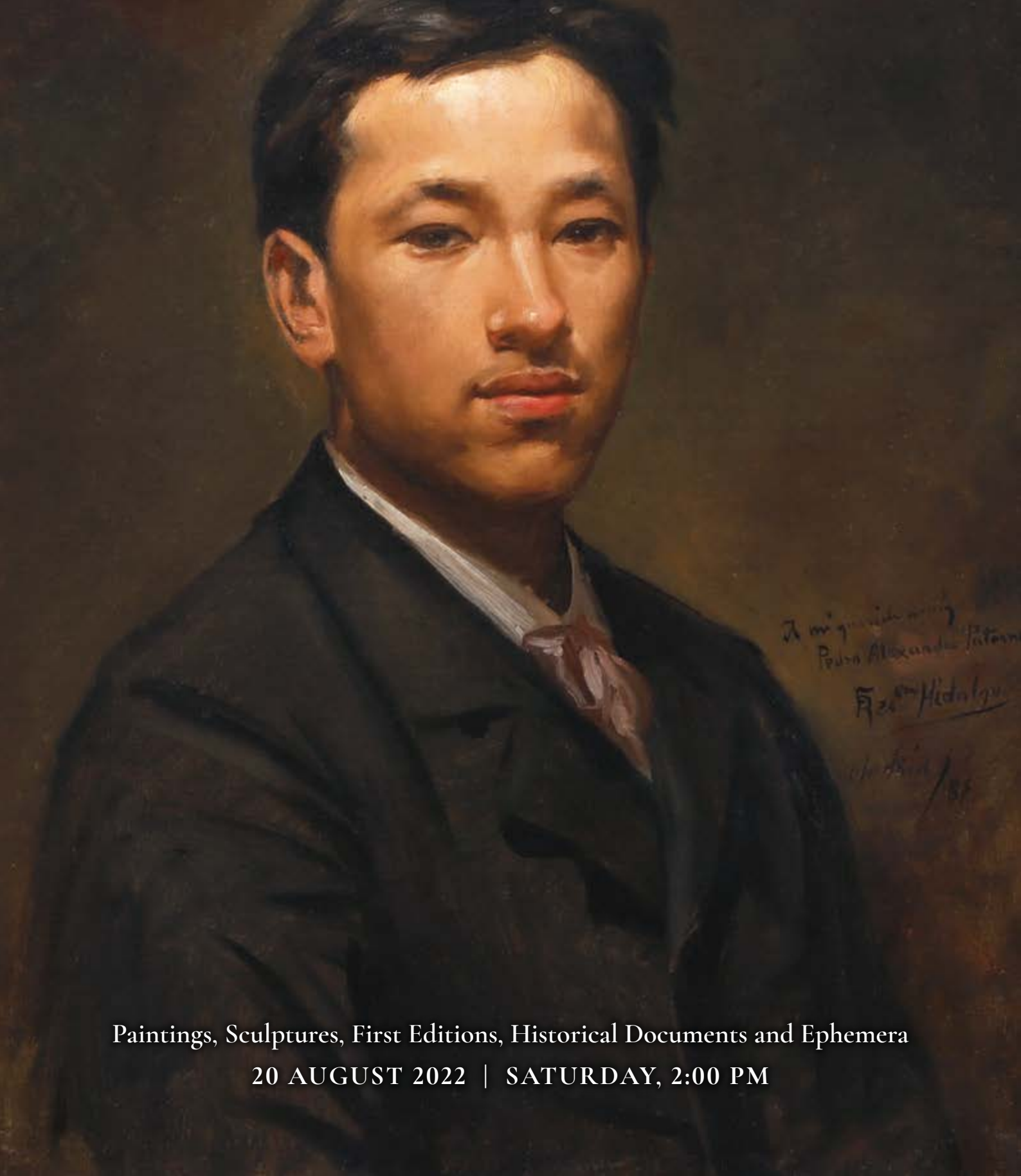


León Gallery
FINE ART & ANTIQUES

The Ilustrado Trove

From the Collection of Don Pedro Paterno



Paintings, Sculptures, First Editions, Historical Documents and Ephemera

20 AUGUST 2022 | SATURDAY, 2:00 PM



LOT 24
Attributed to Esteban Villanuevay Vinarao (1851 - 1920)

AUCTION

20 August 2022
Saturday, 2:00 PM

PREVIEW

Monday to Friday
15 - 19 August 2022
9:00 AM - 7:00 PM

VENUE

G/F Eurovilla 1
Rufino corner Legazpi Street
Legazpi Village, Makati City
Metro Manila, Philippines

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FRONT COVER

LOT 90

Félix Resurrección Hidalgo (1855 - 1913)
Portrait of Pedro Alejandro Paterno

BACK COVER

LOT 31

Mariano Benlliure y Gil (1862 - 1947)
Busto de Pedro Paterno (Bust of Pedro Paterno)

THE ILUSTRADO TROVE:
FROM THE COLLECTION OF DON PEDRO PATERNO
Paintings, Sculptures, First Editions, Historical Documents and Ephemera

TABLE *of* CONTENTS

4 - 5

FOREWORD

3 - 6

PATERNO ESSAY

9 - 10

THE EXPOSICIÓN GENERAL DE
LAS ISLAS FILIPINAS OF 1887

4 - 148

LOTS 1 - 99

151

TERMS AND CONDITIONS

152

REGISTRATION FORM

153

INDEX

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Doña Luisa Piñeyro de Lugo y Merino estate
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LOT 8
Pedro Alejandro Paterno (1857 - 1911)
La Antigua Civilización Tagalog (Apuntes)

Patrick Diokno

CURATOR'S NOTES

WHO WAS DON PEDRO PATERNO?

To say that Don Pedro Paterno was an enigma would be an understatement.

He was born to a father who had built a vast fortune as a result of what can only be termed as a sixth sense, the kind that billionaires possess for the temper of the times and the greatest opportunities to be had. That father, Don Maximo "Memo" Paterno would also have the foresight to send his oldest son to Spain away from harm's way at the age of 14.

Thus, Pedro would escape one of the most fearsome reigns of terror in the Philippines, that was unleashed by the Cavite Mutiny of 1872 — just a few months after his arrival in Madrid. His father, however, did not. And Don Memo was sentenced to several years of brutal exile in the Marianas.

Pedro would likewise be spared from a life of vexing, almost inexplicable, discrimination under the Spanish heel, the kind that produced Jose Rizal, Marcelo H. del Pilar, and yes, Andres Bonifacio, who all — like many of their generation — witnessed the unjust execution of not just the martyrs Gomburza but also many of their fathers, brothers and friends who were arrested, tortured, and oppressed even further in the aftermath of 1872.

Instead, halfway across the world, Pedro unraveled the mysteries of the life of a proper Spanish gentleman in both Salamanca and Madrid, learning to speak the language and live the life as well as any of his rich and well-connected classmates in these universities; and in short order, becoming even more refined and aristocratic.

Pedro Paterno was bent, perhaps as his best revenge, on becoming more Spanish than the best Spaniard; certainly living as well, if not, more so. He would rent out an entire wing of the Marques de Salamanca's palace in its most gilded area; fashioned a coat of arms combining elements of Filipino noble insignias; traveled and entertained relentlessly. In the process, he collected important friends in the Spanish court and the colonial government, in the same way that he also collected paintings by Juan Luna and Hidalgo, sculptures and gold and silver sets, the Philippines' flora and fauna, fine furniture and embroidered fabrics and various Orientalia. All this was displayed museum-like in a mansion-size cabinet of curiosities.

Paterno also believed in the power of the written word, producing the first formal Filipino literature; books of poetry as well as the first Filipino novel. He would create his own publishing house,



the Biblioteca Filipina that produced a stream of treatises on history — antedating even Rizal — politics and culture. (His correspondence and photographs alone fill several boxes.)

He would become the face of Philippine culture in 19th-century Madrid. And that would reach its pinnacle with his carefully cultivated involvement in the most important of Spain's colonial exhibitions, beginning with the milestone Exposicion General de Las Islas Filipinas of 1887, held at the specially constructed, glittering Palacio de Cristal in Retiro Park in Madrid.

In quick succession, he would become the driving force — and major source of hundreds of cultural artifacts for not only that expo but also the Exposicion Historico-Americana, alongside the Exposicion Historico-Europea both in 1892, held at the newly built Palacio de Biblioteca y Museos Nacionales (or National Library and Museums) 1892; and then the Exposicion Historico-Natural y Etnográfica in 1893. Juan Luna would, in fact, design the Philippine pavilion at his invitation. (Isabelo Tampingco would create the hall's towering arches from his drawings.)

As a result of all these important contributions to the Spanish crown in elevating its prestige, Paterno became an invaluable counselor to the ruling elite.

But what also makes the many artworks in the curated sale even more astonishing is that they have been immortalized in a spectacular photograph from Paterno's collection of the Juan Luna pavilion of 1893. That photograph shows many of the most fascinating lots, including the Hidalgo portrait of Paterno's wife, the lovely Señorita Luisa Piñeyro y Merino. Paterno himself is immortalized by Hidalgo as well as in a bust by a close friend of all the artistic ilustrados, Mariano Benlliure. (His other portraits from the 1880s by Luna and Zaragoza now reside in the collection of the Bangko Sentral ng Pilipinas.)

León Gallery is thus deeply honored to have been entrusted to present "The Ilustrado Trove" from the glorious collection of Don Pedro Paterno to a new generation of Filipino art historians and collectors. Please join us on this voyage of discovery.

Lisa Guerrero Nakpil

FOREWORD

DEAR FRIENDS *and* CLIENTS,

It is not often that the stars align and an entire trove of paintings, sculptures, first editions, photographs, historical documents and other elusive ephemera appear and work as one to establish such an impeccable provenance.

Such is the case of this curated auction THE ILUSTRADO TROVE containing the spirit of one man — the astonishing, sometimes misunderstood, but certainly, the pioneering and most consistent cultural ambassador of the 19th century : Don Pedro Paterno.

Early in life, Don Pedro unraveled the mysteries of European life : Having arrived at the age of 14 in Madrid, he quickly established himself as part of Spain's inner circles. Studying in its most prestigious universities (Salamanca and Central de Madrid), he learned to speak exquisite Spanish and collected friends among the rich and powerful in the same way that he collected Juan Lunas and Hideos and an entire palace full of ethnographic marvels in pre-Spanish gold, ceramic and pottery, flora and fauna, textiles and lace, books, and other objets d'art.

Thus in this special sale, there are marvels that have been exhibited in the greatest Exposicions in Spain — from the Expo General de las Islas Filipinas in 1887, to the Commemoration of Christopher Columbus in 1892, and other expos of natural history and ethnography in the following year; and to the Exposicion Regional of 1895 in Manila.

The works, including the Hidalgo portrait of Paterno's beloved Srta. Luisa Piñeyro y Merino, a certified member of Spain's upper crust, not only appear in the various catalogues but in a single amazing photograph of the 1892 Exposicion alongside Luna's famous work, "España y Filipinas." Thus there



is Hidalgo's portrait of Paterno as well as a bust by Mariano Benlliure, one of 19th-century Spain's greatest sculptors and friend to both Luna and Paterno

In this auction, there are to be found the full spectrum of Paterno's omnivorous palate and for both first-time collectors — or the most seasoned — there will be a treasure to quench that thirst, whether new or old.

By 1893, Don Pedro Paterno had been appointed the first Filipino director of the Museo - Biblioteca de Filipinas, the precursor of the Philippine National Museum and the National Library. The collection presented here reflects why he was the best choice for the position, as ordained by Royal Decree.

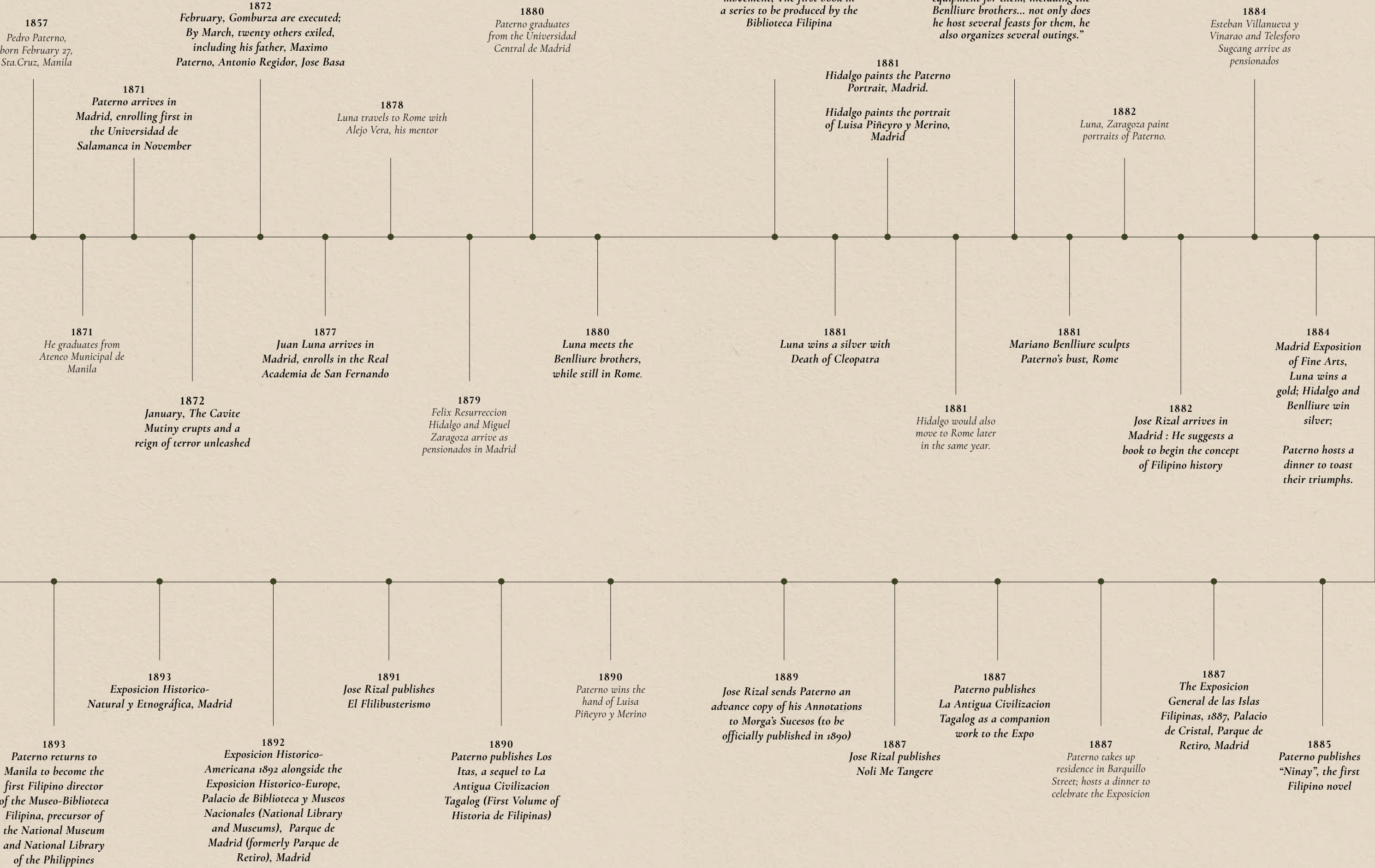
We invite you to partake of the very many delights to be found as the rest of the year unfolds ahead of us.

Sincerely yours,

Jaime L. Ponce de Leon
Director
LEÓN GALLERY

The Ilustrado Timeline

by LISA GUERRERO NAKPIL



The Noblesse Oblige Of A Filipino Royal:

Pedro Alejandro Molo Agustin Paterno y Devera Ygnacio

(27 February 1857 – 26 April 1911)

by AUGUSTO MARCELINO REYES GONZALEZ III



At that time when extensive oppression by the Spanish colonialists was the prevalent condition in these islands, a young and brilliant Filipino pondered deeply about the situation and asked himself hard questions about racial superiority/inferiority, physical qualities, wealth, high education, and privilege. Realizing that he had the same qualities and resources, if not more, than what the Spanish colonialists had, he resolved to beat them at their own game. He then had the audacity to declare, in word and deed and style, that he was indeed equal, if not superior, to them. That first assertive Filipino was none other than Pedro Alejandro Paterno.

True, there were complex actuations, mostly political, that marked Pedro Paterno unfavorably for decades in the national psyche. However, he was much more of an intensely patriotic intellectual and visceral aesthete than his ill-deserved reputation of a mere self-serving politician. Delving more into his silent, honorable accomplishments and achievements rather than his flamboyant actuations, we rediscover a Filipino Renaissance man worth national attention and historical reconsideration.

Born to great wealth in 1857, at a time when most Filipinos only had dried leaves and grasses to protect them from the elements (nipa, buri, anahaw buli, etc) and even most of the Spanish expatriates lived in rented modest houses and rooms, the young Pedro grew up a prince in a local version of a European palace, almost unreal in its opulence, with an enfilade of French-style salons decorated with crystal chandeliers, tall gilded mirrors, paintings, marbletop tables, elegant chairs, and English and Eastern rugs, including a large "despacho" office-library in the "entresuelo"/mezzanine level, in the elegant "arrabal" (district) of Santa Cruz, Manila.

Once in Madrid as a 14 year-old, and unlike other Filipino students who lived in downscale dormitories in modest neighborhoods (yes, even for the national hero Jose Rizal), Pedro thought it fit to rent an entire wing of the Palacio of the Duque de Salamanca in the city's most exclusive section. Fellow Filipino expatriates christened his palatial Madrid place in half-jest as "La Casa de Molo," which was truth because the source of the high rental



Top: 16, Calle Saucó today is an imposing bank headquarters. Paterno would rent the entire right wing of this palace that still belongs to the Marques de Salamanca. Bottom: (encircled in yellow) The Palace of the Marques de Salamanca in a 19th-century map.

payments was the ambitious Capitan Maximino Paterno in Manila, who, wishing to maintain if not further his family's august social rank, fully supported his son Pedro's Madrid adventure in the grandest possible manner. DBF "de buena familia" engineering student Felix Roxas y Fernandez (son of the first Filipino architect Felix Roxas y Arroyo and Cornelia Fernandez; from the Roxas-Zaragoza-Araneta-Infante-Preysler and the Roxas-de Ayala-Zobel-Soriano clans) described Paterno's life in Madrid as "quite simply, above the throng" with all the trappings of aristocracy --- a regal home, household staff,

a complete aristocratic gentleman's wardrobe, elegant soirees, important guests, a black carriage with the family crest in silver and the coachman and footmen in livery, etc. Pedro completed degrees in Theology and Philosophy with honors at the Universidad de Salamanca. In 1880, he became a Doctor of Civil and Canon Law at the Universidad Central de Madrid (now Universidad Complutense). His social life revolved around the Madrid aristocracy; his good friends were Spanish nobility and officials; he married an aristocratic Spanish lady, Doña Luisa Piñeyro y Merino. No Filipino expatriate in Madrid lived as luxuriously as Don Pedro Paterno, with the exception of the visiting industrialists Don Pedro Pablo Roxas and Don Gonzalo Tuason.

Possessing great noblesse oblige, Paterno tirelessly promoted high Filipino culture and exquisite arts and crafts to European society out of his personal funds at his #16 Calle Saucó residence. He was possibly the earliest Filipino "heritage advocate" as well as a pioneering collector of Filipiniana. In 1880, he wrote and published "Sampaguitas y otras poesias varias," the first collection of poems by a Filipino in Spanish, and "Poesias Liricas y Dramaticas." In 1885, he also wrote and published "Ninay," the first novel in Filipino; it was a roman-a-clef in the way that it drew so much from Paterno-Devera Ygnacio family life. Over the course of a literary life of 31 years (1880-1911), Paterno produced 36 major works that ran the gamut from history, law, prose, poetry, etc. Like all "ilustrados," he dreamt of a reformed, improved relationship between Madre Espana and Las Islas Filipinas, as visualized/idealized in Juan Luna's allegorical painting "Espana y Filipinas," which Pedro commissioned from his talented compatriot.

In 1893, Pedro Paterno was the recipient of the prestigious and coveted Spanish award "Gran Cruz de la Noble y Distinguida Orden de Isabel la Catolica." Shortly afterwards in March 1894, Paterno was appointed by Don Antonio Maura, Minister for Overseas Colonies, as the new "Director del Museo-Biblioteca de Filipinas"; he was the first Filipino appointed to that post. That important appointment was the catalyst for Paterno's return to Filipinas after 23 long years.



1

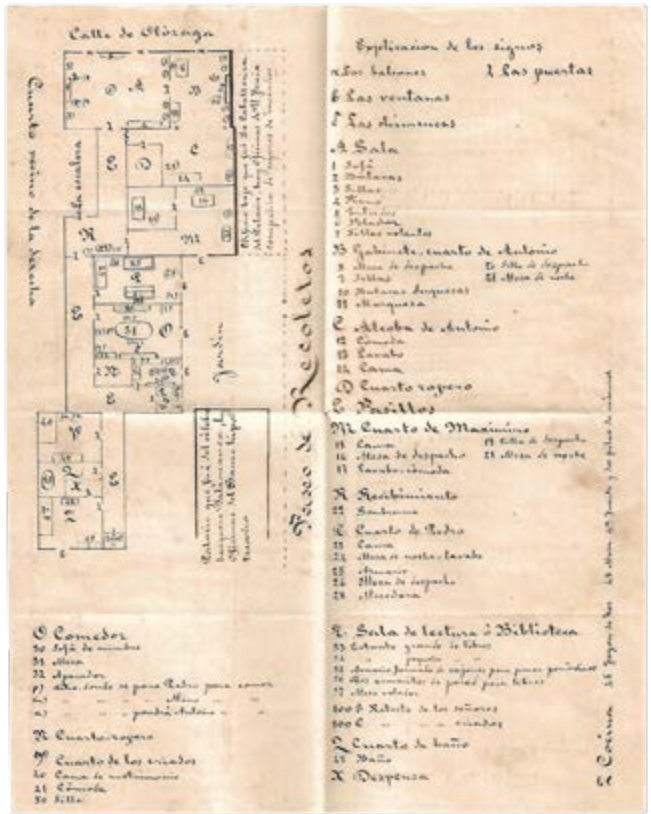
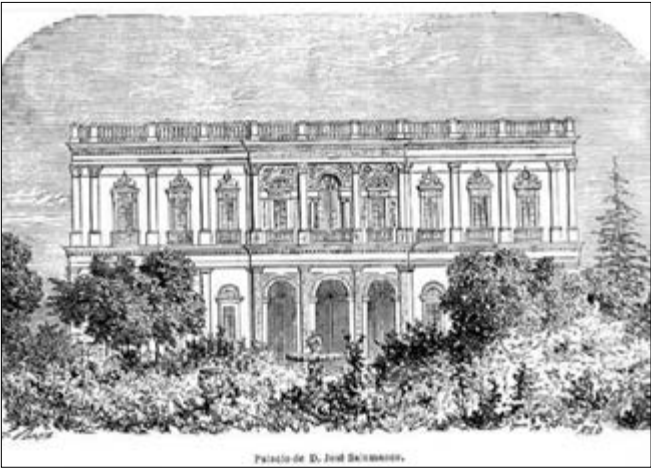
Portrait of Don Pedro Paterno

photograph by R. Mayer, No. 9 Escolta, Manila 1882

photograph mounted on card
image: 7 3/4" x 4 7/8" (20 cm x 12 cm)
card: 8 1/2" x 5 1/4" (22 cm x 13 cm)

P 10,000

PROVENANCE
Don Pedro Alejandro Paterno (1857- 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)



Top: A 19th-century engraving of Paterno's Saucó residence. Bottom: The lay-out of the "Casa de Molo". From the Paterno family archives.

Seeing the 1896 Revolution gradually destroy the Filipinas he loved profoundly, Paterno volunteered as mediator between the Spanish colonial authorities and the Filipino revolutionaries which concluded with "The Pact of Biak-na-Bato" wherein both sides agreed to the cessation of hostilities in December 1897. Paterno became the President of the 1898–99 Malolos Congress and then the Prime Minister of the First Philippine Republic in June 1899. He also became the Representative (Congressman) of the First District of Laguna. He became an eminent lawyer in Manila; also a professor at the Liceo de Manila. An American official described him thus in the early 1900s: "Paterno was a Duke in everything but title."

Don Pedro Alejandro Molo Agustin Paterno y Devera Ygnacio passed away from complications of cholera on 26 April 1911.

Pedro Alejandro Molo Agustin Paterno y Devera Ygnacio was born on 27 February 1857 to three generations of Chinese mestizo wealth in Binondo and Santa Cruz, Manila. He was a son of Capitan Maximino Molo Agustin Paterno y Yamson ("Capitan Memo") and his second wife Carmen Devera Ygnacio y Pineda ("Doña Carmina"). His father Maximino, already born to increasing Paterno prosperity in 1824, expanded his inheritance by sheer industriousness and vision to several big businesses in shipping, logistics, trading, and real estate. Maximino's maternal side, the Tagalog Yamson y de la Cruz, were direct descendants of Rajahs Suleiman II, Matanda, and Lacandola of Tondo, the flourishing Old Kingdom which the Spanish found in 1571. Pedro's mother Carmen belonged to the famous Devera, Ygnacio, and Pineda families of Santa Cruz which gave the district its early prestige and luxurious reputation.

