1889. Cast medal (double), bronze, 93 mm.

<sup>1</sup> Nos. 2, 5, 11, 20, 24, 25, 27, 28, 31, 44, 47 belong to the American Numismatic Society, and were exhibited apart from the remaining numbers.