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From Thought into Form

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## FROM THOUGHT INTO FORM

BY MARY T. EARLE.

*Illustrated from the work of F. Wellington Ruckstuhl.*

THE same love of the tangible which determines a medical student to become a surgeon rather than a physician must decide an art student to take up sculpture instead of painting. Sculptors say they are less handicapped than painters, since they have form, and through it can best express life. But the painters claim the least limitation, saying that color is a more vital element than form, and that color represents form more fully than form can represent color and life.



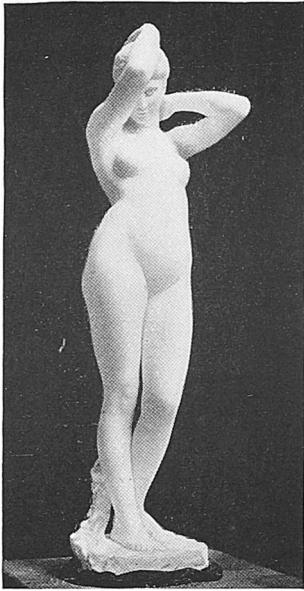
MR. RUCKSTUHL AT WORK.

The question whether completeness of form or completeness of color means most to the average American mind is

answered by the scarcity of sculpture. At first thought its greater expense might seem the explanation, but set expense aside, and few people rescue the little Venuses de Milo from the peddler's basket, while many carry home lightning water-colors, frame and all, as trophies from the shop windows.

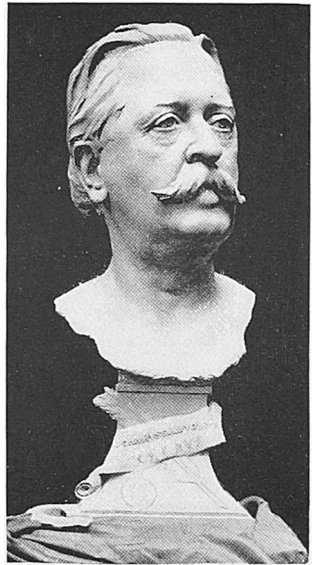


MODELS, STUDENTS, AND STROLLING PLAYERS IN MERCIER'S STUDIO.



EVENING.

It seems to be accepted as a fact that a higher order of understanding is needed to appreciate sculpture than painting, although sculpture is usually the first and rudest form of a nation's art as well as its culmination. In America we are probably somewhere in the early middle space of our history, and we have a very actual preference for painting. Against this preference, success in sculpture means much; but get down to honest feeling, and you find that our little really good statuary



JOHN RUSSELL YOUNG.

stands very close to the public heart, and is loved in a way that is a promise for the future.

A very good basis for a sculptor to begin his work upon is the idea that he is not thoroughly master of his craft until he can carve his own marble as well as model the clay. It was in this thorough spirit that Mr. Ruckstuhl, the Secretary



MERCURY AMUSING HIMSELF.

of the National Sculptors' Society, carried on his studies, first with Julien at the Beaux-Arts, then with Tholeenaar, and finally in Mercier's studio with MacMonnies, Adams, Coles, Wuertz, and many more; and it was Mercier's hearty encouragement that decided him to carve his first marble, "Evening," for the Salon.

In the quiet of every twilight, Mr. Ruckstuhl could see the sad withdrawal and



PEACE.

closing of all things, the softening of the lights and of the sounds, which he has expressed in the figure of Evening, a nymph just yielding to sleep.

Though the purpose of "Peace" is loftier than that of "Evening," the treatment is



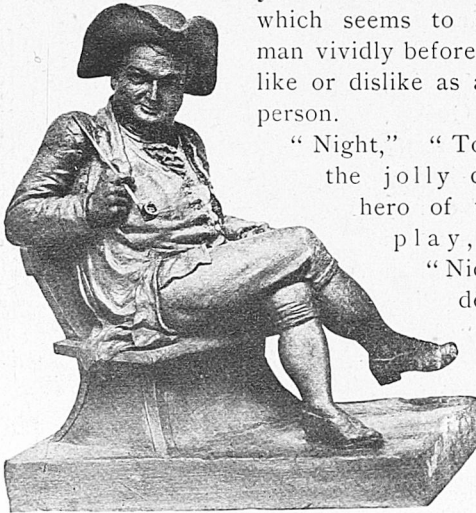
NIGHT.

a shadow more material. The knowledgeable child holds out its olive branch with a smile, but Wisdom commands. The winged figure is full of serenity and confidence, but it might have more of the exquisite curving lightness of the "Evening" without sacrificing the sense of maturity which it conveys.

"Mercury Amusing Himself" is realism applied to a

classic subject, and while not as pleasing as "Evening" and "Peace," it has great strength.

It is but a step from realism to portraiture, an impossible step for some people, but short for Mr. Ruckstuhl, to judge from the bust of John Russell Young, which seems to set the man vividly before one to like or dislike as a living person.



