

Leonard Wood—Father of Davao

PEN PORTRAIT

By A. V. H. HARTENDORP

The Sargent portrait of General Leonard Wood has long been considered one of America's great paintings. General Wood has recently been painted again, this time by the well known Filipino artist, Fabian de la Rosa.

The camera faithfully reproduces the



physical appearance of a sitter at any given moment. The painter, however, must produce more than a mere likeness. The painter must show not only appearance, but being. The personality, the character that shines through the integuments of the flesh in the real man, he must transfer to the canvas. If it were not for this subjective, interpretative nature of the work

of the portraitist, it would be a mere craft and not an art.

Both painters, in the present case, have succeeded in showing the real Leonard Wood.

In the Velazquez-like Sargent portrait, we have General Wood in his youth. Although he was already forty-two years old and had already made a great name for himself in Cuba, life still lay before him, and he faced it confidently. The splendid uniform, the heavy epaulets, serve not so much to decorate the figure, as to set off the calm, strong young face, with the firm yet humane mouth, and the understanding eyes. The portrait calls to mind the lines in Shakespeare's *Lucrece*:

*In great commanders grace and
majesty
You might behold, triumphing in
their faces.*

The painting is the more remarkable, because it was done in about one hour's time. Wood and Sargent had met at the University of Pennsylvania where both received the honorary LL.D. degree on the same day in the year 1903, a short time after Wood had returned from Cuba. After the ceremony they went back to Washington together, and it was there, in Wood's house on Connecticut avenue, that the portrait was painted. During the second sitting, Sargent, in a moment of impatience, brushed out most of what he had done. The third sitting he started out afresh, and after an hour of rapid, decisive work he said suddenly: "I had better stop right here. If I do anything more, I'll spoil it!"

The De la Rosa portrait was painted in Manila, in three short sittings. De la Rosa is a middle-aged Filipino artist who has studied in Rome and Paris. He is a true eclectic and his work is not in any sense national, although the Philippines has produced a number of painters, notably Luna and Hidalgo.

General Wood was sixty-four years old when he sat for De la Rosa, and the De la Rosa portrait is that of a man arrived at perfect maturity and ripeness. The military uniform has been laid aside for

a civilian's coat and the favorite blue tie. The figure, however, is still erect, and the lifted head is most characteristic, for despite his age, his physical strength and vigor are as amazing as in the days of the Geronimo campaign, when he once covered a hundred and twenty-five miles afoot and on horseback in thirty-six hours through rough and enemy-infested country. His administrative ability is again splendidly showing itself in the Philippines, for in spite of the "non-cooperation" policy of



some of the Filipino leaders—a policy which is becoming more half-hearted every day—the business of government goes efficiently on under the calm and wise direction of the silent man in Malacañan Palace.

The face in the De la Rosa portrait is lined, but not a line is without its story of service and devotion to country. It is that of a man of ideals inspired, of power controlled, of disappointments met and overcome, of mastery and self-mastery.

Two portraits of a great American, taken twenty years apart, and speaking eloquently of a life rich in friendships, rich in service, rich in merit.

*Still in thy right hand carry gentle
peace
To silence envious tongues. Be just,
and fear not.
Let all the ends thou aim'st at be
thy country's,
Thy God's, and truth's.*

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