

# Art And Music Of The Week

## Rosenthal To Design Testimonial To Balfour—Gilbert And Sullivan Revivals Continue At Carlin's.

By WARREN WILMER BROWN

An important commission, national in scope, has just been awarded Louis Rosenthal, sculptor, of this city, who has been asked to design and execute the testimonial that will be presented Lord Arthur Balfour by the Jews of the United States through the Zionists.

This is a token of appreciation for Balfour's work in the interests of the establishment of the Jewish homeland in Palestine, notably for the spirit which inspired his famous declaration.

Mr. Rosenthal was invited to attend the Zionist convention recently held in Philadelphia and to display there his model for the testimonial.



These are examples of the remarkable miniature sculpture by Louis Rosenthal.

It was greatly admired, and without delay he was given the order to go ahead with the commission.

His scheme comprises a round shaft resting upon a rectangular base and is on a miniature scale, the height from the top of the full-length portrait statue of Balfour to the lower edge being about 11 inches.

Immediately beneath the statue is a graceful figure with outstretched wings, the Voice, so to speak, of the Balfour declaration, and at the foot of the shaft on one side stands the old man holding an infant, a tribute of

wreath of amaranthus leaves will be of gold.

Leon R. Salontz, a graduate student at the Johns Hopkins University, is chairman of the national committee in charge of this project, other local members including Dr. Harry Linden, Abraham Caplan, Dr. Herman Seidel, former Judge Jacob M. Moses, Dr. Joseph I. Kemler, Bernard Makover, Dr. Adolph Coblentz, Philip Sachs, Dr. Samuel Wolman and Cantor Adolph J. Weisgal.

I was very much impressed with the model when I saw it the other day at Mr. Rosenthal's studio-workshop. What appeals to me about it especially is its poetic idealism and the suggestiveness of its symbolism.

The characteristics salient in it are to be noted in the greater part of Mr. Rosenthal's work, which, so far as I know, is unique. Who else is producing sculpture so complete, so beautiful, yet so tiny that it seems scarcely possible it was done without the aid of especially designed instruments and a magnifying glass? Yet the method knows nothing at all of these factors. It was invented by Mr. Rosenthal, who has also devised his own process of casting.

He has developed a very expressive technique, but in a purely aesthetic consideration one looks back of mechanical and superficial manifestations. Is there here any informing spirit that carries its own message of beauty; that speaks to the heart, the soul or the imagination, separately or collectively?

Anything that does this is most assuredly a work of art no matter what its form, its style or the emotional impulse that stimulated it into being.

Mr. Rosenthal's sculpture is extraordinary in its delicacy, its light, assured touch and its accuracy; but it is in its inferences, its subtleties, its suggestions, that it is most distinctive.

Mr. Rosenthal, who is receiving increasing recognition, was recently invited by Alyn Williams, president of the Royal Society of Miniature Painters, London, to exhibit some of his work in England.