NICK VEDDER.

"Night," "Toodles," the jolly drunken hero of the old play, and "Nick Ved-

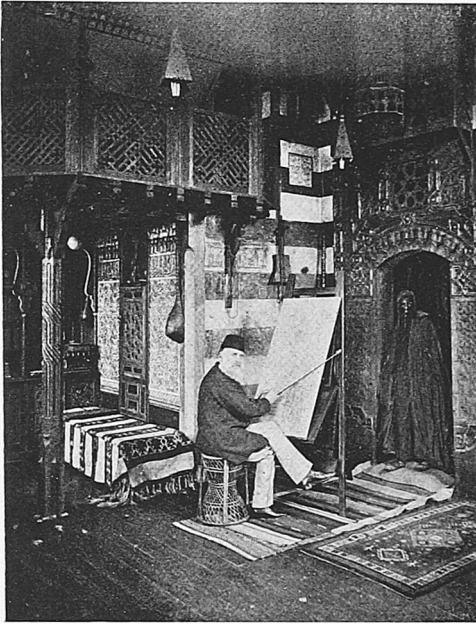
der," are glimpses of the early work which encouraged Mr. Ruckstuhl to go abroad. He was thirty-two years old when he began his studies as a sculptor, so that his work is of interest as a proof that a determined man can succeed in his chosen calling even if he is prevented from entering it in his first youth.



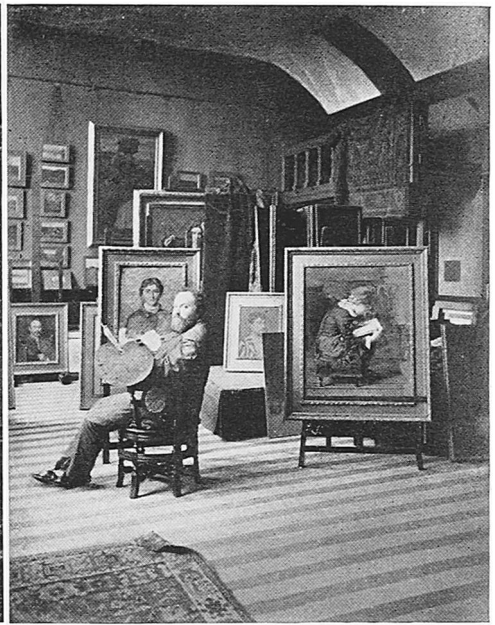
BUST OF RUCKSTUHL, BY MACMONNIES.



TOODLES.



CARL HAAG, R.A.



V. C. PRINCESS, A.R.A.



L. ALMA TADEMA, R.A.

ENGLISH ROYAL ACADEMICIANS.



G. F. WATTS, R.A.



FRANK DICKSEE, R.A.

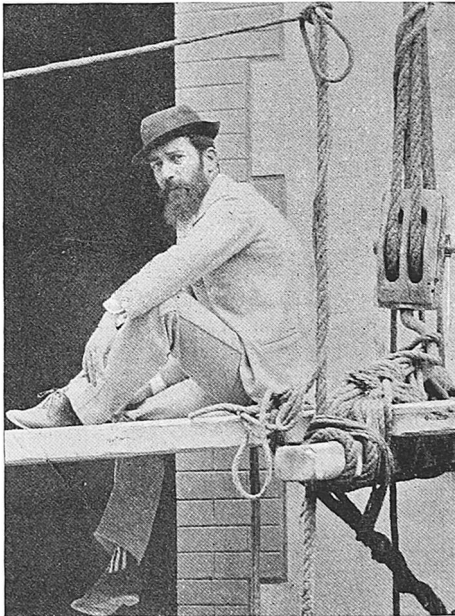
ENGLISH ROYAL ACADEMICIANS.



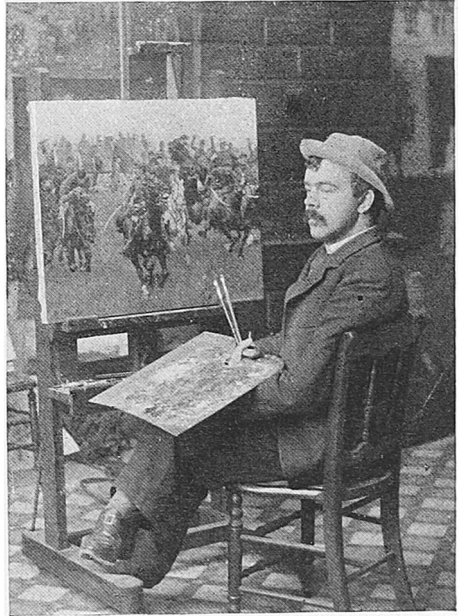
FIX MASSEAU.



MARIE RODRIQUES DE RIVERA.



