

New York, March 27

LOUIS ROSENTHAL'S remarkable miniature sculpture is once more being presented to the New York public at the Jackson Higgs Galleries. As before, his work stands out as one of the most unique manifestations of plastic designing and craftsmanship to be encountered today. In many respects it is safe to say that his minutely modeled figures, often but a half inch in height, have no exact equivalent in the history of sculpture, since they are produced by a new and secret process of one-piece hollow casting that requires no further treatment in the way of chasing or graving.

Mr. Rosenthal is, however, greatly limited in his editions because of the delicate nature of the casting; the little figures are done but once in gold, and then a small series of bronze replicas is made. These tiny sculptures must be seen through a magnifying lens to be thoroughly appreciated, although they have a sufficiently sturdy appeal of their own to the casual glance. But viewing the exquisite modeling of his "Spirit of Jest"—a baby fawn riding gayly upon a goat; his "Bachanalian Dance"—an intricately managed trio of whirling dancers; or his "Nessus and Dejanira"—a galloping group held to the base merely by the centaur's hind hoofs, is to recognize a sculptor and craftsman of notable parts, one whose name should be placed close to that of the great Cellini.