Capitan Maximino Molo Agustin Paterno y Yamson ("Capitan Memo" b. 1824 – d. 1900) married three times and had a total of 15 children. He first married Valeria Pineda with whom he had his eldest son, Narciso Paterno y Pineda (b. 1848–51). Valeria passed away young so he married her first cousin Carmen Devera Ygnacio y Pineda ("Carmina") with whom he had 9 children: Agueda ("Guiday" b. 1853), Dolores ("Doleng" b. 1854), Jose Timoteo (b. 1855), Pedro Alejandro (b. 1857 –d. 1911), Jacoba ("Cobang" b. 1858), Antonio (b. 1860), Maximino ("Minong" b. 1863), Paz (b. 1867), and Trinidad ("Trining" b. 1868), surnamed Paterno y Devera Ygnacio. Carmen also passed away young so he married her younger sister, Teodora Devera Ygnacio y Pineda ("Loleng"), with whom he had 5 more children: Mariano ("Nano" b. 1877), Concepcion ("Concha" b. 1878 – d. 1943), the fraternal twins Rosenda and Feliciano ("Ciano" b. 1879), and Adelaida ("Adela" b. 1880 – + 1962), also surnamed Paterno y Devera Ygnacio.

Pedro's paternal great-grandfather Ming Mong Lo was an immigrant Chinese apothecary from China with probable imperial lineage from the Ming dynasts (according to a Beijing scholar and genealogist). His paternal grandfather Paterno Molo de San Agustin was an extremely industrious, forward-looking, innovative businessman who excelled as a ship chandler and he set the family's path directly to great wealth. His paternal grandmother Doña Miguela Yamson y de la Cruz was a direct descendant of the Rajahs of Tondo in the Old Kingdom --- Suleiman II, Matanda, Lacandola --- hence Pedro's valid claim to ancient Malay royalty, the "Maguino ng Luzon" (according to genealogist Dr. Luciano P R Santiago PhD). His paternal grandaunt Doña Maria de la Paz Molo de San Agustin married Mariano Galalitan Assumpcion and begat a family of great artists --- painters Antonio (b. 1794), Mariano (b. 1802), Ambrosio (b. 1808), Justiniano (b. 1816), and sculptor Leoncio (b. 1813), all surnamed Asuncion y Molo. His paternal aunt Capitana



The Don Maximino Paterno mansion, 1880

2

Francisco van Kamp

1880
photograph of the Don Maximino Paterno mansion, Calle San Roque, Sta. Cruz
Titled "Calle Sn Roque, despues de los temblors, 18-20 July 1880." (San Roque Street, after the earthquakes of 18-20 July 1880.) The Paterno home would be completely renovated afterwards. signed and dedicated to "Sres. Paterno"

Martina Molo Agustin Paterno y Yamson de Zamora ("Capitana Tinang") was a prosperous "sinamayera" embroidered textile dealer who combined her substantial inheritance with extremely fortunate financial derring-do to create a real estate empire all her own. His father Capitan Maximino's great wealth from shipping, trading, and real estate afforded Pedro the best classical education in Manila and Madrid. The active involvement of his mother's family --- the Deveras, Ygnacios, and Pinedas --- in the flourishing jewelry trade of Santa Cruz also brought substantial wealth to the Maximino Paternos. It was serendipitous for Pedro to live during the peaks of the various Paterno fortunes.

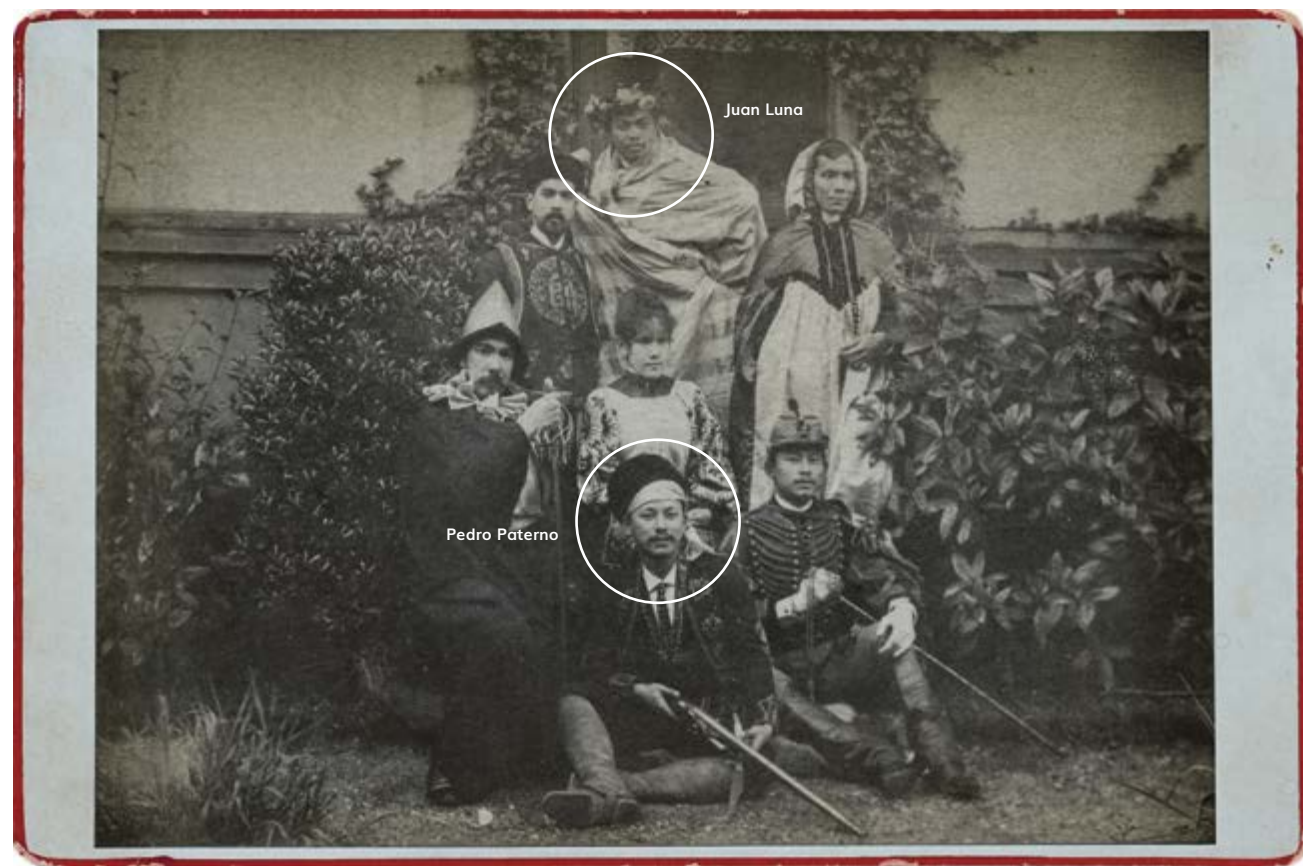
The Paternos' affluent lives were not without difficulties, vicissitudes, and tragedies. There were the early passings of Capitan Maximino's first wife Valeria Pineda, his second wife Carmen Devera Ygnacio, Carmen's talented daughters Dolores and Paz, and third wife Teodora's infant daughter Rosenda, twin of Feliciano who

image: 8 1/2" x 10 1/2" (21 cm x 26 cm)
sheet: 13" x 18 3/4" (33 cm x 48 cm)

P 5,000

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)

survived. There was the exile of Capitan Maximino along with other "reformistas" to the Marianas islands following the Cavite Mutiny of 1872. Properties and possessions were confiscated by the Spanish authorities and the best lawyers in Madrid were hired for their retrieval. The Paterno women perforce held the family together during various crises. The Paterno family members, despite their high social positions and identification with the highest ranks of Spanish colonial society, endangered their privileges and luxuries and gave their full albeit quiet support to the 2nd part of the 1896 Revolution and to the 1898–99 Malolos Congress, going so far as to rent a house in that town, withstand the inconveniences of provincial living, and stay there for the duration of the ceremonies. The American occupation beginning in 1899 imposed new challenges on the Paterno family as their large fortunes and aristocratic Spanish way of life from the 1800s were summarily subjected to the turbulent changes of the 20th century.



3

How Juan Luna Painted

Photograph of Juan Luna, his wife and her brothers, with Pedro and Maximino Paterno, Valentin Ventura

c. 1880s

Photographer unknown

photograph mounted on card

image: 4 1/4" x 5 3/4" (11 cm x 15 cm)

card: 4 1/4" x 6 1/2" (11 cm x 17 cm)

P 10,000

PROVENANCE

Don Pedro Alejandro Paterno (1857– 1911) and

Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)

A record of the exuberant life and times of Juan Luna — and Pedro Paterno. Seated is his great friend and sponsor, Pedro Paterno. Paterno's Madrid address would be listed in the documents entering Luna's 'Spoliarium' in the Madrid Expo of 1884. He had been financing the artist's studio in Rome and hosting various fetes.

It was filled with the high spirits of the artistic life. One recognizes the otherwise serious Trinidad Hermenegildo "TH" de Tavera in a Mandarin cap, the model and inspiration for one of the characters in Luna's "Blood Compact". Seated near him is his brother Felix in a Spanish helmet; in the center, Luna's wife and muse, Paz Pardo de Tavera.

Pedro's brother, Maximino, is dressed as an Austrian hussar. He brandishes a long sword, while Pedro carries a hunting rifle; props from Luna's studio from where he produced his historical masterpieces.



4

The Dramatis Personae of 'L'Affaire Luna'

Photograph of Juan Luna, his wife and her brothers, with Maximino Paterno, Valentin Ventura

c. 1880s

Photographer unknown

photograph mounted on card

image: 4 1/4" x 5 3/4" (11 cm x 15 cm)

card: 4 1/4" x 6 1/2" (11 cm x 17 cm)

P 10,000

PROVENANCE

Don Pedro Alejandro Paterno (1857– 1911) and

Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)

A photograph from a happier age, Juan Luna dressed as a Roman emperor, a crown of roses and laurels in his hair, one suspects triumphant after one artistic victory after another.

Featured is Pedro's brother Maximino who would graduate as a doctor from the Universidad Central de Madrid. On the leftside of the photo, another pair of brothers : the author, Trinidad Hermenegildo and Felix, an artist who would also go to Madrid as a pensionado.

In the center is the tragic and beautiful Paz Pardo de Tavera.

On the right, Valentin Ventura, a favorite fencing partner of Juan Luna and Jose Rizal. Ventura would pay for the printing of Rizal's "El Filibusterismo."

The Exposición General de Las Islas Filipinas of 1887

The Cultural Expo that Started it All

by RAMON N. VILLEGAS

In 1887, Spain's Overseas Minister Victor Balaguer undertook the Exposicion General de las Yslas Filipinas to 'maintain ties of knowledge and communication with the nation's overseas provinces.' The exposition's Catalogo Oficial stated that it aimed "to tighten the bond between the Spaniard and his Filipino brother who, younger and weaker, should defer to Spain, the affectionate mother who will bring him civilization and culture".

The project was not only a cultural or commercial matter, it was intended to project internationally the greatness of Spain, following England which was perceived as the world's leading power after the Exhibition of 1851, where Joseph Paxton constructed the original Crystal Palace in Hyde Park Gardens.

Other European countries followed England's lead. In proud structures on wide grounds, imperial powers made ostentatious displays of their colonial treasure troves — precious stones, minerals and metals, exotic flora and fauna with high commercial value, uniquely crafted artifacts made by the "barbarians" themselves dressed in diverse costumes, performing heathen rituals. There were pseudo-scientific presentations of the natives.

Spain had been gradually losing its possessions and with them its economic independence, with foreign capital increasingly gaining control. Spain's empire, by then had been reduced to Cuba and the Philippines and minor islands like Puerto Rico, the Marianas and the Carolinas. This prompted Balaguer to propose this project as the perfect opportunity to show that Spain was as capable as England to organize a major exhibition on its remaining major colony.

The Philippine Exposicion was held at the capital's Parque or Campo Grande de Retiro. The central building was a Spanish version of the Crystal Palace,

designed by Ricardo Velázquez Bosco, influenced by Gothic structures and the market at Les Halles de Paris.

Madrid's Palacio Cristal served as a giant greenhouse where plants and flowers from the Philippines were grown. When it opened in 1887, a newspaper published this description: "... The Crystal Palace is a cathedral of glass, of classic proportions, on a grassy hill. Its walls are immense and transparent windows supported by Ionic iron columns...and topped by an immense dome, whose height reached 22.60 meters, (around it) the aisles... shelter the grass and towering palms characteristic of the tropical flora of the Philippines. Its majestic cover, of classic taste and Greek style, falls on a terrace surrounded by elegant balusters, and looks at the lake, which extends at its feet like a mirror..."

In front of it was an artificial lagoon with all kinds of aquatic vessels from bancas to vintas and traditional fishing equipment; there were carabaos bathing by the shore.

The 1887 exposition was well publicized in three continents. No less than the Ministro de Ultramar (Overseas Minister) headed the Exposition committee and a counterpart "Comisión Central" was established in Manila with the Governor-General as chairman and the Archbishop of Manila as vice chairman.

The latter had demanded that he select the exhibition materials. He insisted that more important than brandishing material and commercial progress was the display of "ethnic diversity" which would highlight the evangelical mission of the Church in no uncertain terms. At that late date, His Eminence still believed that Christianization of heathens was the main rationale of the Spanish conquest.



Top row: La Ilustración Española y Americana, August 15, 1887. Second row: La Ilustración Española y Americana, August 8, 1887.

Consequently, "construcciones etnográficas" dotted the park, clusters of nipa huts with varied designs simulated idyllic corners of our tropical islands. There were "casas de tejedores" for loom weavers, huts of embroiderers, bolo and hat-makers. The abaca strippers were a sensation, so were the "cigarreras" who did nothing but roll the famous Philippine cigars.

Such a display of Filipinos had already been done previously: London (1851), Paris (1855 and 1867), Vienna (1873), Philadelphia, USA (1876), Amsterdam (1883), Madrid (1887)

Spain's participation at the "Exposición Universal Colonial y de la Exportacion General" in Amsterdam was severely panned by European media because it looked more like a zoological garden where natives from the Philippines and the Marianas were on display for the

amusement of Europeans. Sadly, Filipinos died after contracting diseases against which they had no natural immunity. Yet, four years later in 1887, 50 more Filipinos were shipped to Spain for the Madrid exposition. No international fair was complete without the "Igorrotes"! There was a "Ranchería de los Igorrotes" at the Parque del Retiro where they were made to sacrifice pigs all day long. A tree house was constructed in the "Rancheria" for dramatic effect. Such "ethnographic" displays were replicated in Chicago (1893) in St. Louis (1904)

After the exposition, the Palacio Cristal was used by the Horticultural Society, the City of Madrid Flower Show, the National Exhibition of Fine Arts, the Circle of Fine Arts. In the late 20th century, it was restored to its original appearance, though not its function.

Important and Rare Photograph of the Exposición Histórico-Natural y Etnográfica of 1893

Photographer Unknown
Palacio de Biblioteca y Museos Nacionales (National Library and Museums), Parque de Madrid (formerly Parque de Retiro), Madrid
11" x 16" (28 cm x 41 cm)

P 20,000

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)

LITERATURE
La Exposición Histórico-Natural y Etnográfica de 1893; Edicion científica a cargo de Javier Rodrigo del Blanco. Published by the Ministerio de Cultura, Educacion y Deporte. Photographs of the very same Philippine Pavilion. Numbered No. 17, 18, 19.

This important and rare photograph of the Exposicion Historico-Natural y Etnográfica depicts a milestone moment in Spain's colonial history — as well as Pedro Paterno's political trajectory and without exaggeration, in the life of Juan Luna.

For Paterno, it represented the zenith of his career as a cultural leader in Madrid of all things Philippine. He had gone from strength to strength beginning with the very first Exposicion General de las Islas Filipinas of 1887, through which Spain wished to stake its claim as an important and still relevant colonial power.

While not officially on the roster of the organizers, Paterno is believed to be one of the prime movers in convincing the powerful Minister of the Overseas Colonies, Victor Balaguer in embarking on the Expo.

The Spanish government would more and more rely on Paterno for advice, not merely on matters of culture but also on the inevitable issues of economics and politics.

For Juan Luna — who had just survived a spectacular reversal of fortunes with the much publicized demise of his wife Paz Pardo de Tavera — it was a form of catharsis and redemption.

Paterno would commission his good friend to design the Philippine exhibitions and halls in the Exposicion of 1893. And one sees in this photograph, along with others from that same time, his exuberant and intensely imaginative vision.

Each hall was divided by structures resembling thatch-covered homes in the country, constructed with



Photographs of the Philippine Pavilion from the Exposición commemorative book published by Spain's Ministry of Culture and Education.

bamboo. The ceilings were festooned in rich pina and jusi as well as rich silks; tortoise shells, spears and weaponry line the top of the rooms.

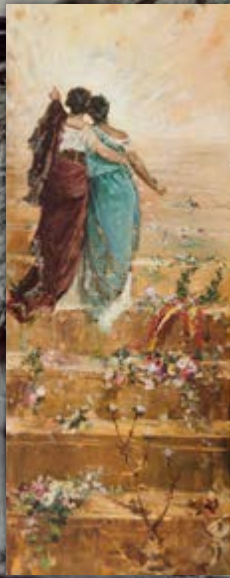
Luna's "Espana y Filipinas" which best represents the spirit of the exhibit can be seen, as well as Hidalgo's portrait of Don Pedro's wife, Luisa Piñeyro y Merino.

The collection of Don Pedro Paterno has been artfully displayed as if it were in his own home on Calle Sauco or Calle Barquillo, among exquisite furniture, layered with manton de Manila, gold and silver objets d'art, embroidered furnishings, all redolent of a lavish but thoughtfully curated life in both Manila and Madrid.

The Exposicion of 1893 would combine elements the previous exhibitions. The 1893 edition, however, feature Pedro Paterno, designs by Juan Luna (including an archway shaped like a traveler's palm executed by Isabelo Tampinco and later replicated in Paterno's home in Manila) and decorations by Blas Benlliure, older brother of Mariano.

NEXT SPREAD:
The various treasures from the Collection of Don Pedro Paterno as found in the historical photograph of the Exposición Histórico-Natural y Etnográfica of 1893.





LOT 14



LOT 25



LOT 29



LOT 23



LOT 24



LOT 31

ISLAS FILIPINAS

por el
DOCTOR ANTONIO DE MORGÁ

PRIMERA PUBLICACIÓN EN MÉJICO EL AÑO DE 1867
REIMPRIMIDA EN MADRID EN 1890

por
JOSÉ RIZAL

Y DISEÑADA POR
PEDRO FERNANDO BLUMENTRITT



PARÍS
LIBRERIA DE GARNIER HERMANOS
RUE DEL SAINTE-PERE, 6

1890

MADRID
TIPOGRAFIA DE MANUEL
LIBRERIA DE MANUEL



DOCTOR EN JURISPRUDENCIA
MAGUINCO PATERNO

PEDRO ALEXANDRO MOLO AGUSTIN PATERNO Y DE VERA IGNACIO
POR

(APUNTES)

CIVILIZACION TAGALOG
LA ANTIGUA

The Book That Created A Nation:

The *Sucesos de Morga*, Annotated by José Rizal
A Gift from One Pioneer Historian to Another

by MICHAEL CHARLESTON “XIAO” CHUA



The Philippines' national hero José Rizal, photographed in profile.

he published in 1889 a book with a rather long title, *Sucesos de las Islas Filipinas por el Doctor Antonio de Morga; Obra Publicada en Mejico en el Año de 1609, Nuevamente Sacada a Luz y Anotada por Jose Rizal, y Precedida de un Prologo del Prof. Fernando Blumentritt* (Events in the Philippine Islands by Dr. Antonio de Morga; A Work Published in Mexico in the Year 1609, Reprinted and Annotated by Jose Rizal and Preceded by an Introduction by Professor Ferdinand Blumentritt).

According to Floro Quibuyen in his book *A Nation Aborted: Rizal, American Hegemony, and Philippine Nationalism*, one of the reasons why his brother Paciano sent Rizal to Europe in 1882 was to fulfill a mission, to write a book about the history of the Filipinos, from the perspective of Filipinos. This was to help make a case for the Filipinos' worthiness for reforms and freedoms.

Rizal attempted this history book as a group project, but he failed to get support from his compatriots in Europe. He then went on to write the *Noli Me Tangere*, which he described to his best friend Ferdinand Blumentritt, "The Novel is the first impartial and bold account of the life of the Tagalogs. The Filipinos will find in it the history of the last ten years..."

Even though he called his *Noli*, a "history," Rizal wanted to dig deeper. Instead of writing his own account, he sought instead to annotate an existing history by a Spaniard and to add his notes. While in the British Museum Library in 1888, he found the appropriate book. He chose a more objective account by a Spanish official from way back 1609, which was different from the usual friar accounts which interpreted everything as miracles from God.

Of the eight chapters, mostly containing the accounts of the administrations of the first governors-general, the highlight of his annotations was contained in the last chapter entitled "Narrative of the Philippine Islands and Their Natives, Their Antiquity, Customs and Government, Both During Their Gentility (Non-Conversion) and After the Spaniards had Conquered Them, and Other Peculiarities." This Spanish account, written a few years from the time of the encounter, is for Rizal clear evidence that we had a culture and civilization before the Spanish colonizers came. It was a different view from what was always emphasized at the time: That the white colonizers were superior, and thus, our subjugation was justified.

Through his annotations, comparing other accounts from other historians and chroniclers, he confirmed, denied or clarified the information that Morga cited. It was like a conversation or debate from two different cultures and perspectives. One favorite point of contention among scholars was when Morga wrote about a kind of fish our ancestors were

eating, "They prefer meat and fish, salt-fish, which begin to decompose and smell." In a footnote, Rizal responded:

This is another preoccupation of the Spaniards who, like any other nation, in the matter of food, loathe what they are not accustomed or what is unknown to them... The fish that Morga mentions does not taste better when it is beginning to rot, all on the contrary: it is bagoong and all those who have eaten it and tasted it know that it is not or ought not to be rotten.

In another footnote, Rizal talked about our maritime culture, something a lot of historians have highlighted only in recent decades:

The men of these islands are great carpenters and shipbuilders "who make many of them and very light ones and they take them to be sold in the territory in a very strange way; They make a large ship without covering nor iron nail nor futtock timbers and they make another that fit in the hollow of it,

and inside it they place another so that in a large biroco there go ten and twelve boats that they call birico, virey, barangay, and binitan." They went, "painted, and they were such great rowers and sailors that though they sink many times, they never drown..."

Ambeth Ocampo, in a landmark academic paper on the book, said that Rizal may have committed some exaggerations about his descriptions in the book because of his "committed scholarship"—a scholarship with an agenda. When Ocampo wrote his essay in the 1990s, it was still a debate in the country whether a social scientist can be totally unbiased. Now, we recognize that most of us are committed scholars.

I would also point out that whatever shortcomings Rizal had in his work are now filled with the work of Filipino archaeologists, anthropologists, and historians more than a hundred and twenty years later, continuing his mission of searching for the Filipino identity to solidify and strengthen the national sentiment. In fact, some of the accounts he cited like that of the big boat was recently confirmed by the recent discovery of a Butuan mother boat.



The British Museum Library where Rizal unearthed Morga's *Sucesos de las Islas Filipinas*.

Antonio de Morga (1559 - 1636)
Annotated by José Rizal (1861-1896)

Sucesos de las Islas Filipinas
por el Doctor Antonio de Morga; Obra Publicada en Mejico en el Año de 1609, Nuevamente Sacada a Luz y Anotada por Jose Rizal, y Precedida de un Prologo del Prof. Fernando Blumentritt (Events in the Philippine Islands by Dr. Antonio de Morga; A Work Published in Mexico in the Year 1609, Reprinted and Annotated by Jose Rizal and Preceded by an Introduction by Professor Ferdinand Blumentritt). Libreria de Garnier Hermanos, Paris, 1890. Signed and dated Paris 1889 by José Rizal (title page); "Al autor de *La Antigua civilizacion Tagalog su afmo. (afectisimo) amigo y compatriota, Rizal, Paris, 17 Xbre 1889.*" ("To the author of The Ancient Tagalog Civilization, his affectionate friend and compatriot, Rizal, Paris 17 October 1889). 9" x 5 3/4" (23 cm x 15 cm) depth: 1 5/8" (4 cm)

P 1,000,000

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)

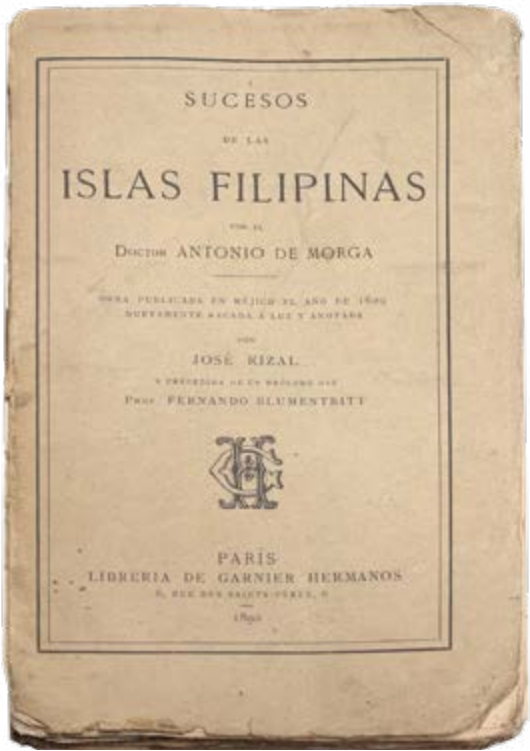
CONDITION REPORT
411 pages, 8 chapters, in fair – very worn condition; complete text pages albeit with foxing, tears on some pages, scuffed edges, heavily damaged binding, spine is almost unrecognizable, front cover is almost detached from the binding and has tears and significant foxing, back cover is detached from the binding and has tears and significant foxing

With a handwritten dedication by Jose Rizal to Pedro Paterno dated Paris, December 18, 1889 on the first page

In a debate on the work with Isabelo de los Reyes, Rizal reiterated how he came up with the annotations, "*I never assert anything on my own authority, I cite texts and when I cite them, I have them before me.*" The mark of a true historian.