A. DE RIQUER



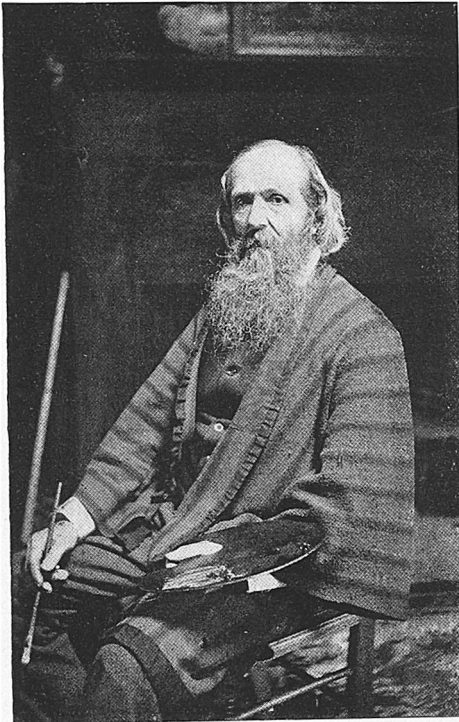
W. T. TREGO.



BENJAMIN EGGLESTON.



C. DE GRIMM.



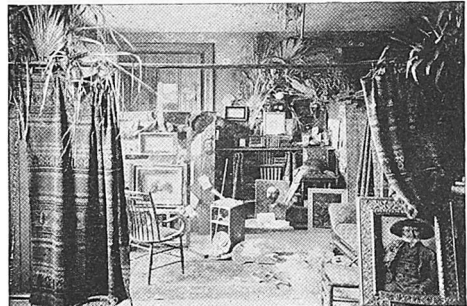
GEORGE W. FLAGG, N.A.



HENRY R. POORE.



F. WELLINGTON RUCKSTUHL.



JAMES HENRY MOSER.

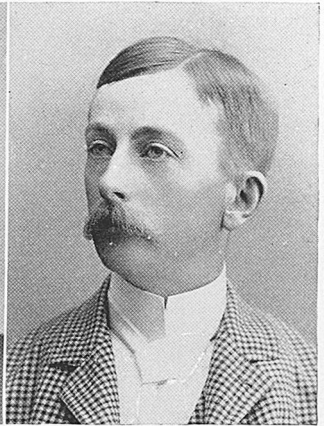




DANIEL F. SMITH.



WARREN SHEPPARD.



WALTER DOUGLAS.



NAPOLEON SARONY.



JAMES HENRY MOSER.



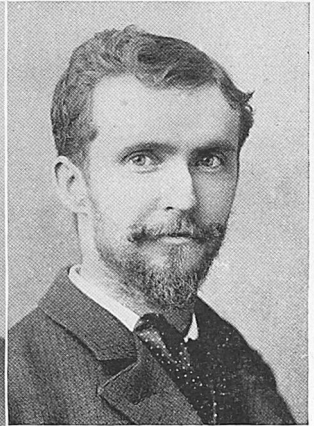
J. D. CHALFANT.



JOHN C. BAKER.



ROBERT M. DECKER.



C. A. BURLINGAME.



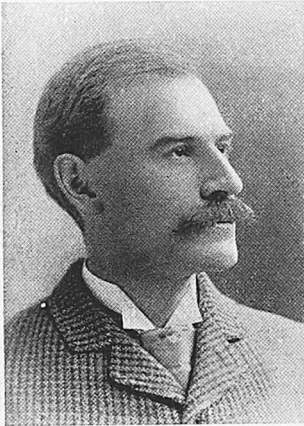
ANDREW O'CONNOR.



WILLIAM E. PLIMPTON.



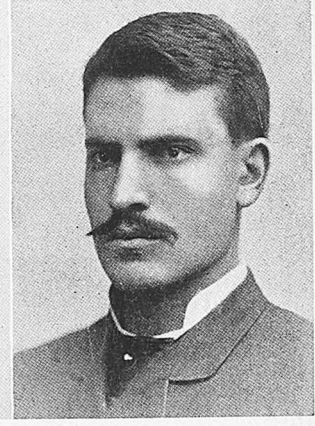
F. T. RICHARDS.



F. S. DELLENBAUGH.



GEORGINA A. DAVIS.



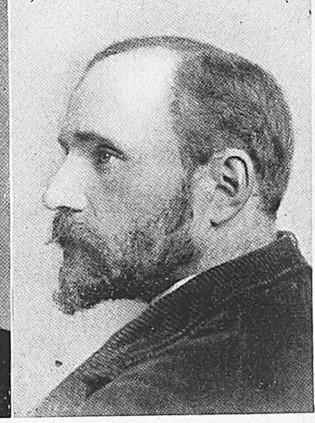
WALTER M. DUNK.



GASTON M. BEURY.



ARTHUR HOEBER.



TRYTHALL ROWE.