

Christian Science Monitor Mar. 27-1926

New York, March 27

LOUIS ROSENTHAL'S remarkable miniature sculpture is once more being presented to the New York public at the Jacques Seligmann 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 farther 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 gaily upon a goat, his "Bachanalian Dance"—an indecently masked trio of whirling dancers, or his "Nessus and Dejanira"—a galloping group held to the base merely by the centaurs' 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.

N. Y. Post, March 27-1926

Sculpture by Rosenthal

Miniature sculpture by Louis Rosenthal is on view at the gallery of P. J. Higgs. About two years ago work by this sculptor was shown by Marie Sterner and the unusual character of this artist's gifts revealed. This sculpture is so out of one's ordinary experience that it is difficult to write about it intelligently. The epithet "miniature" in itself is misleading, for it seems to imply something trivial, while the whole character of the work is absolutely sculptural.

The difficulties of hollow-casting such small pieces can be readily understood, but it has been overcome and all the sculpture is cast by the *cire perdue* process, so that there is no deviation by shrinkage from the original design. Even with this technical feat accomplished, it is hard to believe that human hands were able to model the exquisite bits of delicate sculpture shown in gold and bronze that have such finish of surface, such beauty of silhouette and such real plastic volumes and rhythms.

E. S. Monitor, Dec. 4-1924

An extraordinary exhibition, which would undoubtedly cause the great Cellini a quarter of an hour's anxiety were he to venture to the Jacques Seligmann Galleries at this moment, reveals the talents of Louis Rosenthal, whose remarkable miniature sculpture is being introduced to New York by Mrs. Marie Sterner. Within the amazing limits of a finger's width this Lithuanian-American artist manages full-length portraits, groups even, and all cast in one hollow piece of bronze without a flaw. Sometimes he builds his compositions to the height of three inches when he has an idea as in the "Beethoven" to carry out. Here the composer is seen surrounded by a swarming throng of figures typifying symphonic music, the whole executed with the most exquisite detail. "The Deluge" is another group with intertwined figures in great number, and the "Balfour" is likewise notable. There is nothing quite like this minuscule manifestation of art to be seen today, and the genuine sense of beauty quite overrides any element of precocity or novelty. R. F.

N. Y. Times Mar. 30-1924

Miniature Sculpture.

LOUIS ROSENTHAL is exhibiting for one more week at the Seligmann Galleries. Anything in miniature always has human appeal. It may be to our primitive instincts. Louis Rosenthal's sculpture are the finest, done in precious metals and in bronze. But in spite of size they are done with an assertive posture that needs no protection. They seem in a way to be making fun of the big, bombastic kind of movement of the sort that interferes with traffic and is unveiled with ceremony. They are amazing and amusing likenesses. Pershing with his horse and Foch and Balfour, no higher than your thumb joint and unmistakably whimsically themselves.

N. Y. Evening Post Nov. 29-1924

Miniature Sculpture

If there were any longer a keen theological interest as to how many angels could stand on the point of a needle, doubtless Albert Rosenthal would model a group of them in this posture, for nothing minute seems too difficult for him after visiting his exhibit at the Seligmann Galleries, under the auspices of the Art Patrons of America, of which Marie Sterner is director.

These tiny figures in silver, gold, bronze and wax deserve the full honors of sculpture, for they are exquisitely modeled, however diminutive their proportions.

The integrity of their scale has been demonstrated by photographing some of them and then enlarging the photographs so that no detail of modeling or proportion could escape. From this test the sculpture has emerged impeccable in its technique.

It is quite impossible to give any idea of the charm and fascination of this work, for it is so out of ordinary experience that comparison fails to register any definiteness of impression. It is like realizing in that one must taste and see it for one's self.