In this lot is an original first edition of that work published in Paris by the Garnier Brothers in 1889 — and was signed by pen with a dedication by José Rizal himself, "*Al autor de La Antigua civilizacion Tagalog su afmo (afectisimo) amigo y compatriota, Rizal, Paris, 17 Xbre 1889.*" ("To the author of The Ancient Tagalog Civilization, his affectionate friend and compatriot, Rizal, Paris 17 October 1889).

And who is this author of *La Antigua Civilizacion Tagalog*? His name is none other than Pedro Alejandro Paterno. Many historians were never kind to him, but notwithstanding his faults and bad decisions; he, too, was a pioneer historian and ethnographer who, despite seemingly being a Hispanista, also believed that Filipinos have their own identity and so he wrote works about our past and our culture. He was endlessly motivated by one belief: that Filipinos will only progress if they develop their own identity and this could be done through

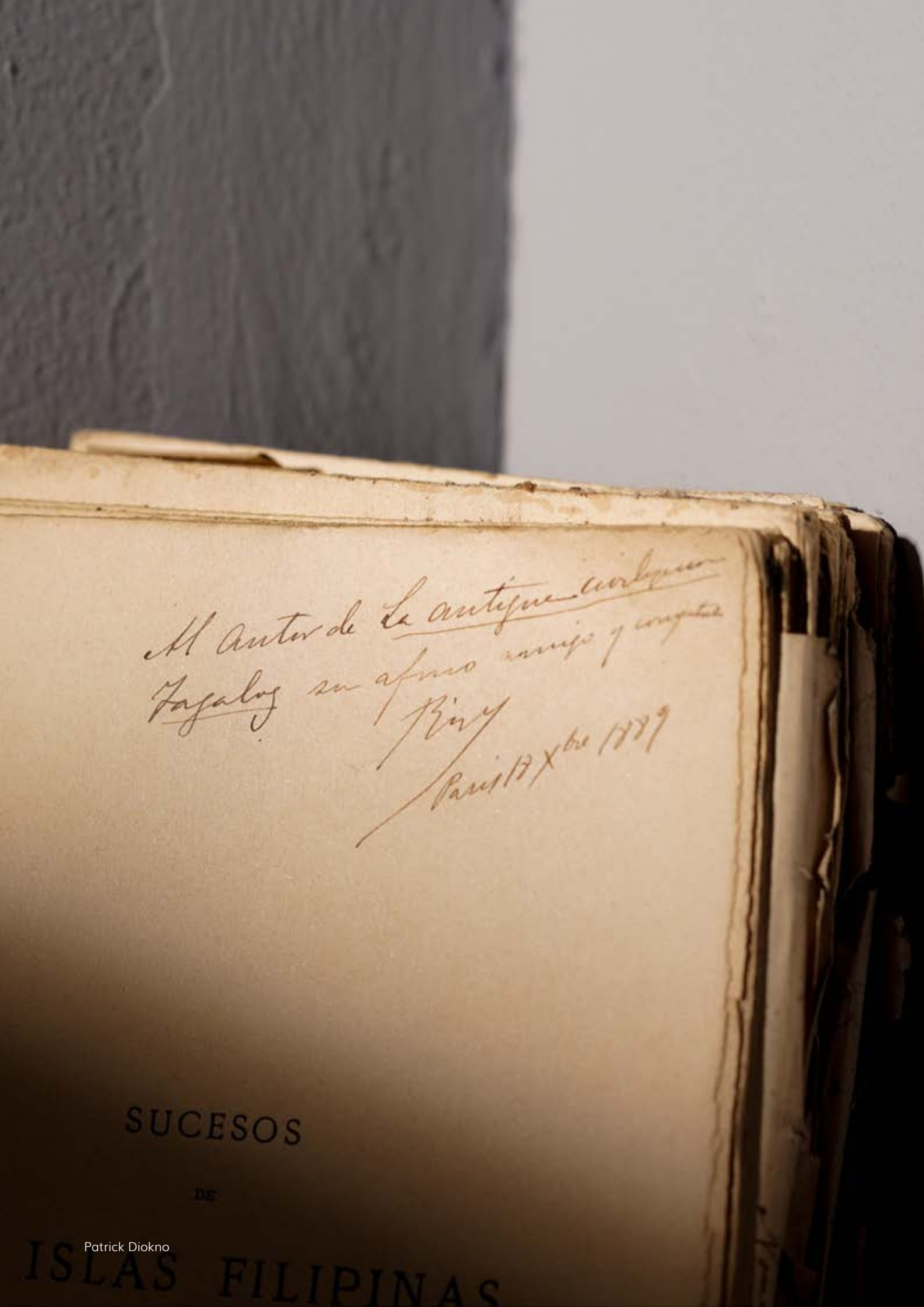


The landmark book, dedicated from one pioneering historian to another, Rizal to Paterno.

education and by educating Filipinos about their culture. Jean Marie and Miguel Paterno underscore this in their recent two-volume work about their kin *By Their Deeds: The Paternos of the Spanish Era*. In fact, according to the authors, Paterno was actually Rizal's parallel because the two had the same goals — except that Rizal wanted to ask the government for reforms, while Paterno wanted to join the government so he could implement his reforms. It so happened that Paterno was actually one of the people who helped and even recommended Rizal when he arrived in Europe in 1882.

This makes this piece a truly important one: A first-edition copy of the book that helped create the nation through the past, gifted and dedicated by one pioneer historian to another, one author to another, through whose works we know ourselves better as a people.

It is a reminder that to our heroes, there is no progress without looking back, and that makes history so important to be treated just as "chismis." Our heroes tried to be scientific, even with the folklore that they analyze; every care taken, because history is not just any story, it is out story; it is about us.

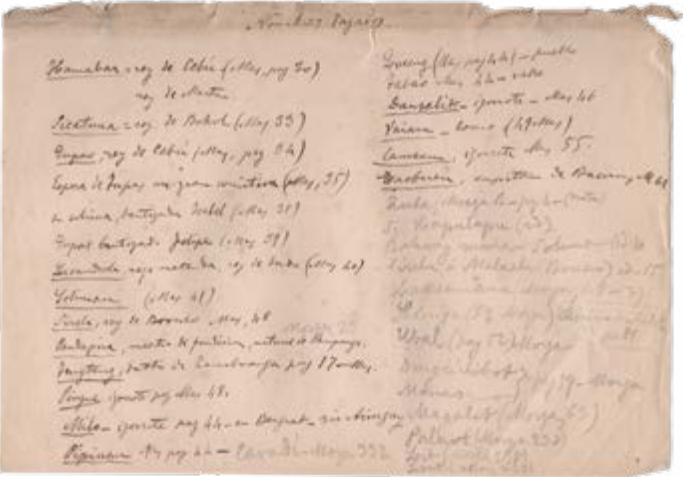


A Dialogue between Three Pioneering Historians: Morga, Rizal, and Paterno

Inserted in the book, Morga's Success annotated by Jose Rizal is a tantalizing set of handwritten notes, fragments torn from Morga's book as well newspaper clippings on Spanish contemporary authors. These speak to Paterno's frame of mind, responding to Rizal's book — the second, written between the novel Noli and Fili.

Paterno had also styled himself a 'maguinoo' of ancient Tagalog nobility, based on his own ancestry that dated back to Rajah Soliman of Manila.

Lars Raymund Ubaldo notes, "These are the actual "research notes" [of Pedro Paterno] using [Morga's Sucesos] as his reference. Visible here are notes concerning matriarchy and the status of Filipina (mujer Filipina) and rulers of different polities during the early years of Spanish colonization (there is a list of these rulers (reyes)--Hamabar (i.e., Humabon of Cebu, Sicatuna of Bohol, Lacandola, Soliman, Panda[y] Pira, Zula, Si Lapulapu. etc. The notes are consistent with Paterno's foremost interest during his entire writing career: "antigua civilizacion."



The list of Tagalog nobility, in Don Pedro Paterno's own handwriting, indicates his special interest in his own ancestry.



7

One lot consisting of

- 1) Three pages of Antonio Morga's Sucesos de las Islas Filipinas
- 2) Three pages of handwritten notes by Pedro Paterno, including a list of pre-Spanish Filipino nobles
- 3) Two newspaper columns from the Spanish press, one on the novelist Armando Palacio Valdes

P 5,000

PROVENANCE
From the personal library and collection of Don Pedro Paterno

Rizal’s Parallel And Contemporary

Pedro Paterno and the Writing of Philippine History

by MICHAEL CHARLESTON “XIAO” CHUA



If there is one thing that is not debatable about Pedro Paterno is that he surely rocked the boat. Despite being kindly touted on history textbooks as a “peacemaker,” the broker of the Pact of Biak-na-Bato between the revolutionaries and the Spaniards in 1878, he remains a controversial figure in Philippine history. More so after the release of the 2015 film “Heneral Luna” in which people perceived him to have been cast in a bad light because of his stance to make peace with the Americans during the Philippine-American War even if he was part of the cabinet of the First Philippine Republic.

But even National Artist Resil Mojares, in a major work, placed Paterno among the “Brains of the Nation.” Thus, there’s more to Paterno than the caricature we have of him.

In the 1880s, Filipinos did not have much access to their own history. Bits and pieces were scattered in the friar accounts and other chronicles of Spanish colonizers, and also found somewhat in the newspaper articles of the Spaniard José Felipe del Pan, who once said that someday Filipinos should be able to write their own history, in their own perspective.

It seems that Pedro Paterno was the first Filipino to answer del Pan’s challenge book length.

And it all began in 1887, with a general exposition on colonial Philippines in the heart of Madrid, Spain. Where native Filipinos were brought there for display. The European attendees were discriminating the *indios*. Then, the wife of one of the Muslim leaders from Jolo died of pneumonia three months in the expedition.

Pedro Alejandro Paterno (1857 - 1911)

La Antigua Civilización Tagalog (Apuntes)

Tipografía de Manuel G. Hernandez, Madrid, 1887

9 5/8" x 6 5/8" (24 cm x 16 cm)

depth: 1 1/4" (3 cm)

P 20,000

PROVENANCE

From the personal library and collection of Don Pedro Paterno

LITERATURE

Catalogo General de la Exposicion Historico-Americana, 1892. Section S; Catalogue Entry for Philology : Bibliography, No. 110, La Antigua Civilizacion Tagalog.

EXHIBITED

Exposicion General de Las Islas Filipinas, 1887, Palacio de Cristal, Parque de Retiro, Madrid, (Written and published as a companion piece to the Exposicion):

Exposicion Historico-Americana, 1892 alongside the Exposicion Historico-Europea, Palacio de Biblioteca y Museos Nacionales (National Library and Museums) 1892, Parque de Madrid (formerly Parque de Retiro), Madrid

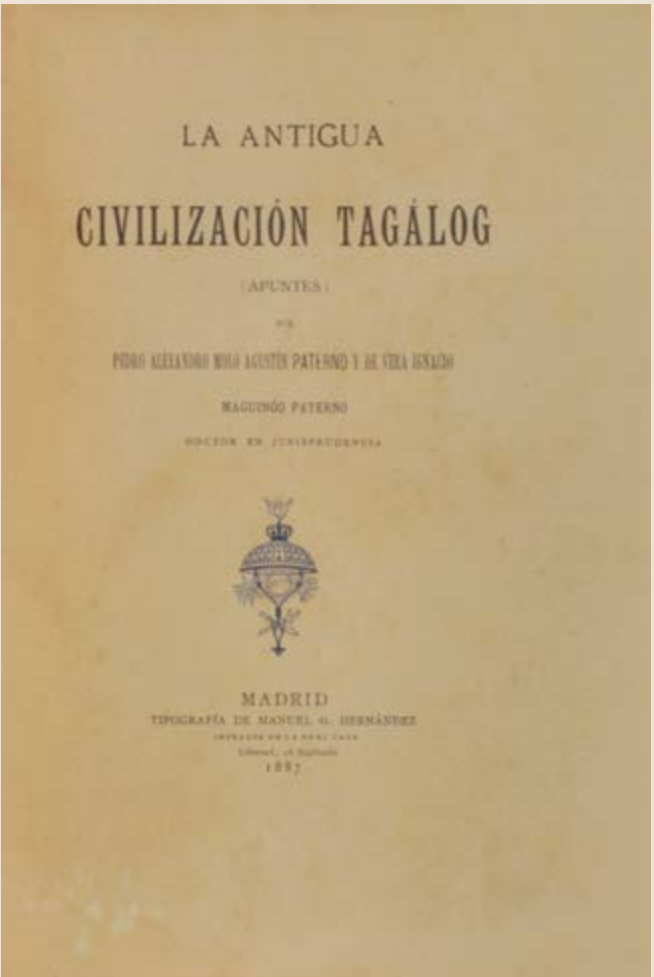
Exposicion Historico-Natural y Etnográfica, Madrid, 1893

Exposición Regional Filipina, Manila, 1895

CONDITION REPORT

422 pages, 2 parts, in fair to worn condition; complete text pages albeit with foxing, small tears on some pages, scuffed edges, some pages are uncut due to traditional printing methods, very loose binding, spine is unrecognizable, front and back covers are missing

With a printed dedication by the author to Sr. Germán Gamazo dated Madrid, June 1887 on page 7



Paterno, who was part of the Royal Committee organizing the expedition, took this as an opportunity to show Europeans that Filipinos ought not to be treated as savages. He produced an easy-to-read companion to the exhibition in what is considered one of the earliest, if not the earliest book ever about the history of the Filipinos, *La Antigua Civilizacion Tagalog*, which is his synthesis of various old accounts of Filipino beliefs and culture. A copy of the book is part of the lot.

Herein, he classified Filipinos into three versions, which would raise eyebrows today for being outdated, even racist. The first is the ita (aeta) or the Negrito, a topic he expounded in his next book *Los Itas* (1890), also one of the books in the lot; second, the cultured Tagalog; and third, the Civilized Tagalog, having been Catholicized. Yet, Paterno is making a case that the Filipinos, having acquired Catholicism, should be treated an equal of the Spaniard, in a very Propaganda Movement fashion, we are becoming like the Spaniards.

Jean Marie Yap Paterno and Miguel Roces Paterno, authors of the two-volume *By Their Deeds: The Paternos of the Spanish Era*, said about the arguments in the book, “Pedro proposed that the mix-bred or mestizo was superior because this group benefitted from multi-racial strengths, much like how the Spanish, French, German and other Western European people were themselves of combined stock. Prcaticing the finest Western conventions and concurrently extolling high Asian culture, the author identified himself as of the superior blend.”

Yet, it also makes a case that we were not savages before colonialism. It seems that Paterno anticipated Rizal’s annotations to Morga by two years. According to historian Dr. Portia Reyes, author of *Panahon at Pagsasalaysay ni Pedro Paterno, 1858-1911: Isang Pag-aaral sa Intelektwalismo*, “...*La Antigua* was organized around the themes of prehistoric individual, the family and Tagalog society, with the aim of impressing upon the

reader that Tagalogs had enjoyed an ancient civilization on par with that of China, India, Egypt and Greece." He associated baybayin and other Filipino scripts with the world's scripts. He also noted the monotheism of early Filipinos with the worship of the Supreme Being "Bathala" which is similar to European Christianity. He will expound this in a later work *El Cristianismo en la Antigua Civilizacion Tagalog* (Christianity in the Ancient Tagalog Civilization—1892) arguing that the belief in the Bathala Mei Capal and other related rituals and practices are the seeds that will make Christianity more acceptable to Filipinos. Contrary to other propagandists who wrote that colonialism was a disruption of culture, for Paterno, it was a continuum.

In another work, *La Familia Tagalog en la Historia Universal* (The Tagalog Family in Universal History—1892), he expounded earlier themes further and tackles the connection between Christian and early rituals of the Filipinos. What was notable was his differentiation between the Spanish understanding of the "Pacto de Sangre" to the Filipinos' more familial understanding of "sandugo" which was a deeper brotherhood than a mere agreement.

Yet he was not only an ethnologist and historian, but was also a man of literature and of course, a law professor. Another work in the lot would be his annotations to what historians famously refer to as the Maura Law, in the volume entitled *El Regimen Municipal en las Islas Filipinas: Real Decreto de 19 de Mayo de 1893*. In his acknowledgment, he noted how the Spaniards adopted what is believed to be the system of our ancestors, the *Barangay*, as the basic unit of society, in the most comprehensive restructuring of the local governments in the country. And even though the Spanish Empire in the East only lasted three years after the implementation of the law in 1895, it became the basic structure that was copied, revised and strengthened by the American Regime and the succeeding governments thereafter.

His views can be summarized from his statement

culled from the catalogue of the 1892 exposition, "...we are dealing with a civilization that was advanced enough to have its own alphabet, a very rich language; that knew iron and fired weapons; whose arts were extraordinarily developed. This is confirmed by the precious objects found in remote ancient burial sites and towns. It is in a geographical crossroad that makes trade inevitable, hence its trading partners would certainly validate the existence of this ancient currency."

It is in this sense that Jean Marie and Miguel Paterno said that Pedro was actually Rizal's parallel because the two had the same goals except that Rizal wanted to ask the government for reforms, while Paterno wanted to join the government so he could implement his reforms. But both saw the importance of history and culture to present their case.

But if that is so, why did he show a distinct Filipino culture and identity, yet he still wanted to be part of Spain. Historian Zeus Salazar posits the idea that the way people like Paterno understand the idea of "nationhood" was not in the sense we have now of being an independent country, but of being a nation like the peoples of Spain under one Kingdom (e.g. Castile, Catalonia, Basque were actually distinct "nations" under one flag). Yet, despite this, the ideas from these volumes will sow some seeds of what eventually would become one of the most nationalist schools of thought in historiography in the country, the *Pantayong Pananaw*. Zeus Salazar, its main proponent, read and quoted *La Antigua* in his University of Paris dissertation about the religion of our Austronesian ancestors and eventually, Paterno's ideas about the similarities and syncretism of the old religion and Catholicism and the difference between *pacto de sangre* and *sandugo*, will be part of the discourse of its adherents, but not anymore to prove to the Spaniards that we are becoming like them, but to show the dynamism and strength of our culture. That despite everything, the concepts of our ancestors endure until today, as a continuum of mentalities.

Pedro Alejandro Paterno (1857 - 1911)

Los Itas

Imprenta de los Sucesores de Cuesta, Madrid, 1890
7 3/4" x 5" (19 cm x 13 cm), depth: 1" (3 cm)

P 10,000

PROVENANCE

From the personal library and collection of Don Pedro Paterno

LITERATURE

Catalogo General de la Exposicion Historico-Americana, 1892. Section S; Catalogue Entry for Philology : Bibligraphy, No. 112, *Las Itas*, described as "First Volume of the Historia de Filipinas."

EXHIBITED

Exposicion General de Las Islas Filipinas, 1887, Palacio de Cristal, Parque de Retiro, Madrid, (Written and published as a companion piece to the Exposicion):

Exposicion Historico-Americana, 1892 alongside the Exposicion Historico-Europea, Palacio de Biblioteca y Museos Nacionales (National Library and Museums) 1892, Parque de Madrid (formerly Parque de Retiro), Madrid

Exposicion Historico-Natural y Etnográfica, Madrid, 1893

Exposición Regional Filipina, Manila, 1895

CONDITION REPORT

452 pages, 8 chapters, in fair condition; complete text pages albeit with foxing, tears and folds on some pages, scuffed edges, some pages are uncut due to traditional printing methods, slightly loose binding, spine is damaged, front and back covers are damaged with tears, folds, and stains



Pedro Alejandro Paterno (1857 - 1911)

Los Itas

Imprenta de los Sucesores de Cuesta, Madrid, 1890
without cover
7 3/4" x 5" (19 cm x 13 cm), depth: 1" (3 cm)

P 10,000

PROVENANCE

From the personal library and collection of Don Pedro Paterno

LITERATURE

Catalogo General de la Exposicion Historico-Americana, 1892. Section S; Catalogue Entry for Philology : Bibligraphy, No. 112, *Las Itas*, described as "First Volume of the Historia de Filipinas."

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Exposicion Historico-Natural y Etnográfica, Madrid, 1893

Exposición Regional Filipina, Manila, 1895

CONDITION REPORT

452 pages, in fair to worn condition; complete text pages albeit with foxing, tears and folds on some pages, scuffed edges, some pages are uncut due to traditional printing methods, loose binding, spine is slightly unrecognizable, front cover is missing, back cover is damaged with tears, folds, and stains



Pedro Alejandro Paterno (1857 - 1911)
Regimen Municipal En Las Islas Filipinas
Tipografía de los Sucesores de Cuesta, Madrid, 1893
uncut pages
7 5/8" x 5" (19 cm x 13 cm), depth: 3/4" (2 cm)

P 5,000

PROVENANCE
From the personal library and collection of Don Pedro Paterno
CONDITION REPORT
288 pages, in fair condition; complete text pages albeit with foxing, folds on some pages, loose binding, some pages are uncut due to traditional printing methods, bisected spine, front cover is slightly detached from its binding and has some tears and significant foxing, back cover has also some tears and significant foxing

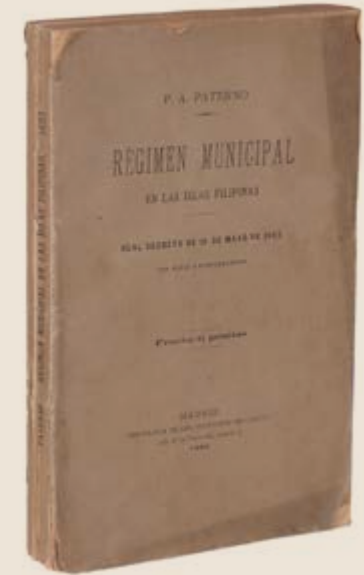
With a printed note of gratitude by the author on pages 9 to 14



Pedro Alejandro Paterno (1857 - 1911)
Regimen Municipal En Las Islas Filipinas
Tipografía de los Sucesores de Cuesta, Madrid, 1893
uncut pages
7 5/8" x 5" (19 cm x 13 cm), depth: 3/4" (2 cm)

P 5,000

PROVENANCE
From the personal library and collection of Don Pedro Paterno
CONDITION REPORT
288 pages, in very good condition; complete text pages albeit with foxing, minor folds on some pages, intact binding, some pages are uncut due to traditional printing methods, spine is in good condition, front and back covers are in good condition but with minor foxing
With a printed note of gratitude by the author on pages 9 to 14



Pedro Alejandro Paterno (1857 - 1911)
Regimen Municipal En Las Islas Filipinas
Tipografía de los Sucesores de Cuesta, Madrid, 1893
uncut pages
7 5/8" x 5" (19 cm x 13 cm), depth: 3/4" (2 cm)

P 5,000

PROVENANCE
From the personal library and collection of Don Pedro Paterno
CONDITION REPORT
288 pages, in good condition; complete text pages albeit with foxing, minor folds on some pages, intact binding, some pages are uncut due to traditional printing methods, spine is in good condition, front and back covers are in good condition but with minor foxing and small tears and folds

With a printed note of gratitude by the author on pages 9 to 14



Patrick Diokno

Rosendo Martinez y Lorenzo (1856 - 1920)

La Sampaguita

titled and signed (base, right side)

Filipino

c. 1880s

carved and polychromed 'Tipos del Pais' Statuette

"Baticuling" wood, oil paint

sculpture: 22 1/2" x 11" x 8" (57 cm x 28 cm x 20 cm)

base: 5" x 9" x 8" (13 cm x 23 cm x 20 cm)

P 200,000

PROVENANCE

Don Pedro Alejandro Paterno (1857– 1911) and Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)

by AUGUSTO MARCELINO REYES GONZALEZ III

There is a surviving photograph of Don Pedro Paterno at the legendary Santa Cruz residence in the early 1900s showing him at the far end of a "sala" with capiz windows and the famous lion-motif "Carlos Trece" chairs of the family with European balloonback ball chairs in its foreground ("Sala de Diez Puertas"). Superimposed on a sala entrance door was the famous and magnificent fully-gilded arch of "anahaw" palm leaves, banana leaves, and "areca"/betel nut trunks with nuts and roots commissioned from Isabelo Tampinco. In the foreground was the "Caida" (entrance hall/family room) furnished with taxidermied animals and a big number of "tipos del pais" sculptures set on a "borne"/roundabout in the middle of the room. That was how fashionable "tipos del pais" renditions were all the way to the early 1900s.

