

A Baltimore Sculptor Receives Homage

Visitors from Afar Come to City to Meet and Consult This Sculptor

Foreign rulers, ambassadors, great sculptors, famous artists, praise the unusual and beautiful miniature sculptor work of a Baltimorean—Louis Rosenthal.

Visitors from afar, and visitors from all parts of the United States, coming to Baltimore or intending to stop in the city while passing through jot down in their memoranda to "see Rosenthal." Upon arrival at the railroad stations they telephone to him at his Charles street studio to ascertain if they may call. And for all these visitors, Rosenthal estimates there have been hundreds of them in the last two years, he has a welcome.

This Baltimorean has been lauded for his unique and lovely work, he has been made a member of the Royal Society of Miniature Painters, Sculptors and Gravers of England, thus giving him the only American membership in sculpture. Yet, withal, this man is modest and as approachable as if he had not reached a pinnacle to which many aspire but few attain.

Rosenthal is a weaver of dreams in bronze, his works express irony, passion, repose, frivolity, all the chords of human life are played upon by this master hand in the tiny little figures that have made him famous.

Tiny works of art—conceived by the mind of the sculptor—they seem as if they would crumble at the human touch—yet they are cast by Rosenthal into pieces of bronze that excite wonder and admiration wherever shown. Not only does this unusual worker conceive these uncommon pieces but he has discovered the secret of casting wax and clay models without retouching.

Rosenthal not only calls Baltimore his home but he is a Baltimore product. He received his art training at the Maryland Institute. Ephraim Keyser, then director of the Rinehart School of Sculpture, soon saw the talent in the young man, saw that he got a scholarship for four years and trained him.

The sculptor refers to his earlier life as "days of desperate struggle." This man who was destined to become one of the great figures in the world of beauty was tossed about in the commercial world before he gained his stride in his chosen work. He learned anatomy in work over the human corpse with medical students. He studied and absorbed everything he could find until today the visitor finds in him a man who is witty, learned and entertaining. His range of knowledge embraces many fields, science, art, history. From everything and everybody with whom he comes in contact he gleans something and the result is evident in his unusual pieces of sculpture. He has an uncanny faculty for seeing sham, for peering beneath the surface and this is brought out in many of his works; for example, in his symbolical little piece—Hollywood.

When Rosenthal launched on his career he felt his forte lay in miniatures and he was convinced of this when he received a commission to execute a design for a ring belonging to Caruso. He made two delightful Renaissance figures for the singer.

The sculptor believes in America and he wants the American atmosphere retained in art. A trip abroad for the art student, yes, he says, a trip "for observation" but not for study. He believes the artist studying abroad will absorb the foreign atmosphere and this will be evident in his works.

Michael Angelo in the world of art and Beethoven in music are two great figures whom Rosenthal adores. At one time he thought he would express himself in music or in writing but it was not to be. Rodin, by whom The

Thinker stands at the Baltimore Museum of Art, has much, declares the Baltimore sculptor, to give the modern artist. Study of Rodin, he declares, will lift the present day artist out of the rut of conservatism. Rodin brings a new angle, a new atmosphere that is valuable.

In Baltimore the sculptor says he has found three youths who show talent along the line he has developed and one of them in particular he believes has a great future. These young men he is helping to develop.

Now Rosenthal is broadening his field; he is gradually going to work into conceiving larger pieces of sculpture and the largest piece he has yet developed is from a Baltimore subject, a newsboy, life size. Not that the boy posed, for he uses no models. Rosenthal needs only a glance at a person and the subject is fixed in his mind.

Rosenthal has made the name of Baltimore famous throughout the world for his miniature sculpture. It may be that in the expansion of the work into the larger pieces he may become equally as well known in that field, is the hope of his admirers.

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