The somewhat derogatory term "tipos del pais" ("types of the country") referred to invariably charming renditions of the inhabitants of Las Islas Filipinas during the 1800s whether rendered in painting or sculpture. Damian Domingo y Gabor (o 1796 – + 1834) and his protege Justiniano Asuncion y Molo (o 1816 – + 1901) painted exquisitely detailed aquarelle paintings on the subject. Jose Honorato Lozano (o 1821 – + 1885) created fantastically detailed "letras y figuras" in watercolor (one's name spelled out with people in various activities). Romualdo de Jesus (o 1848 – + 1921), Isabelo Tampinco y Lacandola (o 1850 – + 1933), and Graciano Nepomuceno (o 1881 – + 1974) produced amazingly lifelike sculptures of farmers, fishermen, vendors, cockfighters, etc. "Tipos del pais" paintings and sculptures were the preferred souvenirs of well-off American, British, French, and Spanish businessmen returning to their countries from Filipinas in the 1800s.

The production of "tipos del pais" statuettes was centered in Santa Cruz, Manila and in Paete, Laguna as well. Santa Cruz was where most of the expert carver members of the prestigious "Gremio de Escultores" worked and lived --- Romualdo de Jesus, Isabelo Tampinco y Lacandola, Manuel Flores, Crispulo Hocson, Ramon Martinez, Marcelo Nepomuceno, Graciano Nepomuceno; Paete was where many seasoned, expert carvers also worked and stayed --- Mariano Baldemor Madrinan, Faustino Caday, Inocencio Pagalanan, Mariano Dailo, Braulio Adao. In the 1880s, Laguna Governor Don Francisco

LITERATURE

Black and white photograph of the Exposicion Historico-Americana, 1892, from the collection of Don Pedro Paterno

EXHIBITED

Exposicion General de Las Islas Filipinas, 1887, Palacio de Cristal, Parque de Retiro, Madrid;

Exposicion Historico-Americana, 1892 alongside the Exposicion Historico Europe, Palacio de Biblioteca y Museos Nacionales (National Library and Museums) 1892, Parque de Madrid (formerly Parque de Retiro), Madrid

Exposicion Historico-Natural y Etnográfica, Palacio de Biblioteca y Museos Nacionales (National Library and Museums), Parque de Madrid (formerly Parque de Retiro), Madrid, 1893

Exposicion Regional Filipina, Manila, 1895

de Yriarte y Menendez encouraged Paete craftsmen to improve their productions and mounted exhibitions to display them to a wider public. To this day, "tipos del pais" statuettes of high quality are produced by renowned Paete sculptor Luisito Ac-Ac and his associates.

The "tipo del pais" statuette titled "La Sampaguita" is a comely, lean maiden whose fresh, clean looks would still be considered attractive today. She resembles the international Filipina supermodel Anna Bayle. One can imagine all sorts of predatory men vying for her attention. Her thick tresses are combed back neatly and held by a large, simple "peineta" of tortoiseshell. The young woman wears a blue-and-white thin-striped camisa and an "alampay" (or "pañuelo") with a red stripe; she wears a religious scapular over her camisa which in more modest circumstances would be almost covered by a closed "pañuelo." She wears a modest black "tapis" over her skirt of thick red-and-white stripes. The young woman wears brown abaca slippers which seem small for her. She proffers fresh "sampaguita" blooms from a round "bilao" or woven tray she is carrying. The lifelike statuette is signed by the sculptor Rosendo Martinez y Lorenzo, brother of painter Felix.

This unusual "tipos del pais" statuettes were thought lost to time until they resurfaced with a group of singular objects owned by Don Pedro Paterno from the estate of his wife Doña Luisa Piñeyro y Merino in Spain. They were well-documented in photographs as patriotic decorative pieces Paterno used to exhibit in his Filipino pavilions during international expositions. (An extant photograph of the Exposicion in 1892 shows La Sampaguita exhibited in one of the pavilions. — LGN)

The objects remained in the Piñeyro residence when the childless Paterno couple returned to Filipinas in the 1890s; Doña Luisa passed away in Manila in 1897; Don Pedro passed away 14 years later in 1911. The Piñeyro family did not express any interest to claim anything from Don Pedro's estate. With their reappearance, the circle of provenance has been completed.



Signature of the artist, on the right side of the base.



Patrick Diokno



'La Sampaguita'
would have particular
symbolism for
Don Pedro, whose
first published work —
indeed the first-ever
work to be published
in Spain by a Filipino
— was a volume
of poetry called
“Sampaguitas” in 1880.

The Flowers Of Paterno

Pedro Paterno As a Man of Letters

by MICHAEL CHARLESTON “XIAO” CHUA

The Propaganda Movement, which was part of the longer reform movements under Spanish colonialism, was one of the most important and defining moments in the birth of the nation sans the revolutionary movement. Its writings reminded us of our distinct identity as a people which we used to tell the Spaniards to treat us as their equals, for them to implement reforms and even to dismantle the colonies. And it can be argued that the Propaganda Movement in Europe was formally launched as a literary movement by Pedro Alejandro Paterno.

When Pedro was 14, he had already been sent to Spain to study law where he realized that as someone coming from the Philippines, he must assert himself in the world of titled Spaniards. His father, Maximo Molo Agustin Paterno, was part of the student demonstrations of 1869-1870 and was exiled to the Marianas in connection with the Cavite Mutiny of 1872. His sister, Dolores, was a musician who composed the tune “La Flor de Manila,” which was the title of a poem by their mother, Carmen de Vera Ignacio. The tune would later be known as the famous song “Sampaguita.”

By the start of the 1880s, Paterno was already a multi-tasker, even before the term was invented. He was a renaissance man just like Rizal after him—a poet, scholar, lawyer and an activist who knew the ins and outs of cosmopolitan Spanish society.

Among the Filipinos who went to Spain to campaign for reforms, he was a man of many firsts. Having mustered enough confidence to show Spaniards that we are becoming like them, he launched a bold enterprise, a publication series on Philippine studies called Biblioteca Filipina (Philippine Library) in Madrid, a first from a Filipino. According to Dr. Portia Reyes, author of Panahon at Pagsasalaysay ni Pedro Paterno, 1858-1911: Isang Pag-aaral sa Intelektwalismo, the series wanted to show, as Paterno stated, the “ripe fruits of young Filipino intellectuals’ ‘labor.’” Of course, its maiden publication was the very first collection of poetry by a Filipino in Spain, Sampaguitas. It seems that the Paternos were very much fond of the symbolism of this Philippine flower. According to Jean Marie Yap Paterno and Miguel Roces Paterno, in By Their Deeds: The Paternos of the Spanish Era, “These poems partake of the symbolism attributed to

the well-loved fragrant and delicate flower; the romance of its etymology ‘sumpa kita’ or ‘I promise you’, expanded to the ideals of hope, fidelity, purity, devotion, strength, dedication.”

Some critics regard the 1880 collection as ‘over-sentimental’ and ‘over-simplistic’, but what would a Filipino in Madrid could have felt but the 19th-century version of homesickness. The over-sentimental style was prevalent at that time as can be seen in later poetry such as Andres Bonifacio’s “Pag-ibig sa Tinubuang Bayan” and Isabelo de los Reyes’s “Jocelynang Baliuag.” According to Dr. Portia Reyes, “Paterno’s poems brandished grandiose, metaphorical imagery painting an over-sentimental, romantic picture of the islands and their people. The verses celebrated loveliness, family, the indefatigability of the human spirit and other pleasing universal themes. ...Paterno stressed the simplicity and exquisiteness of the colony to attract Spanish interest in the islands.”

One fragment, translated into English, likened colonial life in the islands to the fragrant flower:

*There is my distant homeland / There where the day is born
I glimpsed in the deep-running Pasig / Bathing in delightful banks
Among ilang-ilang and roses / A virgin pilgrim
Who by bearing and elegant style / Appeared like a seraphim
As guileless and as beautiful / As a sampaguita flower*

Because of his various interests, another theme of the poetry in Sampaguita would be religion, such as the Holy Cross and the Virgin of Antipolo. Shortly afterwards, with some of what he probably considered the best parts of Sampaguita, along with new pieces, he came out with another collection that year entitled Poesias Liricas y Dramaticas, which is also part of this auction. In succeeding years, Sampaguita would have two editions, both the 1880 and the 1881 one is a highlight of this present auction.

It would seem quite peculiar that eventually, he would refer to himself as “Maguinoo Paterno” like in European nobility, and would even have a special coat-of-arms commissioned for the family in 1887, as rich families and Europe does, featuring a stork with a long beak symbolizing wisdom and fertility, a salakot



symbolizing the Paterno principalia clan who had become local officials, a scimitar and a campilan, and below it, the salakot, an unreadable three-character script emanates rays from the sun. In between, you have the sampaguita and the ylang-ylang as according to Yap Paterno and Paterno, “metaphors for hope and joy, a finishing touch to the quaint and original Filipino crest.” This underscored the importance of the sampaguita among Filipinos in Madrid as a symbol of the Philippine motherland.

The other first under Paterno's belt was he created the first novel on the Philippines by a Filipino. In the auction is a copy of the novel written in 1885, *Ninay*: *Costumbres Filipinas*, two years before Rizal wrote the famous *Noli Me Tangere*. Thus, comparison with the two are unavoidable. The latter seems to be still en vogue in 2022 while the former is less remembered.

It seems that Rizal and Paterno as literary activists had two different approaches toward the same goal—for Filipinos to be recognized and respected as equal and fellow citizens of Spain and be given freedoms and political reforms. But Paterno wanted to work within the Spanish system. If Rizal, in his novels, wanted to show the problems of society under colonialism (and since then Filipinos made them the yardstick of our national misery), Paterno in *Ninay* wanted to show the harmony of Philippine and Spanish cultures, especially the syncretism of Filipino and Spanish religions, consistent to what he wanted to say in a subsequent publication *La Antigua Civilizacion Tagalog*, the first book-length study on Philippine culture by a Filipino. Thus, according to a study on the novel by Eugenio Matibag of the Iowa State University, *Ninay* was a “fictional-historical archive and literary ethnography” and with it, Paterno became “an initiator of discourse in search of a unique Filipino identity.” He added, “Paterno attempted to confirm the Filipinos’ claim and assertion of having a civilized status and civilization that existed prior to the arrival of the Spanish explorers in the archipelago, and to defend the Filipinos’ fundamental resemblance to other peoples and the universality of the Philippine culture and customs...”

But for me, *Ninay* is quite revolutionary for having a female as a protagonist. Set against the “*pasiyam*” ritual, or the ceremony after the ninth day of the burial of a dead person, it is the love story between the rich heiress Antonina Milo y Buisan or *Ninay*, and Carlos Mabagsic, who like Crisostomo Ibarra after him, was also falsely accused of rebellion. The connection between

Sampaguitas and *Ninay* was that *Ninay* borrowed a lot of themes from his poetry in his previous book and made a prose version of them, such as the procession of the devotees of the Virgin of Antipolo. Yap Paterno and Roces Paterno also analyzed the novel and concluded that Pedro also borrowed from Paterno family experiences as well, the details of houses, entrepreneurial attitudes, norms, the character of the patriarch, and situations like being falsely involved in rebellions, may have well been familiar to scholars of Pedro Paterno.

But what *Ninay* lacked in criticizing the Spanish regime and in its romantic portrayal of Philippine life, ironically did not lack in the plot twists which led to the personal tragedies of the protagonists, and in a way, once again, a foreboding of the many deaths that also happened in Rizal's *El Filibusterismo* and mirroring the many Filipino soap operas of the television and Netflix age, even in the seven-year series, FPJ's *Ang Probinsyano*. For Reyes, *Ninay*, “paved the way for the *Noli* by initiating the novel, as a safe literary medium for providing a window on a colonial society.”

Adam Lifshey of Georgetown University recognizes *Ninay* as “the first or inaugural Asian novel written in the Spanish language... a landmark text....” In *A History of Publishing in the Philippines*, Atty. Dominador Buhain wrote, “being the first Filipino novel, *Ninay* marked the beginning of the awakening of national consciousness among the Filipino intelligentsia.”

His collection of books and artifacts which eventually became part of the Museo-Biblioteca de Filipinas (Museum-Library of the Philippine Islands), in which he became the first Filipino Director in 1893. He foresaw the rise of its number of books from 100 to 1,500. With this, according to Zeus Salazar, Paterno helped in imagining Filipino identity by developing this collection, despite being a seeming “Hispanista.” I believe he was endlessly motivated by a vision: that Filipinos will only progress if they will develop their own identity and this could be done through education and by educating Filipinos about their culture.

And when the Americans came, he turned over this collection to the new Insular government, and, when he was elected to the First Philippine Assembly, he sponsored Act 1849 that created what would become the National Library. His writings, his books that are still there in our National Library, and the Paterno personal collection, are the flowers he offered to the altar of nationhood as a man of letters.

Towards the First Filipino Literature

15

Pedro Alejandro Paterno (1857 - 1911)

Sampaguitas
Imprenta de F. Cao y D. De Val., Madrid, 1880
first edition
7 1/2" x 5 1/8" (19 cm x 13 cm)

P 10,000

EXHIBITED
Exposicion General de Las Islas Filipinas, 1887, Madrid
Exposicion Historico-Americana, 1892 alongside the
Exposicion Historico-Europea, 1892, Madrid
Exposicion Historico-Natural y Etnográfica, 1893, Madrid
Exposicion Regional Filipina, 1895, Manila.

CONDITION REPORT
24 pages, first edition, in good condition; complete text pages albeit with foxing, with intact binding; front and back covers are slightly damaged with minor tears, holes, and significant foxing

With a printed dedication by the author to Victor Balaguer on page 7



16

Pedro Alejandro Paterno (1857 - 1911)

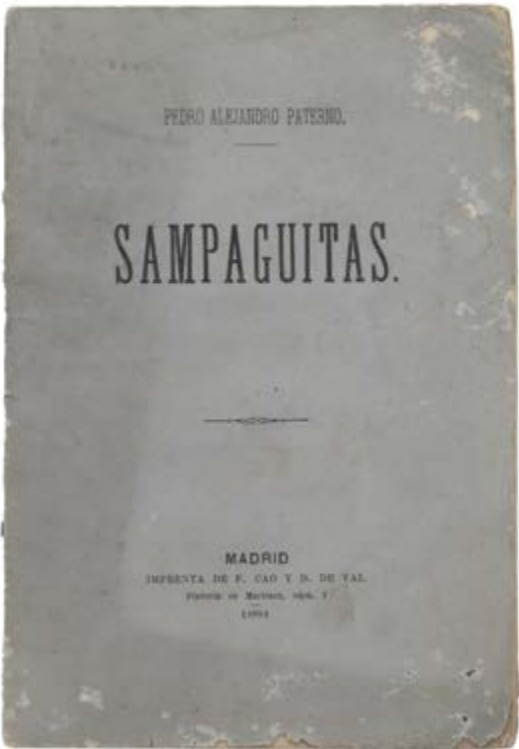
Sampaguitas
Imprenta de F. Cao y D. De Val., 1881
second edition
7 1/2" x 5 1/8" (19 cm x 13 cm)

P 10,000

EXHIBITED
Exposicion General de Las Islas Filipinas, 1887, Madrid
Exposicion Historico-Americana, 1892 alongside the
Exposicion Historico-Europea, 1892, Madrid
Exposicion Historico-Natural y Etnográfica, 1893, Madrid
Exposicion Regional Filipina, 1895, Manila.

CONDITION REPORT
56 pages, second edition, in fair condition; complete text pages albeit with foxing, holes, tears, and folds on some pages, loose binding, front and back covers are damaged with small tears, holes, and significant foxing

With a printed dedication by the author to the press on page 7



Pedro Alejandro Paterno (1857 - 1911)

Poesías Líricas y Dramáticas, Volume 1
Establecimientos Tipográficos de M. Minuesa,
Madrid, 1880
second edition
7" x 4 3/4" (18 cm x 12 cm)
depth: 3/8" (0.95 cm)

P 5,000

EXHIBITED
Exposicion General de Las Islas Filipinas, 1887, Madrid
Exposicion Historico-Americana, 1892 alongside the
Exposicion Historico-Europea, 1892, Madrid
Exposicion Historico-Natural y Etnográfica, 1893, Madrid
Exposicion Regional Filipina, 1895, Manila.

CONDITION REPORT
170 pages, second edition, in fair condition; complete text pages
albeit with foxing, some pages have minor folds and tears, with intact
binding, slightly damaged spine, front and back covers are damaged
with holes, tears, and folds



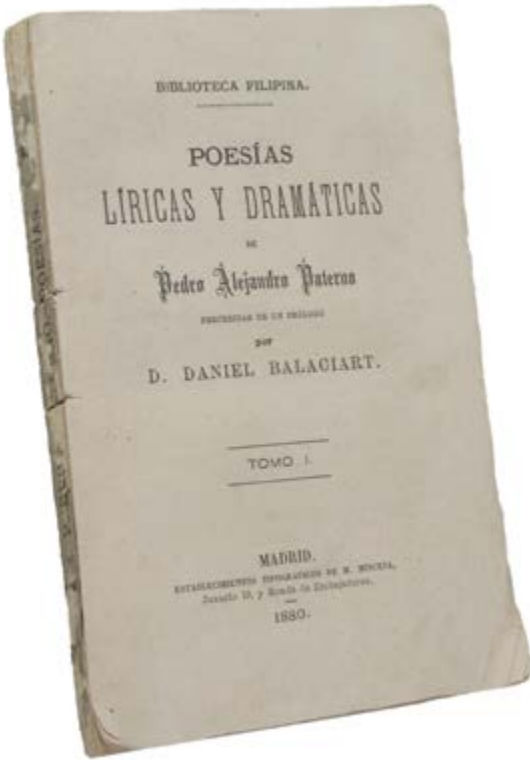
Pedro Alejandro Paterno (1857 - 1911)

Poesías Líricas y Dramáticas, Volume 1
Establecimientos Tipográficos de M. Minuesa,
Madrid, 1880
second edition
without cover
7" x 4 3/4" (18 cm x 12 cm)
depth: 3/8" (0.95 cm)

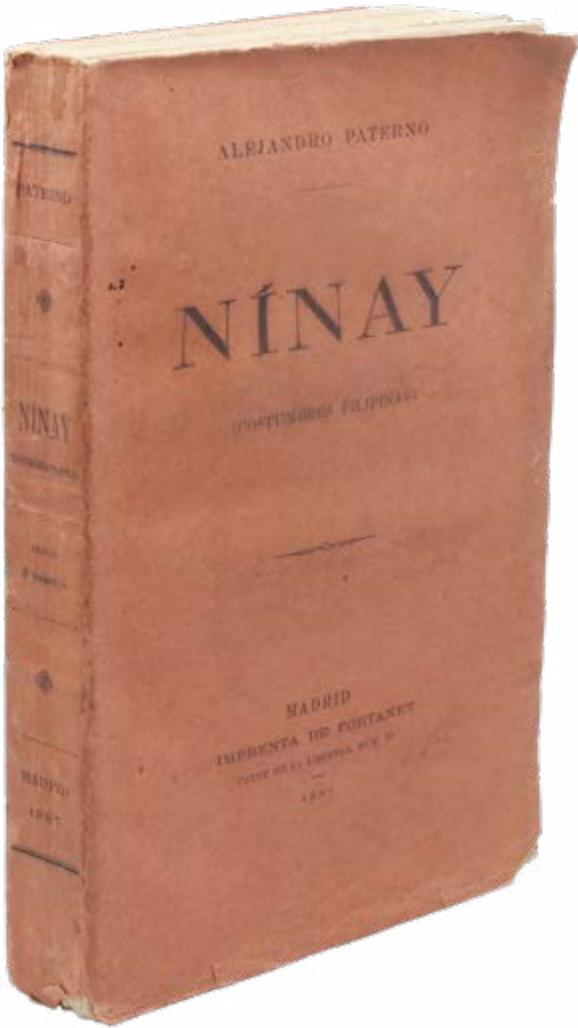
P 5,000

EXHIBITED
Exposicion General de Las Islas Filipinas, 1887, Madrid
Exposicion Historico-Americana, 1892 alongside the
Exposicion Historico-Europea, 1892, Madrid
Exposicion Historico-Natural y Etnográfica, 1893, Madrid
Exposicion Regional Filipina, 1895, Manila.

CONDITION REPORT
170 pages, second edition, in fair condition; complete text pages albeit
with foxing, small folds and tears on some pages, slightly scuffed
edges, loose binding, unrecognizable spine, front cover is missing,
back cover is damaged with holes, tears, and significant foxing



The First Filipino Novel



Pedro Alejandro Paterno (1857 - 1911)

Nínay (Costumbres Filipinas)
Imprenta de Fortanet, Madrid, 1885
uncut pages
7 1/4" x 4 5/8" (18 cm x 12 cm)
depth: 1" (3 cm)

P 20,000

EXHIBITED
Exposicion General de Las Islas Filipinas, 1887, Madrid
Exposicion Historico-Americana, 1892 alongside the
Exposicion Historico-Europea, 1892, Madrid
Exposicion Historico-Natural y Etnográfica, 1893, Madrid
Exposicion Regional Filipina, 1895, Manila.

CONDITION REPORT
352 pages, 9 chapters, in good condition; complete text pages albeit
with foxing, some pages are uncut due to traditional printing methods
and have minor folds, scuffed edges, intact binding, spine in good
condition, front and back covers are in good condition but with
minor tears and folds

With a printed dedication by the author to his father on page 5

Doña Luisa Piñeyro de Lugo y Merino, Sra. De Don Pedro Paterno

1850s – 28 November 1897

by AUGUSTO MARCELINO REYES GONZALEZ III

Don Pedro Alejandro Paterno y Devera Ygnacio of Santa Cruz, Manila, Filipinas married Doña Luisa Piñeyro de Lugo y Merino of Madrid, Espana at the Santa Maria del Villar church in the ancestral Piñeyro de Lugo y Merino hometown of Ranoa, Coruna, Galicia, Espana on October 1890. It was in the hamlet of Ranoa that the latifundio (extensive lands) of the Piñeyro de Lugo y Merino family was located.

In Madrid in 1894, soon after being awarded the prestigious and coveted "Gran Cruz de La Real Orden de Isabel La Catolica" in 1893, Pedro was appointed as the new "Director de Museo–Biblioteca de Filipinas" by Don Antonio Maura, Minister for Overseas Colonies and it was the catalyst for Pedro to finally return to Manila after 23 years in Spain. Luisa joined him on his long–overdue homecoming.

Back in Manila, Pedro and Luisa took up residence at his father Capitan Memo's baronial home in Santa Cruz, Manila. The block–long house bounded by Calle San Roque, Calle Noria, Calle Quiotan, and Calle Carriedo had been rebuilt in the grandest style after the disastrous 1880 earthquake and boasted of modern conveniences like running water and very soon, electricity (the next year 1895). Good food was never an issue, because the family could effortlessly afford the best fresh produce and the finest imported goods at the Escolta and Divisoria. The house had an enfilade of opulent European–style salons and a big household staff which suited Luisa well; Luisa was assigned a "mayordoma" to serve as a personal assistant for her needs. She only complained about the summer heat. During extremely warm days, Luisa was driven by carruaje to the Paterno summerhouse in nearby Santa Ana, by the Rio Pasig, where she could enjoy the river breezes all day long.

Pedro and Luisa were reabsorbed into the life of the family when they returned in 1894. Most of the surviving 13 Paterno siblings (with the exception of those who had married and chose to live elsewhere) were still living in the large paternal home and it was the hive of constant activity. His father Capitan Memo was aging at 70 but still active in big business. His 60ish stepmother Tia Loleng was unwell (she would pass away the next year 1895). His jeweler eldest sister Ate Guiday, comely in youth, had become a spinster at 41 years old who still ruled over the household; serious and dutiful Kuya Jose was 39 and was married to Tio Lucas' eldest daughter Quita (Paterno); jeweler Cobang at 36 was still a glamorous dresser; Dr Antonio was 34 (he would pass away at 35 from appendicitis/peritonitis the next year 1895) and was married to Andrea (Angeles); Dr Minong was 31 and was married to Tia Tinang's eldest daughter Cion (Zamora); sickly Paz at 27 was painting and winning prizes; 26 year–old Trining was still carefree and had no thoughts of getting married (she eventually did at 34 to Claudio Gabriel in 1902). His young, quiet and unassuming half–brother Nano was 17. His young half–sister Concha was 16 years old and she amused and pestered him no end; Pedro felt great affection for young, playful Concha. Quiet younger brother Ciano was 15; he was fascinated with medicines. His youngest half–sister Adela was a withdrawn 14 year–old and she was another talented artist who liked to draw and paint all day long, she was also very good with a needle.

In late January, the Paternos usually attended the opulent fiesta of the Santo Nino in Tondo, where the richest Chinese mestiza matriarch of the district Doña Saturnina Salazar de Abreu (known as "Doña Ninay Supot"; a great financier/banker/moneylender) hosted



Top : Don Pedro sits on a wicker chair;
Bottom : Doña Luisa; Right : An excursion of family and friends to the Spanish countryside.

20

A Day in the Country

Photographer Unknown

c. 1880s

8 1/4" x 6 1/4" (21 cm x 16 cm)

P 5,000

PROVENANCE

Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino
(Sra. de Paterno, d. 1897)



grand fiesta celebrations one after the other. In April and September, the famous "El Anfitrion" ("host to the gods") Capitan Joaquin Arnedo and Capitana Maria Sioco of barrio Sulipan, Apalit, Pampanga celebrated the two fiestas of "Nuestra Senora de la Soledad" with week–long festivities of regal hospitality which several prominent Manila families like the Paternos, Zamoras, and Roxases regularly attended. Forty days after Easter, it was on to San Pablo de los Montes, Laguna for the extravagant week–long fiesta of "El Senor de la Asencion" at the block–long palace of the Escuderos on the town's main thoroughfare. The month of May was

the time for the pilgrimage to Antipolo, to pray at the sanctuary of the miraculous "Nuestra Senora de la Paz y Buenviaje"/Our Lady of Peace and Good Voyage, the Brown Madonna. It was a tradition for many Filipino families to make the journey and the affluent Paternos were no exception. They rented small houses ("bahay kubo"), donned on country attire, picnicked and bathed at the "Hinulugang Taktak" waterfalls, then danced and gambled at night. For cooler air, they journeyed to faraway Majayjay, Laguna (the Baguio of the Spanish times). They traveled to the Aguas Santas in Los Banos for hot water baths; to faraway Sibul Springs outside San

Miguel de Mayumo for cool water baths. Late June, the very social Arnedos feted the Apalit town patron “Apung Iru” San Pedro Apostol and it was another week–long fiesta with exquisite food, nightly “bailes,” high–stakes gambling, and hunting in the nearby marshes. In early December, they trooped to the fiesta of “La Inmaculada Concepcion” in Malolos, Bulacan where the Tanchangcos dispensed their generous hospitality (matriarch Doña Rosenda Mendoza was from Santa Cruz, Manila). Luisa enjoyed the levity and pleasure of it all.

The second Sunday of October was the time when all of “de alta sociedad de Manila” (like the Paternos) gathered at the Santo Domingo church in Intramuros for the annual “La Naval de Manila” fiesta celebrations in honor of “Nuestra Senora del Santisimo Rosario” (“Santo Rosario”), a famous and miraculous ivory image weighed down with gold, precious gems, and magnificent vestments attributed with impossible Spanish naval victories over the Dutch in the 1600s and countless contemporary personal miracles (the image of the “Santo Rosario” was far more resplendent than its counterparts in Spain --- “La Macarena” and “Los Desamparados”). “La Naval de Manila” in the 1800s was a religious celebration as much as a social gala, and high society dressed up to the nines as it was also a pretext for several “cenas” and “bailes” after the splendid holy masses and novenas. The third Sunday of October was the fiesta of “Nuestra Senora del Pilar” (Our Lady of the Pillar), the titular patron of Santa Cruz. On that Sunday evening, all the affluent ladies and gentlemen of the Paterno–dominated “arrabal” marched in procession in honor of the Virgin Mary; the ladies drenched in jewels and embroidered pina, and the gentlemen in their formal frocks; several “cenas” and “bailes” in leading houses were given after the church festivities, for Santa Cruz was a rich district. The Christmas season was a wonderful time with many parties/soirees/tertulias, exchanges of gifts, musical concerts, reciprocal visits to family and friends, fiestas, etc. And all year long, there were the convivial Paterno family gatherings in their various residences along Calle San Sebastian and in Santa Cruz --- baptisms, birthday parties, engagements, weddings, anniversaries, even funerals. Pedro enjoyed it all immensely and realized it was what he had missed most during his 23 years in Madrid. And there was certainly no

dearth of entertainment for the expatriate Luisa, who took pleasure in it all.

As Pedro and Luisa belonged to highest society in Manila --- Luisa being a genuine Spanish aristocrat and Pedro a member of an extremely affluent family --- they were constantly invited to the most select gatherings in the city. There were “almuerzos” (lunches), “cenas” (dinners), and “bailes” (dances) at the Palacio de Malacanan. There were endless parties at the great Spanish mestizo and Chinese mestizo villas by the Rio Pasig in nearby San Miguel de Tanduay. There were equally luxurious fetes given by the biggest and richest businessmen in Binondo. Luisa very much enjoyed socializing with her Spanish compatriots as well as the other Europeans. It was her taste of home.

Pedro and Luisa were married for only seven years, four of which were spent in Madrid and three in Manila. Pretty and full–bodied, even voluptuous in youth, Luisa had become corpulent in middle age. She had most likely developed diabetes mellitus. The rigors of the last forced voyage to Spain in September 1896 only to hurriedly return before August 1897 greatly weakened her.

Fearing possible death as he crisscrossed Luzon to meet several revolutionary leaders in preparation for peace talks, Pedro executed a mandate and declaration of marital consent (a de facto full power of attorney) in favor of Luisa, giving her sole power over all their properties and possessions, paraphernal and conjugal. This act underscored Pedro’s full understanding of his very difficult mission.

During the crucial Biak–na–Bato negotiations from August to December 1897, Luisa was already very ill in Manila but she understood the importance of the peace talks and gave her husband Pedro permission to go off to his mission.

Doña Luisa Piñeyro de Lugo y Merino, Sra. de Paterno, passed away in the Paterno summerhouse in Santa Ana, Manila on 28 November 1897.

After the passing of Don Pedro Paterno on 27 March 1911 at the age of 54, the Piñeyro de Lugo y Merino family in Madrid, Espana did not express any intention to claim anything from his estate. The marital connection between the Paterno and the Piñeyro de Lugo families gradually faded into history and oblivion.

The Correspondence of Pedro Paterno through the years, expressing the identity he cultivated as man of the world, international citizen, and ambassador of all things Philippine.

One lot consisting of

- 1.) Letter featuring a large lyrical, scarlet ‘P’ from his home in Manila;
- 2.) Letter addressed to Paterno at his No. 16, Calle Sauco residence in Madrid, the ‘Casa de Molo’ by reputation and located in the palace of the Marques de Salamanca;
- 3.) A formal card engraved with ‘Maguinoo Paterno’ and Pedro Alejandro Molo Agustin Devera Ignacio, c. 1887 as he introduced this nomenclature with the publication of ‘The Ancient Civilization of the Tagalog.’
- 4.) Letter bearing his name and position as the director of the Museo-Biblioteca de Filipinas
- 5.) Letter with the address of Calle San Roque, No. 7 in the district of Sta. Cruz, which was his family’ primary home in Manila
Var. 1880s to 1890s.
size variable

P 5,000

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra de Paterno, d. 1897)



The Courtship of Señorita Luisa Piñeyro y Merino

by LISA GUERRERO NAKPIL

The courtship — and conquest — of the Señorita Luisa Piñeyro y Merino was a slow and deliberate process conceived by Pedro Paterno that would span almost a decade.

Paterno would, of course, have made the acquaintance of the Señorita Luisa through proper introduction: her sister Antonia, after all, was married to Manuel Regidor y Jurado, a prosperous, well-educated peninsulare who lived in Madrid.

On the surface, it all seemed like a romance set in the world of Jane Austen, bur neither the Paternos nor the Regidors, were ordinary gentlemen. Paterno, for one, was fabulously and famously rich; both men were also renowned for their education and refinement.

Manuel Regidor was a well-known liberal who had the sense to retreat to the Spanish peninsula after the revolt of 1868. His own practice of the law would have its best use in the defense of his own brother Antonio, who had returned to Manila, after completing his studies at the Universidad Central de Madrid in the law. (Antonio had been born and raised in the Philippines, a graduate of both the Colegio de San Juan de Letran and then the Universidad de Santo Tomas.) He would rise quickly through the government's ranks of the Audiencia. Antonio would later be swept up in the maelstrom let loose by the Cavite Mutiny of 1872, when his liberal leanings and affection for the equally liberal governor-general de la Torre, disliked vigorously by the friars, would seal his fate. One of his last official acts just the year before his arrest was issuing a decree that allowed all Filipinos, regardless of social rank, to enroll in public schools.

Maximino Paterno, Pedro's own father was also singled out — along with the brothers Jose Maria and Pio Maria Basa — for their so-called involvement with the liberal newspapers. Only Jose Maria had the faintest association with the press, being the distributor of the Eco de Manila; Maximino had only had the misfortune of having been found in possession of the certain periodicals regarded as subversive, in a stretch of circumstantial evidence.

Still, the accusations were serious business: The Fathers Mariano Gomez, Jose Burgos and Jacinto Zamora

were summarily executed by garrote just one month after the Cavite Mutiny; Paterno, Basa and 20 other men — priests, lawyers, businessmen, everyone the colonial government was keen on eliminating — were arrested in short order and shipped to the distant Marianas.

On the other hand, the Piñeyro y Merino came from a more placid if distinctively blue-blooded background; of sufficient prosperity and significance to live in the wealthy area of the Paseo de Recoletos. It was a world as distant as possible from Manila, in freedoms but not in mores and manners. There were some commonalities : a strict social hierarchy that devolved around carefully choreographed individual lives.

Paterno family lore has it that Pedro had selected the grand palace of the Marques de Salamanca — a classmate from his years at the university there — at No. 16 Calle Sauco as his address precisely because it was in the same aristocratic environs as Señorita Luisa's home. The Srta. Luisa was as cousin in fact of the Marques, so say the Paterno family historians. He was careful to create the correct atmosphere of respectability if not lofty social position; there were frequent dinners for members of the Madrid elite including ministers, marquesses, newspapermen, authors and a carefully cultivated circle of important contacts. His dinner service would be reportedly in gold; the salons of Calle Sauco would have the air of a gorgeous palace filled with paintings, tapestries of silk and just, and cabinets of curiosities from the Philippines.

A carefully 'curated' marriage to the right social partner was the next logical step for Paterno.

In 1881, a year after graduating in law from the Universidad Central, Pedro would have already become friends with Felix Resurreccion Hidalgo, from whom he would commission a portrait of Luisa. (In modern terms, this would have been the equivalent of an extravagant present, such as a portrait by Richard Avedon, to one's beloved.)

Luisa was beautiful — and her photograph en famille at a famous Spanish 'cascade' or waterfall, show her perched beside her sister Antonia and their husbands Manuel and Paterno. She is wearing the same silk taffeta



22

A Day in the Country, II

Photographer unknown

1881

6 1/4" x 8 1/4" (16 cm x 21 cm)

P 10,000

PROVENANCE

Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)



Top: Pedro Paterno and his eminent friend Manuel Regidor y Jurado with the sisters Srtas. Luisa and Antonio Piñeyro on a Victorian jaunt to a Spanish waterfall. Below: Luisa, Antonia, Manuel, and Pedro.

Félix Resurrección Hidalgo (1855 - 1913)

Portrait of Luisa Piñeyro y Merino (*Lady on a Bamboo Chair*)

signed and dated Madrid, 1881 (upper right)

oil on canvas

37" x 26" (94 cm x 66 cm)

P 5,000,000

PROVENANCE

Don Pedro Alejandro Paterno (1857– 1911)
and Doña Luisa Piñeyro de Lugo y Merino
(Sra de Paterno, d. 1897)

LITERATURE

A photograph of the Exposicion 1892.
Collection of Don Pedro Paterno.

EXHIBITED

Exposicion General de Las Islas Filipinas, 1887,
Palacio de Cristal, Parque de Retiro, Madrid;

Exposicion Historico-Americana, 1892 alongside the Exposicion
Historico-Europe, Palacio de Biblioteca y Museos Nacionales
(National Library and Museums) 1892, Parque de Madrid
(formerly Parque de Retiro), Madrid

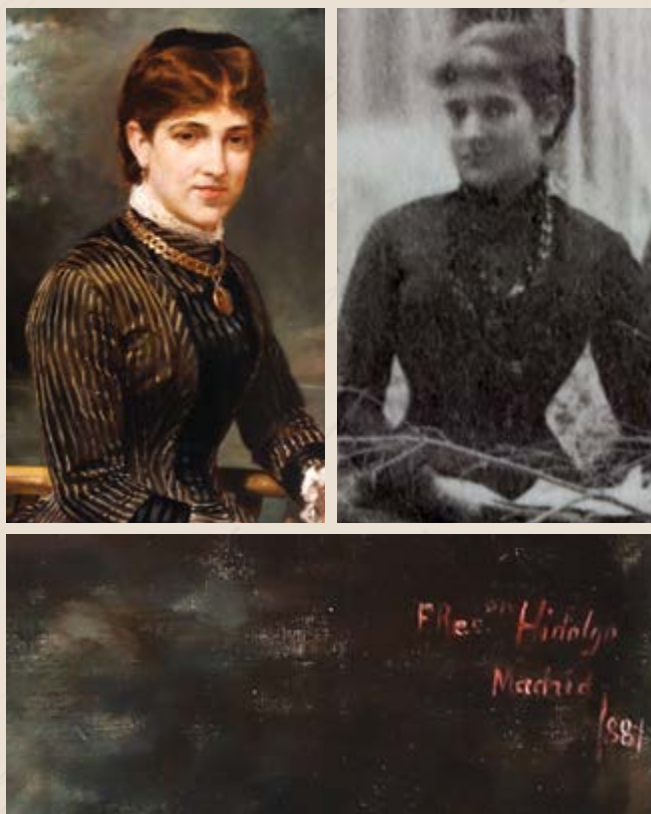
Exposicion Historico-Natural y Etnográfica, Madrid, 1893

frock immortalized in the painting, as well as heavy gold linked chain with a pendant.

Hidalgo has captured her wasp-waisted, dressed in rich striped taffeta. There are dark velvet cuffs; precious lace, the aristocratic signal of status may be glimpsed at her throat in a modest ruff; more spilling out of her sleeves. There is a carefully detailed gold bracelet, and diamonds (pulseras). She clasps a fan and probably what are her favorite flowers. lace handkerchief. (One presumes that the jewelry are all gifts of a gallant Paterno.)

What makes this portrait even more beguiling is that Luisa, a most Spanish beauty, is situated amid a most European forest, a romantic glen between pale sky and a glistening river — but sits on a bamboo chair, the most Filipino of flora — and that would be found in the near future in the exhibitions of the Exposicion General de las islas Filipinas, and the many other important expos organized by Pedro Paterno.

Even more enchanting is its appearance in a photograph of the Exposicion of 1892 — which would mirror the same delights as the very first one in 1887 : There hanging on the left wall, unmistakably is the Hidalgo portrait of Señorita Luisa; on the next wall, the Luna opus, "España y Filipinas" that was first commissioned by Paterno; and in various arrangements are the other art pieces and objects to be found in this auction, including the Benlliure bust of Pedro Paterno.



Srta. Luisa Piñeyro y Merino : Immortalized by Hidalgo in 1881 and in a photograph on a well-chaperoned excursion to a dramatic Spanish waterfalls. Not the coiffure, the strikingly similar ensemble and the heavy gold-link chain necklace. It must have been a happy occasion, as Paterno has commissioned Hidalgo to memorialize it.





*I glimpsed in the deep-running Pasig
Bathing in delightful banks
Among ilang-ilang and roses
A virgin pilgrim
Who by bearing and elegant style
Appeared like a seraphim
As guileless and as beautiful
As a sampaguita flower*

- Sampaguitas,
PEDRO PATERNO

The Paterno Painted Comoda

Decorated with Philippine Scenes

by AUGUSTO MARCELINO REYES GONZALEZ III



This exuberant cabinet follows the form of an Isabelina cómoda with its narrow depth, marble top, top drawer, door, and bracket feet. Such revivalist comodas with black lacquer, brouillework, and ormolu mounts were topped with gilded mirrors and were standard furniture in Spanish “salas” (drawing rooms) throughout the second half of the 1800s. However, the resemblance stops there.

In his characteristic predilection for indigenous motifs coupled with aristocratic eccentric taste, Paterno commissioned an artist friend to paint the cómoda with bucolic scenes and flora of his beloved Las Islas Filipinas. The top drawer shows a seaside scene with several “bahay kubo” (thatch huts and two boats moored nearby. The main door shows a charming riverine scene with a “vendedora” (female vendor) and a “sabungero” (cockfighter) conversing on a rough road in the foreground; a river with a boat, its tarpaulin of cotton, the boatman rowing and a single passenger; and on the opposite bank, a commodious “bahay kubo” with the farmer’s wife tending the vegetable garden surrounded by tall bamboo, a tall “buli” palm, banana trees, a mango tree, tall grasses; it is all framed by delectably-painted local fruits and vegetables: banana heart (“puso ng saging”), mango, green chili, Datura flower (“talampunay”), pomegranate (“granada”), eggplant (“talong”), red bell pepper, starfruit (“balimbing”), native pendant orchids, “lipote,” etc. Flanking the top drawer and the main door are curious, stylized intertwined ribbons in red and yellow, capturing the colors of the Spanish flag, which to contemporary eyes look like DNA double-helices (still unknown in the 1880s). The left-side panel features

riceland with two women crossing a bamboo bridge over a stream, two “buli” palm trees towering above them. The right-side panel features a “salakot”-wearing farmer on a carabao working his riceland with banana trees and rocks. Framing the cómoda are various geometric motifs in vibrant colors reminiscent of Mexican decoration. It is thought by contemporary scholars and researchers that the paintwork was executed by the Ilocano artist Esteban Villanueva y Vinarao.

Esteban Villanueva, Telesforo Sucgang, Modesto Reyes, Miguel de Zaragoza, Felix Martinez, Felipe Roxas, Felix Resurreccion Hidalgo, and Juan Luna were among the many artist-painter friends of Pedro Paterno in Madrid, Spain. They congregated regularly at Paterno’s “La Casa Molo” at #16 Calle Saucó during the heady 1880s. Contemporary accounts relate that they used to voluntarily decorate Pedro’s entrance hallway with doodles, drawings, and small oil paintings during those “fiestas.”

This unusual cómoda was thought lost to time until it surfaced with a group of singular objects owned by Don Pedro Paterno from the estate of his wife Doña Luisa Piñeyro y Merino in Spain. It was well-documented in photographs as one of the furniture pieces Paterno used to exhibit in his Filipino pavilions during international expositions. The objects remained in the Piñeyro residence when the childless Paterno couple returned to Filipinas in the 1890s; Doña Luisa passed away in Manila in 1897; Don Pedro passed away 14 years later in 1911. The Piñeyro family did not express any interest to claim anything from Don Pedro’s estate. With its reappearance, the circle of provenance has been completed.



Patrick Diokno

Attributed to Esteban Villanueva y Vinarao

- (1851 - 1920)
1884-1886
A comoda covered with four artworks, consisting of
- 1.) A riverine scene covering the long top drawer, 3 1/4" x 24 1/2" (8 cm x 61 cm)
 - 2.) A landscape, covering the front panel and two borders of various Filipino fruit, measuring 18 1/2" x 17 1/2" (47 cm x 44 cm)
 - 3.) A landscape, covering the rightside panel, measuring 28" x 9 3/4" and with a frame on all sides, 34" x 15" (86 cm x 38 cm)
 - 4.) A landscape, covering the leftside panel, measuring 28" x 9 3/4" and with a frame on all sides, 34" x 15" (86 cm x 38 cm)
 - 5.) Paintings on both front borders, in the colors of Spain, 38 1/2" x 33" (98 cm x 84 cm)
 - 6.) Paintings on the comoda base, of geometric motifs, 2 1/2" x 32" (6 cm x 81 cm)
- pinewood, marble top, black lacquer, oil paints
37 1/2" x 33" x 16 1/2" (95 cm x 84 cm x 42 cm)

P 500,000

PROVENANCE
From the Collection of Don Pedro Alejandro Paterno, 1857 - 1911) and Doña Luisa Piñeyro y Merino (Sra. de Paterno, + 1897)

LITERATURE
A photograph of the Exposicion Historico-Natural y Etnográfica, Madrid, 1893. Collection of Don Pedro Paterno.

EXHIBITED
Exposicion General de Las Islas Filipinas, 1887, Palacio de Cristal, Parque de Retiro, Madrid;
Exposicion Historico-Americana, 1892 alongside the Exposicion Historico Europe, Palacio de Biblioteca y Museos Nacionales (National Library and Museums) 1892, Parque de Madrid (formerly Parque de Retiro), Madrid
Exposicion Historico-Natural y Etnográfica, Palacio de Biblioteca y Museos Nacionales (National Library and Museums) 1892, Parque de Madrid (formerly Parque de Retiro), Madrid, 1893
Exposición Regional Filipina, Manila, 1895



ESTEBAN VILLANUEVA Y VINARAO (1851 - 1920)
Esteban Villanueva is listed as one of the artists in the collection of Don Pedro Alejandro Paterno. His works are also in the collection of the Prado Museum in Spain.

Villanueva was schooled in the second Manila Academy, the Academia de Dibujo y Pintura, by its co-director Agustin Sáez y Glanadell in the early 1870s.

He would apply for a scholarship in 1884, to succeed the previous pair of pensionados, Felix Resurreccion Hidalgo and Miguel Zaragoza. (Villanueva had arrived in that year with fellow grantee Telesforo Sugcang.)

The scholar Lucio P.R. Santiago would describe Villanueva's first months in Madrid — where he had passed a competitive exam to enter the Royal Academy of Fine Arts of San Fernando — as “a hand-to-mouth existence” as his allowance arrived dreadfully late. Paterno, known for his generosity to fellow Filipinos, would have remedied this. (Lisa Guerrero Nakpil)

The Tree of Life in Gold and Silver

Don Pedro Paterno's Reflections on the Coconut

by AUGUSTO MARCELINO REYES GONZALEZ III

In the manner of the 1840s "Palitera"/"Palillera" and traditional Filipino silverwork (mostly from Binondo and Santa Cruz districts in Manila), this native but sophisticated epergne/centerpiece features a halved coconut shell sprouting out of a palm trunk set on round stylized ground supported by Neo-Renaissance/Isabelina plinth and urn feet. Along with the coconut shell, where delectable sweet treats are put during gatherings, fourteen or more well-articulated "Anahaw" leaves of various sizes also sprout out of the trunk. The coconut shell itself also sprouts several smaller anahaw leaves and tiny native flowers in imitation of a small bouquet to top the epergne. To a patriotic Filipino, it is a very charming piece.

The article "Un Meseo y un The" in the Spanish "El Correo" newspaper" 22 January 1884 issue reported with bated breath: "Beautiful objects filled each wall and floor of every room and corridor inside La Casa de Molo (Madrid)... On the table was a curious-looking tea set made of coconuts mounted on the precious metals of gold and silver; expensive antique cups and glasses; shells and mother-of-pearl; and a clay bust of the homeowner sculpted by Mariano Benlliure... Other closets held Pedro's coconut collection which came in all sizes and colors: white, ebony, gray, stained black --- mounted on a clear base and so polished that one wouldn't recognize them as coconuts. The gold- and silver-rimmed and handled coconut tea set took its place of prominence here."

"Catalogo General de la Exposicion Historico-Americana de Madrid 1892," Tomo II, Section S, under Miscellaneous Objects Crafted with Metal lists two similar centerpieces to this Coconut and Silver Epergne/Centerpiece: #82. "A centerpiece shaped to resemble the 'anahaw' palm (Livistona), composed of 2 pieces: the 1st in the form of a large black coconut, the 2nd a much smaller white coconut. Their shells have been worked to look like hives with bees. The palm tree's roots are cluttered with different herbs. It also features the figure of a native woman carrying with her arms a "bilao," a basket shaped like a wide plate. This sculpture was made by celebrated Filipino architect Cirineo Gaudinez. #83. "A centerpiece, resembling a large coconut with copper base shaped as its tree trunk, with 2 silver branches



Group of menu cards of Pedro Paterno's favorite dishes. From the Paterno family archives.



Paterno would collect hundred of coconut species; displayed in his Madrid homes, remarked on by the press, and displayed in various exhibition, in natural form as well as embellished in silver and gold by the Philippines' greatest jewelry makers and designer.

Patrick Diokno

Attributed to Cirineo Gaudinez,
Filipino architect

Coconut and Silver Epergne (Centerpiece)

Filipino

1870s

coconut shells, gold and solid silver (80%)

H: 19" (48 cm) D: 6 3/4" (17 cm)

P 200,000

PROVENANCE

Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)

LITERATURE

Catalogo General de la Expocision Historico- Americana, 1892,
Madrid; Section S;
No. 82 under "Miscellaneous Objects Crafted with Metal" and
described as follows : "A centerpiece shaped to resemble the
"anahaw" palm (Livistona), composed of.. a large black coconut,
the shell has been worked to look like hives of bees. The palm
tree's roots ate clustered with different herbs. This sculpture was
made by the celebrated Filipino architect Cirineo Gaudinez."

EXHIBITED

Exposicion General de Las Islas Filipinas, 1887, Palacio de Cristal,
Parque de Retiro, Madrid;

Exposicion Historico-Americana, 1892 alongside the Exposicion
Historico Europe, Palacio de Biblioteca y Museos Nacionales
(National Library and Museums) 1892, Parque de Madrid
(formerly Parque de Retiro), Madrid

Exposicion Historico-Natural y Etnográfica, Palacio de Biblioteca
y Museos Nacionales (National Library and Museums),
Parque de Madrid (formerly Parque de Retiro), Madrid, 1893

Exposición Regional Filipina, Manila, 1895

and vine segments on either side. It is the work of the
renowned silversmith from Santa Cruz (Manila), Don
Mariano de Jesus."

While Filipinos had been drinking and eating off
dried coconut shells for centuries, and that embellishing
them with worked silver in the 1870s was a natural
step towards their upliftment and gentrification, it was
suggested that Pedro Paterno could have also taken
inspiration from the traditional Mexican "tecomate" cups
for this set: from Mexican dried calabash gourd (Cresentia
cujete aka "cuastecomate" and "jicara") to Filipino dried
coconut (Cocos nucifera aka "niyog"). Tecomate cups
of dried gourd decorated with silver, a metal plentiful
in Mexico, were used for drinking mezcal. Mezcal is a
concentrated alcoholic beverage derived from any type
of maguey; it is a type of tequila, in the same way that
scotch and bourbon are types of whiskey.

This innovative centerpiece was most likely
commissioned in the 1870s by a homesick Paterno



Don Pedro Paterno would collect several hundred species of the coconut

through his sisters from the Santa Cruz or San Sebastian
silversmiths --- Deveras, Ygnacios, Pinedas, and Zamoras
--- who were all their relatives; his artistic sisters probably
supervised its execution --- Agueda, Jacoba, Paz, and
Trinidad (Dolores the pianist and composer passed away
young). One hundred fifty years later, it still speaks
eloquently of Paterno's profound love for his native
Filipinas, a patriotism so deep twenty-three years and
more in Spain could only increase, not diminish it.

This unusual native epergne/centerpiece was
thought lost to time until it resurfaced with a group of
singular objects owned by Don Pedro Paterno from the
estate of his wife Doña Luisa Piñeyro y Merino in Spain.
It was well-documented in photographs as one of the
Filipino decorative pieces Paterno used to exhibit in his
Filipino pavilions during international expositions. The
objects remained in the Piñeyro residence when the
childless Paterno couple returned to Filipinas in the
1890s; Doña Luisa passed away in Manila in 1897; Don
Pedro passed away 14 years later in 1911. The Piñeyro
family did not express any interest to claim anything from
Don Pedro's estate. With its reappearance, the circle of
provenance has been completed.



Eight White Coconut And Silver Cups

Filipino
1870s
white coconut shells, solid silver (80%)
H: 4" (10 cm) D: 4" (10 cm) each

P 100,000

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)

LITERATURE
Catalogo General de la Expocision Historico- Americana,
1892, Madrid; Section S;
No 71-81, under "Miscellaneous Objects Crafted with Metal"
and described as follows : "Ten white coconut cups mounyted
on raised copper, featuring branches and fruits from the
coconut tree."

EXHIBITED
Exposicion General de Las Islas Filipinas, 1887,
Palacio de Cristal, Parque de Retiro, Madrid;

Exposicion Historico-Americana, 1892 alongside the Exposicion
Historico Europe, Palacio de Biblioteca y Museos Nacionales
(National Library and Museums) 1892, Parque de Madrid
(formerly Parque de Retiro), Madrid

Exposicion Historico-Natural y Etnográfica, Palacio de Biblioteca
y Museos Nacionales (National Library and Museums) 1892,
Parque de Madrid (formerly Parque de Retiro), Madrid, 1893

Exposición Regional Filipina, Manila, 1895

These elaborate and remarkable cups are made of small white coconut halves set on smaller halves positioned in the reverse for balance. A well– articulated "palmero" palm leaf in solid silver (80%) starts as a handle and, in a whiplash curve presaging Art Nouveau, envelops the cup. By the 1870s, the principles of organic design heralding Art Nouveau were already gathering in the artistic consciousness of the French, British, Germans, Belgians, and Americans. Modernity in design had arrived.

The article "Un Meseo y un The" in the "El Correo newspaper" 22 January 1884 issue reported with bated breath: "Beautiful objects filled each wall and floor of every room and corridor inside La Casa de Molo... On the table was a curious–looking tea set made of coconuts mounted on the precious metals of gold and silver; expensive antique cups and glasses; shells and mother–of–pearl; and a clay bust of the homeowner sculpted by Mariano Benlliure... Other closets held Pedro's coconut collection which came in all sizes and colors: white, ebony, gray, stained black --- mounted on a clear base and so

polished that one wouldn't recognize them as coconuts. The gold– and silver–rimmed and handled coconut tea set took its place of prominence here."

On 23 January 1895, the Museo–Biblioteca de Filipinas (Manila) --- without the formal participation of its Director Don Pedro Paterno in its organizing committees --- exhibited similar silver–embellished coconut cups: "Objects of Art in Gold, Silver, or other Metals: Coffee set consisting of seven pieces of small coconuts, mounted in silver, with carved wooden tray by Don Cornelio Zamora."

While Filipinos had been drinking and eating off dried coconut shells for centuries, and that embellishing them with worked silver in the 1870s was a natural step towards their upliftment and gentrification, it was suggested that Pedro Paterno could have also taken inspiration from the traditional Mexican "tecomate" cups for this set: from Mexican dried calabash gourd (Cresentia cujete aka "cuastecomate" and "jicara") to Filipino dried coconut (Cocos nucifera aka "niyog"). Tecomate cups of dried gourd decorated with silver,



Patrick Diokno



a metal abundant in Mexico, were used for drinking mezcal. Mezcal is an alcoholic beverage derived from any type of maguey; it is a type of tequila, in the same way that scotch and bourbon are types of whiskey.

These creative goblets were most likely commissioned in the 1870s by a homesick Paterno through his sisters from the Santa Cruz or San Sebastian silversmiths --- Deveras, Ygnacios, Pinedas, and Zamoras --- who were all their relatives; his artistic sisters probably supervised its execution --- Agueda, Jacoba, Paz, and Trinidad (Dolores passed away young). One hundred fifty years later, they still speak eloquently of Paterno's profound love for his native Filipinas, a patriotism so deep twenty-three years and more in Spain could only increase, not diminish it.

These unusual coconut and silver goblets were thought lost to time until they surfaced with a group of singular objects owned by Don Pedro Paterno from the

estate of his wife Doña Luisa Piñeyro y Merino in Spain. They were well-documented in photographs as a set of Filipino decorative pieces Paterno used to exhibit in his Filipino pavilions during international expositions. The objects remained in the Piñeyro residence when the childless Paterno couple returned to Filipinas in the 1890s; Doña Luisa passed away in Manila in 1897; Don Pedro passed away 14 years later in 1911. The Piñeyro family did not express any interest to claim anything from Don Pedro's estate. With their reappearance, the circle of provenance has been completed.

(A more luxurious version of these coconut and silver goblets, this time as cups entirely in solid silver (80%) with "anahaw" leaves and whiplash curves crafted by Cornelio and Crispulo Zamora of Calle San Sebastian, Manila in 1875, exists in the Paulino and Hetty Que Collection.)



Patrick Diokno

Japanese Lamp With Reverse-Painted Glass Panels

Yokohama, Japan
Meiji period (1868–1912)
wood, glass, oil paint
26 1/2" x 25" x 22" (67 cm x 64 cm x 56 cm)
glass panels: 18 3/4" x 6 5/8" (47 cm x 16 cm) each
handle: 15 1/4" (38 cm)

P 20,000

by AUGUSTO MARCELINO REYES GONZALEZ III

This Japanese hanging lamp of tinted lightwood has five reverse-painted glass panels depicting hunting scenes during the Meiji period (1868–1912). The first panel is an access door to the crosshatched lamp base where the user could put an oil lamp or a candle. This type of hanging lamp was documented to have hung in residential pavilions in the various “treaty ports” during the reign of the enlightened Meiji Emperor (1868–1912). This particular Japanese hanging lamp once hung in a Winter Garden/conservatory of Don Pedro Paterno's apartments at the Palacio de Duque de Salamanca at Calle Saucó #16 in Madrid, Spain during the 1880s.

This Japanese hanging lamp was thought lost to time until it surfaced with a group of singular objects owned by Don Pedro Paterno from the estate of his wife Doña Luisa Piñeyro y Merino in Spain. It was well-documented in photographs as one of the lighting fixtures Paterno used in his Calle Saucó #16 home. The objects remained in the Piñeyro residence when the childless Paterno couple returned to Filipinas in the 1890s; Doña Luisa passed away in Manila in 1897; Don Pedro passed away 14 years later in 1911. The Piñeyro family did not express any interest to claim anything from Don Pedro's estate. With its reappearance, the circle of provenance has been completed.

Europe had been obsessed with Oriental objects from “Cathay,” specifically Chinese decorative arts --- silk, porcelain, lacquer, ivory --- for centuries. Silk was highly prized by the Romans, although they had little idea of its origins. Those objects first came to Europe through the “Silk Route” passing the Central Asian steppes with the hardy Arab and Persian traders. The powerful trading republics of Pisa, Genova, and Venezia established ties with Canton in the 600s and still held the monopoly 600 years later in the 1200s. In 1600, Queen Elizabeth I of England approved the establishment of the East India Company to trade with Canton, with the shipping route still through the Atlantic down to the Cape of Good Hope in

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)

EXHIBITED
Exposicion General de Las Islas Filipinas, 1887,
Palacio de Cristal, Parque de Retiro, Madrid;

Exposicion Historico-Americana, 1892 alongside the Exposicion
Historico Europe, Palacio de Biblioteca y Museos Nacionales (National
Library and Museums) 1892, Parque de Madrid (formerly Parque de
Retiro), Madrid

Exposicion Historico-Natural y Etnográfica, Palacio de Biblioteca y
Museos Nacionales (National Library and Museums) 1892, Parque de
Madrid (formerly Parque de Retiro), Madrid, 1893

Exposición Regional Filipina, Manila, 1895

southern Africa. By the 1700s, precious Chinese goods crowded the warehouses of the maritime powers in Europe: England, Holland, Germany, France, Spain, and Portugal. When American Commodore Matthew C Perry forced Nippon to open the treaty ports of Shimoda and Hakodate to American trade in 1853–54, and four years later the additional ports of Kanagawa, Hyogo, Nagasaki, and Niigata, the United States of America had opened the long-shuttered country to the world.

Matters came to a head in 1869 with the opening of the Suez Canal in Egypt, which significantly cut travel time and most importantly, costs, between Europe and Asia. The 1870s saw the fashions for Chinoiserie, Japonaiserie, and L'Orientalisme sweep through Europe. Every affluent European residence had a Chinese room, Japanese room, Moroccan room, and Venetian room with the corresponding collections.

It was a worldwide trend and the fashions spread to the United States and to the rest of the civilized world, including Las Islas Filipinas, where the “ilustrados” who studied in Europe brought home Continental and Oriental furnishings and decorations that were all the vogue in Madrid, Paris, London, and Berlin. The residences of the “ilustrados” all had their requisite Oriental rooms and collections: Trinidad H Pardo de Tavera y Gorricho (Intramuros, Manila), Pedro Paterno y Devera Ygnacio (Santa Cruz, Manila), Dr Maximino Paterno y Devera Ygnacio (Calle San Sebastian, Manila), Dr Ariston Bautista y Lintingco (Santa Cruz, Manila), Pablo Ocampo (Calle San Sebastian, Manila), Juan Tuason y de la Paz (Calle Aviles, San Miguel, Manila), Leon Maria Guerrero (Ermita, Manila), Rafael Guerrero (Ermita, Manila), Marcelino de Santos (Tondo, Manila), Mariano Ponce (Baliuag, Bulacan), Dr Maximo Viola (San Miguel de Mayumo, Bulacan), Dr Joaquin Gonzalez y Lopez (Sulipan, Apalit, Pampanga), Valentin Ventura (Bacolor, Pampanga), Jose Infante y Rodriguez (Guagua, Pampanga), et al.



Details of six panels, depicting a Japanese tale

Esteban Villanueva Y Vinarao (1851 - 1920)
Glazed Earthenware Container (“Palayok”)
Painted with a View of the Pasig River

Filipino
1880s
terracotta/earthenware
H: 11 1/2" (29 cm) D: 9 3/4" (25 cm)

P 30,000

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)

LITERATURE
Catalogue Entry for Pottery No. 96. Exposicion Historico-Americana,
1892. “A gourd with the Pasig River scene painted in oil.”

EXHIBITED
Exposicion General de Las Islas Filipinas, 1887, Palacio de Cristal,
Parque de Retiro, Madrid;
Exposicion Historico-Americana, 1892 alongside the Exposicion
Historico-Europe, Palacio de Biblioteca y Museos Nacionales
(National Library and Museums) 1892, Parque de Madrid
(formerly Parque de Retiro), Madrid
Exposicion Historico -Natural y Etnográfica, Madrid, 1893
Exposición Regional Filipina, Manila, 1895

by AUGUSTO MARCELINO REYES GONZALEZ III

In the contemporary cultural life of Manila, there are quiet, affluent cognoscenti who delight in arcane objects such as ancient Oriental ceramics (Chinese ceramics of the Tang, Sung, Yuan, Ming dynasties as well as Vietnamese and Thai) and Metal Age Philippine earthenware (500–200 BC) which were usually ritual vessels. The Chinese, Vietnamese, Thai, and Philippine ceramics were all excavated concurrently during “The Great Pot Rush” of the 1950s (which lasted to the 60s and 70s) spearheaded by superrich connoisseurs and scholars Architect Leandro Valencia Locsin and heiress wife Cecilia Araneta Yulo (“Lindy” and “Cecile”), European art and antiques collector Dr Arturo Cabarrus de Santos, Filipino art and religious antiques collector Luis Maria Zaragoza Araneta, abstractionist artist and heir to the Ayala Corporation Fernando Montojo Zobel de Ayala, and the formidable cosmopolitan collector Marie–Theresa Gallardo Lammoglia (“Bebe,” Mrs Leonides Sarao Virata, a lady in the vein of international society) in precolonial burial sites in Santa Ana, Manila; Calatagan, Batangas; Bai’, Pila, San Pablo, Laguna; Iloilo; Butuan; and elsewhere. The scholarly studies of (Chinese) Tang, Sung, and Yuan imperial ware and Sung dynasty scrolls were undertaken by Rita Ching–Tan, heiress to the Oriental Petroleum fortune of early taipan Cheng Ban Yek. Interest and activity in ancient Oriental ceramics and Metal Age Philippine earthenware are currently alive and well within a very tight circle of connoisseurs, scholars, and collectors.

Strangely enough, what has been lost is the study and appreciation of antique domestic Philippine earthenware from the precolonial times to the mid–1800s, a field which was already firmly established by the 1880s, the time of the “ilustrados” --- whose generation included Benito Legarda, Trinidad Pardo de Tavera, Pedro Paterno, Jose Rizal, Ariston Bautista, Baldomero Roxas, et al. Antique Filipino pottery was unique and recognizable from its Asian counterparts. Paterno and his generation were already aware of the unique characteristics, subtleties, and nuances of the native earthenware; there was considerable forethought and physical effort involved in their production. The “ilustrados” already knew that the older specimens were more graceful in form yet eminently usable (1600 – 1800); that the precolonial specimens tended to be inspired by fruit, vegetable, and animal forms (before 1600). Perhaps, due to Americanization in the early 1900s, modernization prewar, not to mention World War II, all that awareness and appreciation for something uniquely Filipino was forever lost.

This gourd–shaped (or “macopa”–shaped) native earthenware vessel is about 12” inches high, lightly glazed, and painted with a view of the Rio Pasig at dusk, when the setting sun causes the sky over Bai’ de Manila to explode with a stunning kaleidoscope of yellow, pink, orange, vermilion, red, and lavender. Given Paterno's regard for this piece, it can be concluded that it was not a tourist souvenir. It is very likely that it is an old piece which was artistically enhanced in Manila by one of his talented sisters, perhaps by Paz the painter (Paz Santa Paterno y Devera Ygnacio, o 1867 – + 1914). This gourd–shaped “palayok” was significant enough for Paterno to have included it in the 1892 Exposicion Historico–Americana de Madrid:

In the “Catalogo General de la Exposicion Historico–Americana de Madrid 1892,” Tomo II, Section S: Pottery:#96. *A gourd with the Rio Pasig scene painted in oil.*

This unusual native gourd or “palayok” painted with a view of the Rio Pasig, cherished by Paterno, was thought lost to time until it resurfaced with a group of singular objects owned by Don Pedro Paterno from the estate of his wife Doña Luisa Piñeyro y Merino in Spain. It was well–documented in photographs as one of the native decorative pieces Paterno used to exhibit in his Filipino pavilions during international expositions. The objects remained in the Piñeyro residence when the childless Paterno couple returned to Filipinas in the 1890s; Doña Luisa passed away in Manila in 1897; Don Pedro passed away 14 years later in 1911. The Piñeyro family did not express any interest to claim anything from Don Pedro's estate. With its reappearance, the circle of provenance has been completed.

Attributed to
Jesus of Sta. Cruz, Manila

La Vendedora (The Hawker)
Filipino
c. 1880s carved and polychromed
'Tipos del Pais' Statuette
"Baticuling" wood, oil paint
sculpture: 10 1/4" x 6 1/2" x 5"
(26 cm x 16 cm x 13 cm)
base: H: 5" (13 cm) D: 5" (13 cm)

P 100,000

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)

LITERATURE
Catalogo General de la Exposicion Historico-Americana, 1892. Section
S; Catalogue Entry for Sculpture, No. 85 and described as follows :
A wooden figure of a lady, in the act of eating from a bowl with the
aid of chopsticks. This is another masterpiece by the artist of the
preceding sculpture, the inspired sculptor Jesus of Sta. Cruz, Manila

EXHIBITED
Exposicion General de Las Islas Filipinas, 1887, Palacio de Cristal,
Parque de Retiro, Madrid;

Exposicion Historico-Americana, 1892 alongside the Exposicion
Historico-Europe, Palacio de Biblioteca y Museos Nacionales
(National Library and Museums) 1892, Parque de Madrid
(formerly Parque de Retiro), Madrid

Exposicion Historico -Natural y Etnográfica, Madrid, 1893
Exposición Regional Filipina, Manila, 1895

Writes Miguel and Jean Marie Paterno in the family memoir, *By Their Deeds : The Paternos of the Spanish Era*, "After the success of the 1887 Exposicion General de Las Islas Filipinas, the progressive Queen Regent issued a decree on 9 January 1891 to provide for a series of international exhibits. The simultaneous historical exhibits Exposicion Historico-Americana and Exposicion Historico-Europea were slated for 12 September 1892 until 31 December 1892, to be held in the newly constructed Palacio de Biblioteca y Museos Nacionales (National Library and Museums), one of the largest public libraries in the world, and in the adjacent grounds and structures of the Parque de Madrid (otherwise referred to as Parque de Retiro where the 1887 Exposicion was held). Several scientific, artistic, and literary conferences were scheduled within the term of the expositions, adding an intellectual and scholarly dimension to the world exhibits."

They continued, "Intended to commemorate the 400th year of Christopher Columbus's discovery of continental

America, the 1892 Exposicion Historico-Americana was a salute to the glory days of the Spanish empire."

The Paterno family memoir elaborates, "With the wider and more complex logistical scope of the twin American and European exhibits, the organizers found the ideal exhibit partner for the section on Filipinas in Pedro. The Maguinoo was known for the exquisite Filipiniana displayed in his Calle Sauco apartment; had published writings on the history of the archipelago and its people; was a contributing member of the Comisaria Regia of the 1887 Exposicion General de Filipinas; and was accurately perceived to be more than willing to take on responsibility for the entire exhibit, if need be."

In fact, found in "Section S of the Catalogo General de la Exposicion Historico- Americana de Madrid 1892, Tomo II, the foreword reads: Given the brevity of time the committee had to prepare for this show, and the risk of breakage in transit, the Excelentisimo Delegado Genera requested Señor Don Pedro Paterno, distinguished Filipino writer, was requested if they could use the latter's historical collection of objects from the Philippine archipelago."

The same catalogue describes under the category Sculpture, No. 85, "A wooden figure of a lady, in the act of eating from a bowl with the aid of chopsticks. This is another masterpiece from 'inspired sculptor Jesus of Santa Cruz (Manila.)

The Paterno collections thus exhibited in 1887 would continue to provide illumination on all things Philippine in subsequent expositions. *(Lisa Guerrero Nakpil)*

Augusto Reyes Gonzalez III, describes "the second "tipo del pais" statuette "La Vendedora" as a dark and plump woman, head covered with a cream-colored veil, neatly-combed hair peeking from it, dressed in a thin white-striped teal camisa and faded vermilion skirt with black flowers, left leg kneeling. The classical way her veil is draped and tucked under her arms harks back to the "santos" of the early 1800s. The statuette is armless like the Greek and Roman statues; probably damaged by time. Actually, she looks like a character in a "belen" or "creche" (Nativity) scene, perhaps even an "india" Virgin Mary."



Patrick Diokno

The Artist’s Artist

Mariano Benlliure y Gil

by LUCRECIA ENSEÑAT BENLLIURE
Mariano Benlliure Foundation, Madrid

Mariano Benlliure Gil (Valencia, 1862 – Madrid, 1947). Spanish sculptor. Son of a modest decorative painter who introduced his four sons – Blas, José, Juan Antonio and Mariano – to art from childhood. He spent his boyhood in Valencia and in 1874 he moved with his family to Madrid.

After starting out in sculpture in a self-taught way and learning the trades related to sculpture, working in different artisan workshops, he traveled to Rome in 1881 to complete his training. There he perfected himself in the mastery of techniques and materials, in contact with the most important artistic foundries and with frequent visits to the Carrara quarries; In addition to being illustrated mainly with the study of classical, Renaissance and Baroque statuary, and the sculpture of the Italy of his time. From Rome, he sent his works to the National Exhibitions of Fine Arts.

It was at that time in Rome when the brothers Mariano and Juan Antonio Benlliure began what would become a close friendship with the painter Juan Luna, and through Luna with other Filipino artists such as Resurrección Hidalgo, Pedro Paterno and Miguel Zaragoza, as reflected in the photograph belonging to to the Archive of the Mariano Benlliure Foundation. Benlliure modeled the busts of two of them, Luna and Paterno.

In 1884 he won a second medal with *Accidental!*, the sculpture that made him famous (Private Collection). Curiously, in that same exhibition Luna and Hidalgo were awarded for their works *Spoliarium* (first medal) and *Las Virgenes Cristianas Expuestas al Populacho* (second medal), respectively.

Three years later, in 1887, Benlliure won the first medal with the statue of the painter José de Ribera (Plaza del poeta Llorente, Valencia). In 1895, the year he opened a studio in Madrid, he achieved the medal of honor with the statue for the monument to the writer Antonio Trueba (Jardines de Albia, Bilbao). At the same time and in international exhibitions, he won gold medals in 1894 in Vienna (Bust of the painter Francisco Domingo Marqués, Museum of Fine Arts, Valencia) and in Munich (Allegory of the Navy, Monument to the Marquis of Campo, Valencia), and in 1900 the Grand Prix at the Universal in Paris with an important set of works, among which the Gayarre mausoleum (Roncal, Navarra) stood out. In 1910 he participated, with a significant number of works, both in the International Exhibition of Contemporary Medals organized by the Numismatic Society of New York, and in



30

Pair of Photographs of Two Artworks by Mariano Benlliure y Gil

- a) *Shearing*
- b) *Gypsy with Child*
photography by Giuseppe Felici, Roma signed "Mariano Benlliure" and dedicated to Pedro Paterno each photograph mounted on card
image: 5 1/2" x 3 7/8" (14 cm x 10 cm) each
card: 6 1/2" x 4 1/4" (17 m x 11 cm) each

P 2,000

Confirmed by the Fundacion Benlliure, Madrid

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)



At the homage to the painter Pradilla en Roma, featuring Mariano Benlliure y Juan Luna. Roma, 1882.
With permission from the Archivo Fundación Mariano Benlliure, Madrid, AFMB_FN493.



the exhibitions commemorating the independence of several Latin American countries, in Mexico, Santiago de Chile and Buenos Aires, where he was awarded the Grand Prize for Sculpture for Velázquez monument, which was acquired by the Argentine government.

His work is extremely extensive and fruitful, and covers the different genres, typologies and sculptural techniques.

Only in monumental sculpture he made more than fifty works distributed mainly throughout Spain and Latin America, but which also reached some parts of Europe and the United States of America and the Philippines. For these last two countries, he sculpted the monuments to William Atkinson Jones (Warsaw, Virginia, 1926), a member of the United States of America Congress and his Committee on Insular Affairs, and one of the main promoters of the independence of the Philippines; and to Arthur Walsh Fergusson, American diplomat and secretary of the Philippine Government Commission, (Manila, 1913). The monument to Fergusson has been exhibited since recent years in the National Museum of the Philippines in "The Spoliarium Hall", together with the large canvas by Luna that gives the room its name.

Mariano Benlliure approached his works naturally, he had an extraordinary facility for modeling and chiseling, and a personal sense of the combination of materials, generally marble and bronze, achieving an exquisite surface finish. His facet as a painter, poorly developed professionally, is present in all of his work. Through the play of chiaroscuro and a painterly modeling he gave to his works almost tactile qualities, strongly expressive. He paid equal attention to detail, which he executed with great ease and virtuosity far removed from all mannerism, as to the harmonic balance of his compositions. He assumed important public positions related to the world of culture and Fine Arts: between 1901-1903 he was Director of the Academy of Spain in Rome, from 1917 to 1919 General Director of Fine Arts and from 1917 to 1931 Director of the Museum of Modern Art of Madrid – later integrated into the Prado Museum. He belonged to various Academies of Fine Arts: San Fernando in Madrid, San Carlos in Valencia, San Luis in Zaragoza, San Telmo in Malaga, San Lucas in Rome, Brera in Milan, Carrara and Paris; and he received important decorations, such as the Legion of Honor of France, Commander of the Order of the Crown of Italy or the Grand Cross of Alfonso X of Spain.

Mariano Benlliure y Gil (1862 - 1947)

Busto de Pedro Paterno (Bust of Pedro Paterno)

signed and dated 1881; dedicated "A mi queridísimo / amigo Pedro Paterno / M. Benlliure / Roma / 81"
terracota
sculpture: 13" x 7 1/2" x 5" (33 cm x 19 cm x 13 cm)
base: 1" x 7 1/2" x 6 1/2" (2 cm x 19 cm x 16 cm)

P 100,000

This work will be included in the forthcoming catalogue raisonné of Mariano Belliure y Gil to be produced by the Fundacion Benlliure, Madrid.

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)

LITERATURE
A photograph of the Exposicion Historico-Natural y Etnográfica, Madrid, 1893. Collection of Don Pedro Paterno.

EXHIBITED
Exposicion General de Las Islas Filipinas, 1887, Palacio de Cristal, Parque de Retiro, Madrid;

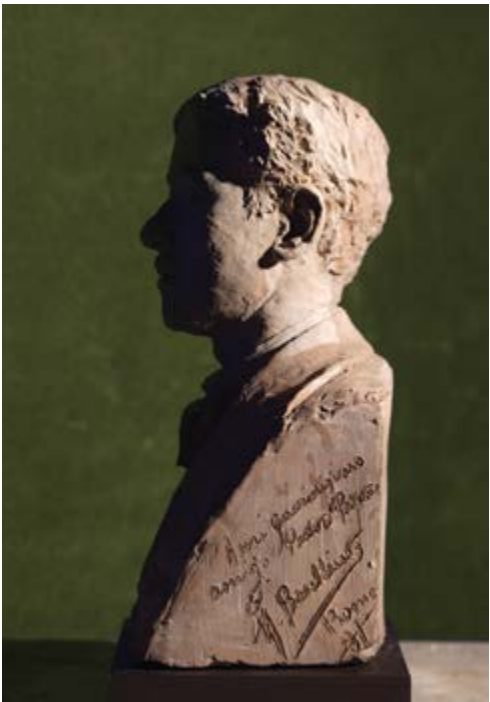
Exposicion Historico-Americana, 1892 alongside the Exposicion Historico-Europe, Palacio de Biblioteca y Museos Nacionales (National Library and Museums) 1892, Parque de Madrid (formerly Parque de Retiro), Madrid

Exposicion Historico-Natural y Etnográfica, Madrid, 1893

by LUCRECIA ENSEÑAT BENLLIURE
Mariano Benlliure Foundation, Madrid

This bust of Pedro Paterno is modelled in Rome in 1881, the same year that Mariano Benlliure arrived in the city in the beginning of April, and where he immediately began working in a part of the studio of his brother and painter José Benlliure, in Via Margutta 33, who had resided there for two years.

The expressive dedications of the bust and the photographs of two figures in terracotta (reproduced in this book), "To my dearest friend (...)" and "To the poet Pedro Paterno / his admirer / Mariano Benlliure", respectively, we discover a friendship and mutual admiration, which could have been initiated earlier in Madrid, and of which the photograph "Young artists in Rome" is also a testimony, in which they appear together with another of the brothers Benlliure, Juan Antonio, Juan Luna, Juan José Puerto, Félix Resurrección and Miguel Zaragoza (photo © Mariano Benlliure Archive, Madrid).



In the bust of Paterno, sculpted to a size slightly smaller than the natural, Benlliure already left a record of some of the keys that will characterize his portraits. Modelled without accessory elements, it concentrates the composition in the psychological study of the face, which is worked with small incisions to profile its physiognomy, as seen in the hair, eyebrows and the incipient moustache, or in the soft touches that recreate the texture of the skin. With the emptying of the iris it manages to give expression to the look and the mud seems to come to life. In contrast, the torso is moulded with longer strokes, leaving some areas only sketched.

Benlliure didn't mind leaving visible the fingerprints and tools, a treatment that will be exaggerated over time, brings naturalness and tactility to his works and speaks of the sculptural process itself.



Patrick Diokno



Left to right : Monument to Arthur Walsh Fergusson, by Mariano Benlliure, displayed in the Spoliarium Hall of the Philippine National Museum; Portrait of Pedro Paterno in bronze by Mariano Benlliure. In the collection of the Bangko Sentral ng Pilipinas (BSP); Juan Luna by Mariano Benlliure, now in the collection of the University of Sto. Tomas.

THE ENIGMATIC DON PEDRO PATERNO

by LISA GUERRERO NAKPIL

Don Pedro Paterno would perhaps begin to hatch his plan to become an indispensable part of Spain's elite sometime in 1881.

Like the *Resurreccion Hidalgo* painting from the same year, it is a portrait of a man with a vision.

Paterno had already established his reputation as a poet in Madrid social circles, reciting his own creations — as was the fashion of the day — in tertulias that he hosted at his spectacular residence at the palace of the Marques de Salamanca.

He would also have witnessed the effect that Juan Luna's first triumph at the Madrid Exposition of Fine Arts of 1881, with the moving "*Death of Cleopatra*" would have wrought on the Spanish court as well as the newshounds of the day.

Don Pedro would thus launch a concerted effort to influence the cultural elite to put forward a project to be known as the *Exposicion General de las Islas Filipinas*. It was Paterno's aim to project the Philippines as an important part of the firmament of Spain's colonial empire.

One newspaper article, by the editor of "*El Liberal*" on May 8, 1887 had this to say:

The 'Catapusan'

Yesterday, almost at the same time as the 'news of that the Filipino Indios had arrived in Madrid for the Exposition at the Retiro, we received a card that said

that was inscribed as follows, "The Maguinoo Paterno has the honor of inviting the director of '*El Liberal*' to a 'catapusan' (a Filipino festivity) to be held tonight at his home, Barquillo, 23.»

We know Señor Paterno as a poet, for his '*Sampaguitas*', as a novelist for his book on Filipino customs, '*NIlnay*', and as a speaker, for his lectures at the Ateneo, but this is the first that we have known= him as 'Maguinoo'. For this alone, we attended his catapusan.

The new house of Messrs. Paterno, is a museum of Filipino treasures. If it had been entered into a competition, surely it would have won a prize.

Last night's party was attended by many beautiful women our aristocracy, politicians, writers, etc. The guest of honor was the Marquise of Estella.

They all examined the infinite objets d'art, listened to music and danced many waltzes and rigodons; and they were presented with a splendid dinner.

A very clever deputy said at the end of the evening, "While Maguinoo, is a highly enviable noble title in the Philippines, Don Pedro Paterno has no real need of it, as he many other titles that the world is eager to give him."



32

Letter from Agueda Paterno to her brother, Pedro A. Paterno

signed and dated May 23, 1887

linen paper, with writing on both sides

folded: 8 1/2" x 5 1/4" (21 cm x 13 cm)

spread: 8 1/2" x 10 1/2" (21 cm x 26 cm)

P 10,000

PROVENANCE

Don Pedro Alejandro Paterno (1857– 1911) and

Doña Luisa Piñeyro de Lugo y Merino (Sra de Paterno, d. 1897)

The letter from Agueda Paterno (the paper used has its own letter head with Agueda's name) was sent to Don Pedro Alejandro] Paterno who was at that time residing at Calle Recoletos, numero 3 bajo, Madrid. The sender, her sister is informing Don Pedro that he and his brother Antonio will receive an "*anillo de brillante solitario*" (diamond solitaire ring). The said ring that features just a single antique diamond as the main piece was acquired by their father for a huge amount of \$400. The sender is also enclosing a pair of gold cufflinks with stone crystal and another pair with shell crystal.

This letter is reflective of the socioeconomic status of the Paterno family at that time. John Foreman, an English traveler during the late 19th century notes that the Paternos of Quiapo were among the distinguished families of Manila in the middle of the 19th century. They were into several businesses at that time—casco and barge services conveying goods to the ships entering the port of Manila, a store in Escolta, and later on acted as middleman operating between the foreign trading houses and producers of cash-crops (like coffee) in the provinces. Among the elite, it is customary among family members left in the Philippines to send jewelries to their siblings who are studying in Spain and in other parts of Europe at that time. The same thing was experienced by Rizal. When the national hero experienced financial difficulties abroad, one of his sisters sent him a diamond ring to help him with his finances. (*Lars Raymund C. Ubaldo, Ph.D.*)



Details of Srta. Paterno's rich lace and silk dress



33

A Photographic Portrait of Señorita Maria Jacoba Molo Agustin Paterno

10 1/4" x 8 3/8" (26 cm x 21 cm)

P 10,000

PROVENANCE

Don Pedro Alejandro Paterno (1857– 1911) and

Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)

LITERATURE

An identical photograph, labeled "Mestiza China" is part of the Album de Filipinas Publication c. 1870, from the Biblioteca Nacional de España

Señorita Maria Jacoba was the fifth child born to Don Maximo Molo Agustin and his second wife, Carmen Devera Ygnacio in 1858.

She was the middle child of nine and was described in the Paterno family memoir as "a reliable lieutenant to (her eldest sister) Agueda in managing house, home, and the jewelry business."

With encouragement from her brother, Don Pedro Paterno, by then the head of the Museo-Biblioteca de Filipinas, she would exhibit alongside her sisters their collection of old Filipino jewelry at the Exposition Regional de Filipinas in 1895.

Panuelo of Embroidered Piña Textile

A highly unusual crescent-shaped shoulder wrap/ neckerchief for the “traje de mestiza” ensemble (erroneously called “Maria Clara”), worn like a fichu around the shoulders
handwoven piña textile with hand embroidery
1860–70
15" x 21" (38 cm x 53 cm)

P 10,000

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)

LITERATURE
Catalogo de la Exposición General de las Islas Filipinas, 1887 which
acknowledged Don Pedro Paterno of Madrid as the owner of a
pañuelo de piña bordado (an embroidered piña panuelo

EXHIBITED
Exposicion General de Las Islas Filipinas, 1887, Palacio de Cristal,
Parque de Retiro, Madrid;
Exposicion Historico-Americana, 1892 alongside the Exposicion
Historico-Europe, Palacio de Biblioteca y Museos Nacionales
(National Library and Museums) 1892, Parque de Madrid
(formerly Parque de Retiro), Madrid
Exposicion Historico -Natural y Etnográfica, Madrid, 1893
Exposición Regional Filipina, Manila, 1895

WOVEN DREAMS:

A Rare & Unusual Panuelo

by AUGUSTO MARCELINO REYES GONZALEZ III

In the Philippines, the possession of embroidered “piña,” the better if antique and inherited, is one of the secret visual languages in which the long-affluent speak. Piña is the sole preserve of highest society, doubtless due to its great price. The possession and connoisseurship of antique piña is truly exclusive and snobbish as there are so few collectors and collections left. In what was a climactic act of social benediction, Lourdes Mendoza Reyes–Montinola --- a supremely elegant doyenne of Manila high society --- thoroughly researched, wrote, and published the landmark book “Piña” in 1991. It is an ode to a wondrous gossamer fabric, an elegy to the aristocratic life that created it, and a master plan for its survival into the future.

The pineapple plant variety “Ananas lucidus” or the red pineapple was first brought to Las Islas Filipinas by the Spanish from their South American colonies during the early years of conquest in the 1570s; “Ananas lucidus” (or “Red Spanish”) was the variety that traveled best; The pineapple plant originated in the border of

Brazil and Paraguay. The Spanish first landed in Cebu but soon transferred their base to the adjacent island of Panay, to Iloilo, where it was peaceful, the land fertile, and rice and produce abundant. Interestingly, the crowns of the pineapples carried on board the ships for food flourished. Soon afterwards, the Ilonggo natives who were expert weavers of cloth from abaca, bananas, kapok (cotton), and various palms experimented with the red pineapple fibers and piña was born.

This unusual “panuelo” in the shape of a quarter moon deviates from the standard triangular or square (folded diagonally into two) panuelo of the traditional “traje de mestiza.” Other variant features are the large Tobacco Leaf-inspired floral embroideries, likely derived from the Indian chintzes and English Manchester fabrics being traded by the British companies in Manila. Adding great albeit understated luxury is the extensive use of tedious “calado” (openwork) all over --- in the flowers, leaves, and the thick border. A lot of time, effort, and headaches were involved in producing this piece.

This piece was shown to Ms Sandra Castro, the foremost researcher and scholar on Filipino “Nipis” textiles (having researched on them for 43 years and counting), and she comments:

“The crescent-shaped collar is probably mid–19th century because of the large floral patterns, inspired by 18th century European collars in whitework embroidery. Very unusual series of openwork patterns on the border and use of applique for stems.”

“These were Chinese mestiza accessories.”
Ms. Castro thinks that because of its highly unusual crescent shape, it could have been a personal sewing project and that in style, motifs, and workmanship it likely dates from the 1850s.

Although it could have belonged for a time to one of them, it is too old to have been crafted by Pedro's talented sisters, as it is as old or older than they: Agueda (o 1853 – + 1915), Dolores (o 1854 – + 1881), Jacoba (o 1858 – + 1918), Paz (o 1867 – + 1914), Trinidad (o 1868 – + 1932). It could have been made by either of Capitan Maximino's three successive wives Valeria Pineda (+ before 1853), Carmen Devera Ygnacio (+ 1868), or Teodora Devera Ygnacio (+ 1895); or even by Capitan Memo's “sinamayera” sisters Matea (o 1817 – + 1874), Maria Paz (o 1818 – + 1859), Juana (o 1820 – + 1880s), or Martina Molo Agustin Paterno y Yamson (o 1834 – + 1899). It is a very old surviving specimen of beautiful piña work.



Patrick Diokno

Panuelo of Embroidered Piña Textile

A magnificently–embroidered shoulder wrap/ neckerchief for the “traje de mestiza” ensemble (erroneously called “Maria Clara”), worn like a fichu around the shoulders
handwoven piña textile with hand embroidery
1850s
16 1/2" x 35" (42 cm x 89 cm)

P 10,000

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)

Paterno Ladies of generations previous to Don Pedro

LITERATURE
Catalogo de la Exposición General de las Islas Filipinas, 1887 which
acknowledged Don Pedro Paterno of Madrid as the owner of a pañuelo
de piña bordado (an embroidered piña panuelo

EXHIBITED
Exposicion General de Las Islas Filipinas, 1887, Palacio de Cristal,
Parque de Retiro, Madrid;
Exposicion Historico-Americana, 1892 alongside the Exposicion
Historico-Europe, Palacio de Biblioteca y Museos Nacionales
(National Library and Museums) 1892, Parque de Madrid
(formerly Parque de Retiro), Madrid
Exposicion Historico -Natural y Etnográfica, Madrid, 1893
Exposición Regional Filipina, Manila, 1895

by AUGUSTO MARCELINO REYES GONZALEZ III

In the Philippines, one of the secret visual languages in which the long–affluent speak is the possession of embroidered “Piña,” the better if inherited and antique. Doubtless due to its great price, Piña is the sole preserve of highest society. There are so few collectors and collections left that the possession and connoisseurship of Piña has become truly exclusive and snobbish. Thirty years ago, in a climactic act of social benediction --- a supremely elegant doyenne of Manila high society --- Lourdes Mendoza Reyes–Montinola --- researched thoroughly, wrote, and published the book “Piña” in 1991, the principal tome on the matter for decades to come. In the book, Montinola establishes Piña as the height of affluent Filipino taste. It is a fitting tribute to a lovely gossamer fabric, a eulogy to the patrician life that created it, and a grand plan for its survival into the future.

The Spanish conquistadores brought the “Ananas lucidus” or red pineapple variety with them from their South American colonies via Mexico when they arrived in Cebu in 1571; the variety that survived sea voyages best was “Ananas lucidus” (or “Red Spanish”); the pineapple plant was first discovered in the border of Brazil and Paraguay. The Spanish eventually left Cebu for adjacent Panay island, to Iloilo, a peaceful place where food was abundant --- rice, fish, meat, vegetables, and fruits. To their amazement, the discarded pineapple crowns from the fruits they had carried onboard grew well in the new ground. The new plant piqued the curiosity of the natives and the weavers producing cloth from abaca, plantains, kapok (cotton),

and different palms painstakingly drew fibers from the strange prickly plant and they invented the exquisite Piña textile.

This magnificently–embroidered panuelo of Piña textile features triangular bouquets in relief enclosed by stylized “camachile” fruits (Mexican “guamuchil”/”kamaxtli”) inset with tiny blooms on top and sectioned ribbons running underneath; small bouquets sprinkled throughout otherwise clear spaces; a pattern of small flowers along the scalloped border. This panuelo was intended for a pendant camisa, where the triangular bouquets, stylized “camachile” fruits, sectioned ribbons, small bouquets and flowers would repeat in the sleeves and the flowers in the camisa itself.

At first glance, this Piña “panuelo” seems like it is of the same genre and provenance as those exquisite “camisas” and “pañuelos” the Paterno ladies wore for their memorable portraits by Justiniano Asuncion y Molo (“Capitan Ting”) from the years 1860–80 --- Capitan Maximino’s second wife Carmen Devera Ygnacio y Pineda, daughters Agueda and Dolores Paterno y Devera Ygnacio, and third wife Teodora Devera Ygnacio y Pineda. And it may very well be so. In fact, this panuelo with its embroidered bouquets enclosed by stylized “camachile” fruits (Mexican “guamuchil”/”kamaxtli”) coordinates more with Agueda Paterno’s camisa than the panuelo she wore for the portrait by her uncle Asuncion.

This piece was shown to Ms Sandra Castro, the foremost researcher and scholar on Filipino “Nipis” textiles (having researched on them for 43 years and counting), and she comments:

“The second piece does resemble those from Asuncion portraits. And the 1870s portraits from Biblioteca Nacional–Madrid. The scalloped edges, the strapwork, and bouquets are inspired by European net lace.”

“These were Chinese mestiza accessories.”
The Paterno ladies were painted by Capitan Maximino’s (“Memo” o 1824 – + 1900) paternal first cousin Justiniano Asuncion y Molo (“Capitan Ting” o 1816 – + 1901) from around 1860–80 dressed in their finest Piña “traje de mestiza” ensembles: second wife Carmen Devera Ygnacio y Pineda (“Carmina” + 1868), third wife Teodora Devera Ygnacio y Pineda (“Loleng” + 1895), daughters Agueda (“Guiday” o 1853 – + 1915) and Dolores (“Doleng” o 1854 – + 1881) Paterno y Devera Ygnacio. It is not known whether the portrait of Carmen was painted posthumously as she passed away before that time. Carmen and younger sister Teodora wore altogether different “traje de mestiza” ensembles --- “camisas,” “pañuelos,” and skirts varied. As for Agueda and slightly younger sister Dolores, they seemed to have worn the same Piña “camisa” and “pañuelo” but different silk skirts. If not embroidered by the talented Paterno ladies themselves, it was most likely that the Piña “camisas” and “pañuelos” were all sourced from Capitan Memo’s elder “sinamayera” sisters Matea (o 1817 – + 1874), Maria Paz (o 1818 – + 1859), Juana (o 1820 – + 1880s), and Martina (o 1834 – + 1899) Molo Agustin Paterno.

This “pañuelo” is of the same exquisite workmanship, time frame, and provenance as those mentioned and is a magnificent surviving specimen of Piña work.



Patrick Diokno

The Travels of Don Pedro Paterno

Photographic Journeys



36

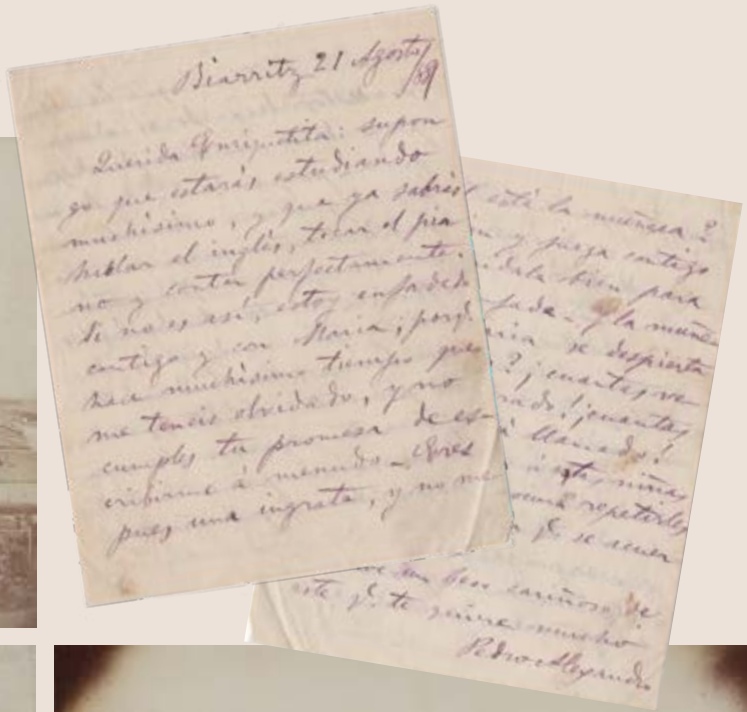
Pedro Paterno on the Road

Informal portrait of Pedro Paterno
beside horse carriage
Photographer Unknown
c. 1880s
photograph: 3 1/4" x 4 1/4" (8 cm x 11 cm)
card: 4" x 5 1/4" (20 cm x 13 cm)

P 5,000

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra de Paterno, d. 1897)

The 'grand tour' of Europe was an occupation of its wealthy and Pedro Paterno was no exception. Then and now, it reflected an upper-class lifestyle in an age when the discovery of natural wonders, history, and art were important.



37

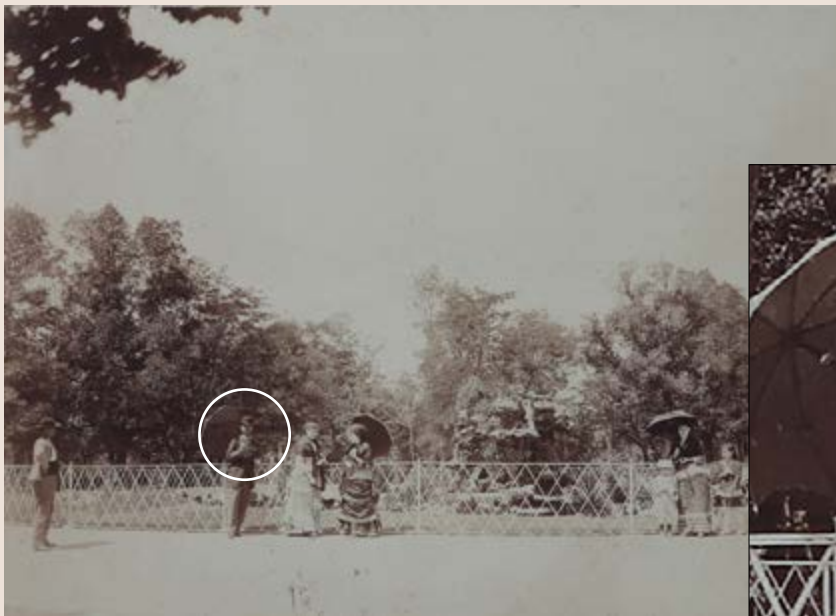
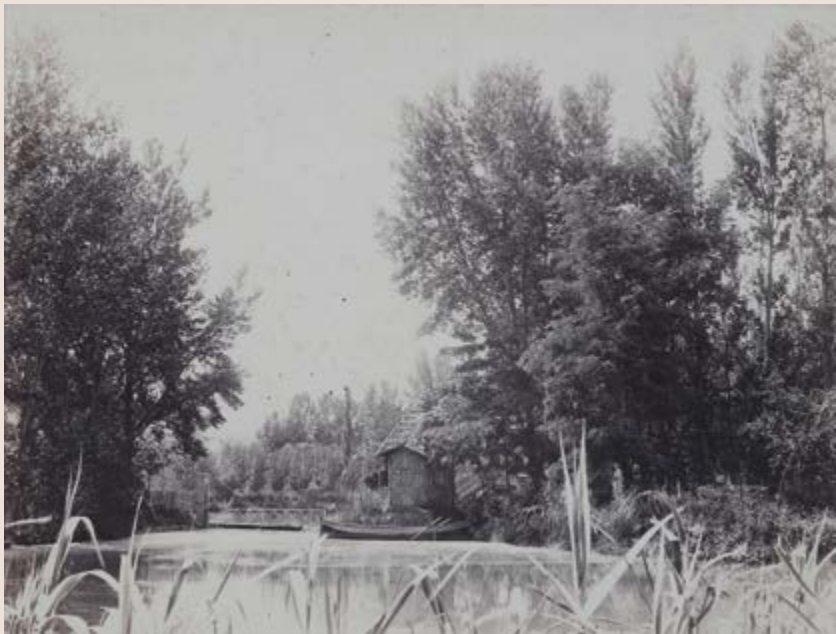
Views of Biarritz

with a Letter from Pedro Paterno
from this aristocratic retreat
c. 1880s
a) 6 3/4" x 8 1/2" (17 cm x 21 cm)
b) 6 1/4" x 8 3/8" (16 cm x 21 cm)
c) letter: 5 1/4" x 4 1/2" (13 cm x 11 cm) (folded);
5 1/4" x 8 1/2" (13 cm x 21 cm) (spread)
d) 3 1/4" x 4 3/4" (8 cm x 12 cm)

P 1,000

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra de Paterno, d. 1897)

The Pedro Paterno collection includes letters from various aristocratic destinations such as Biarritz.
This 19th-century resort town would also attract other Filipino ilustrados. One prominent visitor was Jose Rizal, at the invitation of the wealthy Bousteds, whose daughter Nelly Rizal had reportedly pursued. Disappointed by the family's rejection (on religious grounds), Rizal nevertheless finished writing his second novel, El Filibusterismo, in their country home.



38

A Paterno Summer

Photographer Unknown

Consisting of

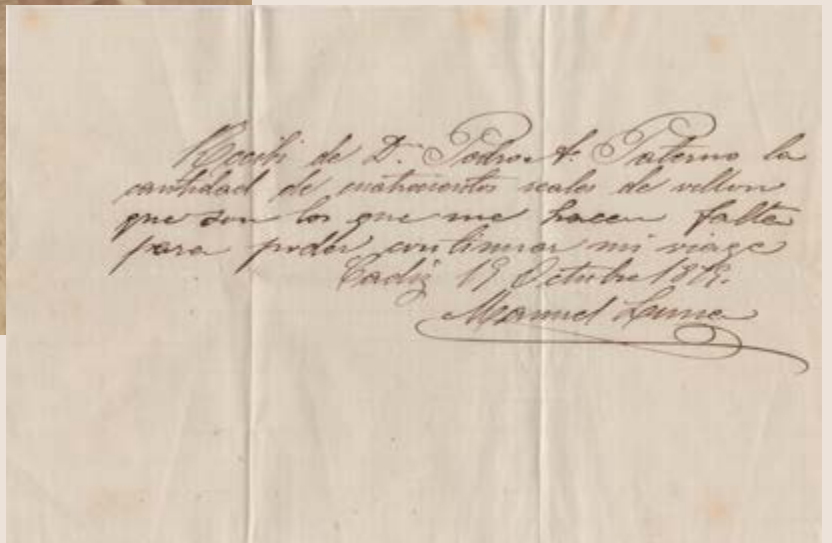
a) A view of the river
6 1/4" x 8 1/4" (16 cm x 21 cm)

b) Pedro Paterno and friends
6 1/4" x 8 1/2" (16 cm x 21 cm)

P 5,000

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra de Paterno, d. 1897)

Don Pedro Paterno and friends enjoying a summer's day,
as shown by his wielding a wide parasol as they enjoy a
stroll by the river.



39

Photograph of Manuel Luna and Companions

Photographer Unknown

c. 1870s

photograph: 4 3/4" x 3 1/2" (12 cm x 9 cm)

letter: 5 1/2" x 8 1/4" (14 cm x 21 cm)

P 5,000

Accompanied by a letter from Manuel Luna, brother of Juan and Antonio Luna, to Pedro Paterno acknowledging a loan of money for his trip home to Manila. Dated 19 October 1879, Cadiz.

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra de Paterno, d. 1897)

The Note Transcribed and Translated:

Recibi de Don Pedro A. Paterno la cantidad de
cuatrocientos reales de vellon que son los me hacen falta
para poder continuamos mi viaje. Manuel Luna.

Received from Don Pedro A. Paterno the amount of four
hundred reales de vellon, which is what I need to be able
to continue my trip. Manuel Luna

Note: Manuel Luna is one of the brothers of Juan and Antonio Luna. He was a violin
virtuoso and conductor. After his music training in the Philippines he went to Europe
and matriculated at the Conservatory of Madrid.

Note: Reales de vellon is computed 1 dollar = 20 reales = 680 maravedies)

A Glimpse of Other Lives

40

Attributed to Juan Luna

The Jeweled Beauty

c. 1873 to 1875

watercolor on cardboard, inscribed with "I.Canarias" (Canary Islands) in writing on the reverse

5" x 6 1/4" (13 cm x 16 cm)

P 80,000

PROVENANCE

Don Pedro Alejandro Paterno (1857– 1911) and

Doña Luisa Piñeyro de Lugo y Merino (Sra de Paterno, d. 1897)

Before Juan Luna would embark on his life-changing path to art and glory, his first dream was to become a seafaring man.

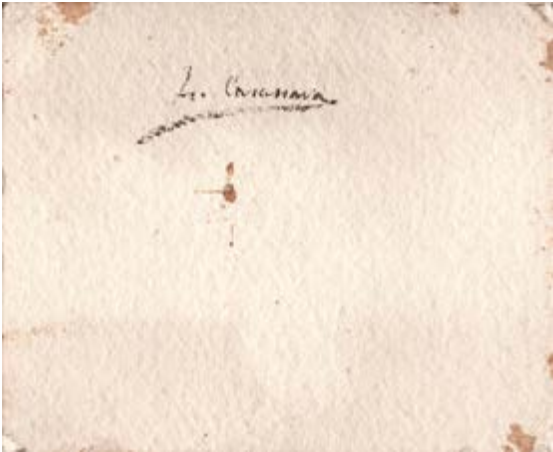
He would first enroll at the Escuela Nautica de Manila together with his elder brother Manuel in 1869 when he was just 12 years of age and graduate when he was 1. The Escuela was an academy that turned out sailors for the merchant marine, and one senses that he had none of the desire for book learning that his father and other brothers had: Antonio and Jose had scientific turns of mind and would become a pharmacist and doctor, respectively.

In 1873 and 1874, he would actually set sail as a teenager and an apprentice officer; traveling to Amoy, Batavia, Singapore, Colombo and HongKong.

Like Manuel, who loved music, he would eventually turn to the arts. His biographer Carlos da Silva would note that "inspired by the drawings of his brother Jose, he took private lessons in drawing, while his ship was in port, under the Filipino painter Don Lorenzo Guerrero in the latter's studio in Ermita."

He arrived with Manuel in the Spanish peninsula in 1877 : he, to enrol in the Real Academia de Bellas Artes de San Fernando in Madrid; Manuel to enroll in the Real Conservatorio de Musica in the same city.

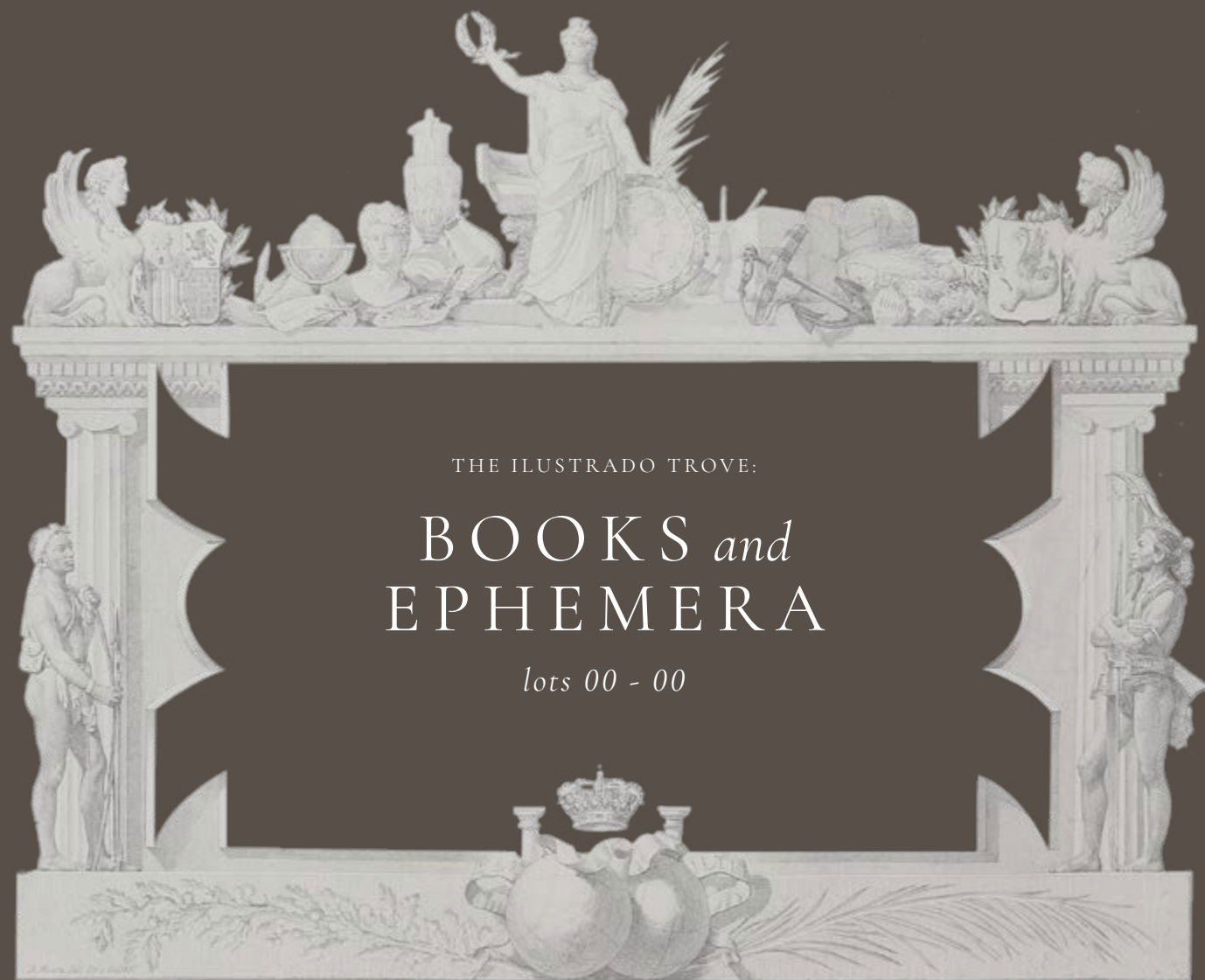
This particular work at hand, of a dark-haired beauty lounging in bed, and who seems perhaps to be entranced by her own reflection, is audacious in so many ways : It suggests an exotic world that Luna would later explore in his various 'Odalisques': the mystique of slave girls, bejeweled with rings on her fingers and bracelets on her wrists. A thin scarlet ribbon is in her hair.



Top: The reverse showing the inscription 'I. Canarias'; Middle and Bottom : 19th-century maps of the Canary Islands, a route Juan Luna would have been familiar with

Written on the reverse of what appears to be this early work is "Islas Canarias." It would have a port of call for a mariner. The Canary Islands were the last Spanish port of call on the route to Africa, from the city of Cadiz. (Manuel writes out a receipt to Don Pedro Paterno, found elsewhere in this auction, for a loan of money to complete his passage from that city.) Found among the personal papers of Don Pedro Paterno, it can be surmised that this was a sort of memento of other lives. (Lisa Guerrero Nakpil)





41

A Collection of (86) Eighty-Six Carte-de-Visite Portraits

Manila/ Madrid/Paris
all mounted on cards with
various photographers' imprints;
some with dedications verso
approx. 4 1/4" x 2 1/2"
(10 cm x 6 cm) each

P 100,000

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)

The Carte-de-Visite foretold two 21st-century phenomena: Social media and the Cult of Celebrity. Like both, it also depended on a technological breakthrough, the creation of an 8-photograph that made possible multiple images from a single plate.

The 'Visiting Card' began as a form of leaving one's name to convey a variety of messages, from formal appreciation to courtship to condolences. Also called "Calling cards", they were an indispensable accessory to fashionable, upper class life in Europe during the 19th century.

One social historian noted, "The Victorian etiquette of leaving and accepting calling cards was a complicated web of strict rules; to go against these rules could mean social suicide. It was traditionally the obligation of the upper class woman to deliver and accept calling cards, though she could leave her husband's card for the master of the house, along with two copies of her own (one for the master and one for the mistress of the house). Calling with a card at the right time and in favorable circumstances could lead to an invitation to visit. These visits were strictly formalized as well, usually consisting of twenty minutes of polite conversation and allowed only during set times in the late morning or early afternoon. After a call was made, a return call was to be expected and the process continued."

Eventually, the plain, dignified cards would be replaced by elaborate painted designs and with the advent of photography, images of the owner which could be exchanged with family and friends.

Soon, the Carte-de-Visite would become notorious equivalents of a little black book, as gentlemen (and ladies) collected the cards as one does friends on



facebook or instagram; celebrities would soon take advantage of their popularity by producing their own cards for the consumption of their admirers.

This set of Cartes-deVisite feature a lifetime of collection of both friends and acquaintance, business and familial relations.

Portraits of Madrid Intellectuals

consists of 31 photographs
 photographs of the family of Manuel Regidor
 and his wife Antonia Piñeyro y Merino
 contained in a Red Velvet album with silver
 fastenings and plate
 produced by a variety of Madrid and Manila
 photographers
 1860s to the 1880s
 size variable

P 10,000

PROVENANCE

Don Pedro Alejandro Paterno (1857– 1911) and
 Doña Luisa Piñeyro de Lugo y Merino (Sra de Paterno, d. 1897)

A handsome velvet-covered album captures the lives of Manuel Regidor and his wife Antonia Piñeyro y Merino.

Manuel Regidor y Jurado was an influential insular lawyer, born in the Philippines, who had retreated to Madrid after the student riots of 1868. He would marry Antonia Piñeyro y Merino, a member of the Spanish aristocracy — and the sister of the woman who would almost inevitably marry Don Pedro Paterno, so closely were their lives intertwined.

Regidor would eventually rescue not only his brother Antonio Maria, but also Don Pedro's father Maximo from the terrible ordeal of their exile in the Marianas, unfair sentences meted out by a vengeful Spanish colonial government suspicious of their liberal leanings, who had found the perfect excuse in the Cavite Mutiny of 1872 to exact reprisal.

The collection includes a rare photograph of Doña Luisa Piñeyro y Merino, now Sra. De Paterno, in 1897, the last year of her life.



Doña Luisa Piñeyro y Merino de Paterno, Manila 1897



The Paterno Family Album: Photographs of Manila's Wealthiest

By Manila's Leading Studios

Santa Cruz, Manila

1870s

contains 36 photos; with gilt clasp

photo album:

6 1/4" x 5" (16 cm x 13 cm), depth: 2" (5 cm)

photographs:

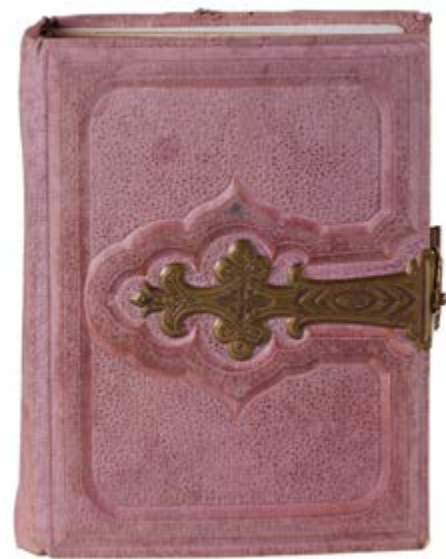
approx. 4" x 2 1/2" (10 cm x 6 cm) each

P 100,000

PROVENANCE

Don Pedro Alejandro Paterno (1857 - 1911) and

Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)



A mauve velvet photograph album of the Paterno family with a gilt clasp

by AUGUSTO MARCELINO REYES GONZALEZ III

One of the most personal items among Don Pedro Alejandro Paterno's possessions from the Doña Luisa Piñeyro de Lugo y Merino estate is this small mauve-colored family album from 1870–1900. In all likelihood, it was first assembled by Pedro's sisters Agueda, Dolores, Jacoba, Paz, and Trinidad and sent to him in Madrid during his early years there (1871–74). Taken by the best photography studios in Manila at that time (Albert Honnis, Francisco van Kamp, Enrique Schuren, E M Barretto, Francisco Pertierra, Manuel Arias Rodriguez), the pictures show Capitan Maximino Molo Agustin Paterno or "Memo" (1824-1900), young, with hair, pre-1872 exile, his second wife Carmen Devera Ygnacio y Pineda ("Carmina" , d. 1868), his third wife Teodora Devera Ygnacio y Pineda ("Loleng", d. 1895), his fifteen children (seven sons and eight daughters): Narciso ("Ciso" 1848 – 1900), Agueda ("Guiday", 1853 – 1915), Dolores ("Doleng", 1854 – 1881), Jose Timoteo, 1855 - 1926), Pedro, (1857 – 1911), Jacoba ("Cobang", 1858 - + 1918), Antonio ("Minong", 1860 – 1895), Maximino (1863 – 1929), Paz (1867 – 1914), Trinidad ("Trining", 1868 – 1932), Mariano ("Nano" , 1877 – 1934), Concepcion ("Concha" , 1878 – 1943), the fraternal twins Maria del Carmen ("Rosenda", 1879 – 1879) and Feliciano ("Ciano", 1879 – 1951), and Adelaida ("Adela" , 1880 – + 1962).

The album also includes pictures of the Paternos' spouses and children, as well as Maximino Paterno's siblings --- Matea, Martina, and Padre Tomas Molo Agustin Paterno. It is the album of a big family.

The photographs bring to life the affluent Paterno–Devera Ygnacio family as they lived in their palatial, block-long residence bounded by Calles San Roque, Carriedo, Quiotan, and Noria in Santa Cruz, Manila, halfway between the Quiapo church and the Santa Cruz church, during the late 1800s.

This highly personal album was thought lost to time until it resurfaced with a group of singular objects owned by Don Pedro Paterno from the estate of his wife Doña Luisa Piñeyro y Merino in Spain. It was well-documented in photographs as part of a set of Filipino albums Paterno used to exhibit in his Filipino pavilions during international expositions. The objects remained in the Piñeyro residence when the childless Paterno couple returned to Filipinas in the 1890s; Doña Luisa passed away in Manila in 1897; Don Pedro passed away 14 years later in 1911. The Piñeyro family did not express any interest to claim anything from Don Pedro's estate. With its reappearance, the circle of provenance has been completed.



Echoes of the Cavite Mutiny of 1872:

The Men and Documents Behind the History



The names of the men who were accused of complicity in the Cavite Mutiny of 1872 are interwoven in the vast documents that belonged to Don Pedro Paterno and his brother-in-law, the lawyer Manuel Regidor y Jurado presented in this curated auction.

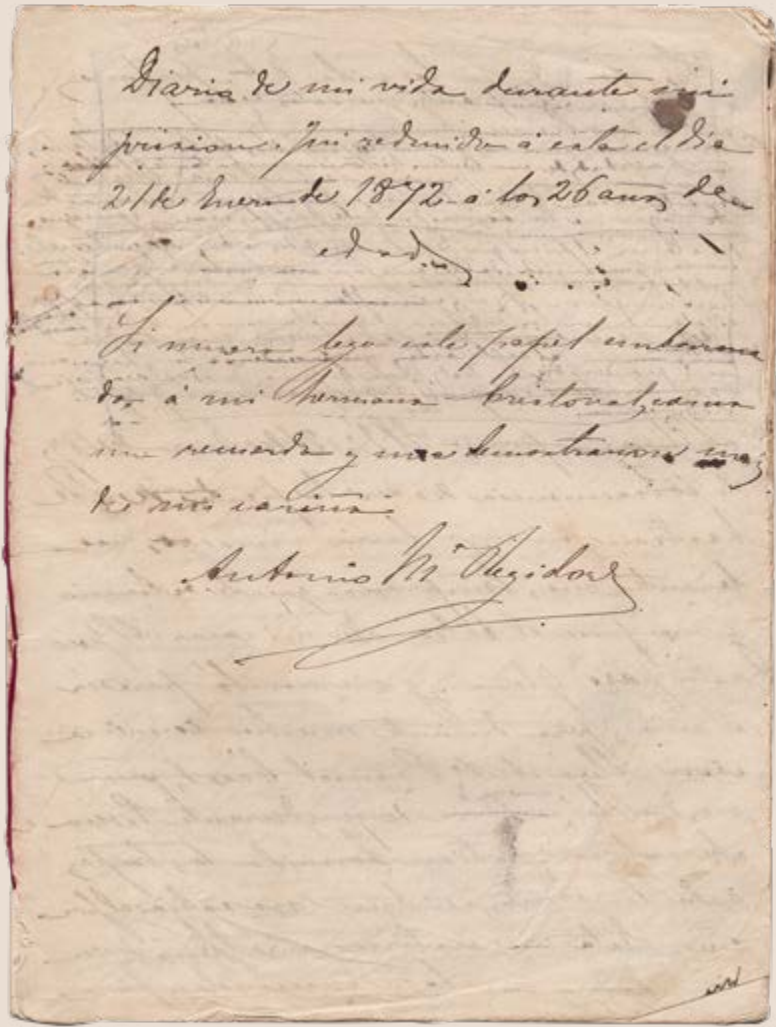
Among the accused were Pedro Paterno's own father, Maximo, as well as a cross-section of Manila's wealthy and educated : Joaquin Pardo de Tavera, the brothers Jose and Pio Basa, as well as various merchants and lawyers and secular priests. Adding further urgency to the situation was the arrest of Manuel Regidor's own brother Antonio, a government minister who was suspected of subversive leanings.

The priests Mariano Gomez, Jose Burgos and Jacinto Zamora (the Gomburza of fame) had been

heinously executed by garrote just a month earlier. Tragedy and terror reigned in Manila.

It was through the persistence of Manuel Regidor — and fellow lawyer and Cuban senator Rafael Maria de Labra, some of whose books are represented here in the Paterno library collection — that Maximo Paterno, Antonio Regidor, Joaquin Pardo de Tavera were released on various conditions of exile. (Trinidad Hermenegildo or "TH" Pardo de Tavera is found in photographs and his epic treatise on Philippine medicinal plants is included in this auction as well.)

The illustration above of the 'Grupo de Filipinos Ilustres' by Guillermo Tolentino shows Don Pedro Paterno and Jose Ma. Basa, Fr. Jose Burgos, and Antonio Regidor in the august company of Jose Rizal, Andres Bonifacio, Marcelo H. del Pilar and Apolinario Mabini.



44

Antonio Ma. Regidor (1845-1910)

Diary of My Life During My Imprisonment

20 sheets, 40 pages
handwritten and signed on the last page
8 3/4" x 6 1/2" (22 cm x 17 cm) each

P 5,000

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra de Paterno, d. 1897)

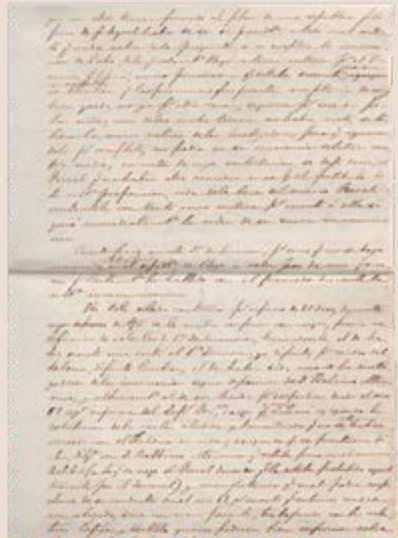
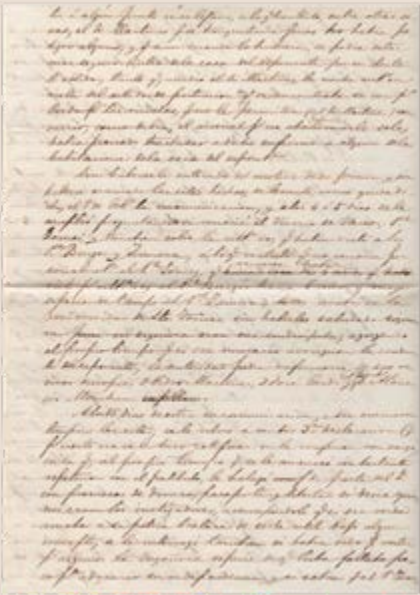
The document bearing the label "*Diario de mi vida durante de mi prision*" (diary of my life during my imprisonment) is a recounting of events by Antonio Ma. Regidor after his arrest and deportation to the Marianas in 1872. This diary must be appreciated in the context of the Cavite Mutiny, an uprising at the Cavite arsenal that happened on January 20, 1872.

This event became an excuse made by the Spanish colonial government to suppress those Filipinos clamoring for governmental reform. Prominent members

of the educated elite (the ilustrados) were accused of agitating the mutineers. Among those implicated was Antonio Ma. Regidor, an official of the colonial bureaucracy and an avid supporter of the Secularization Movement headed by Frs. Pedro Pelaez and Jose Burgos. He was arrested and sentenced to eight years of exile in the Marianas Islands together with Maximo Paterno, Joaquin Pardo de Tavera, Mauricio de Leon, Pedro Carillo, Gervacio Reyes, Jose and Pio Basa, Pio del Pilar, and other ilustrados. Luckily for Regidor, while serving his prison terms, he was able to escape by disguising himself as a cleric. He transferred to different islands in the Pacific until he was able to board a British ship bound for Hong Kong. He then moved to Marseilles, France and when he reached Paris, Regidor appeared before the Spanish Consul. He was pardoned in April 1876.

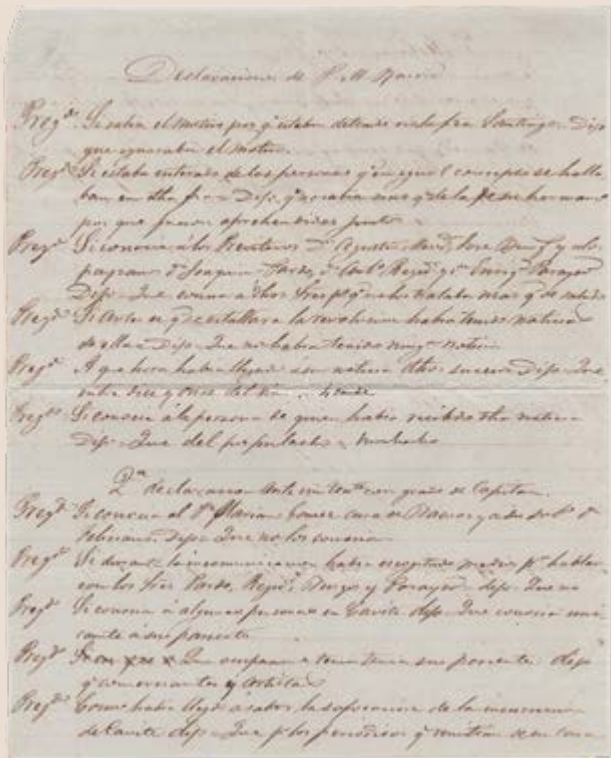


First page

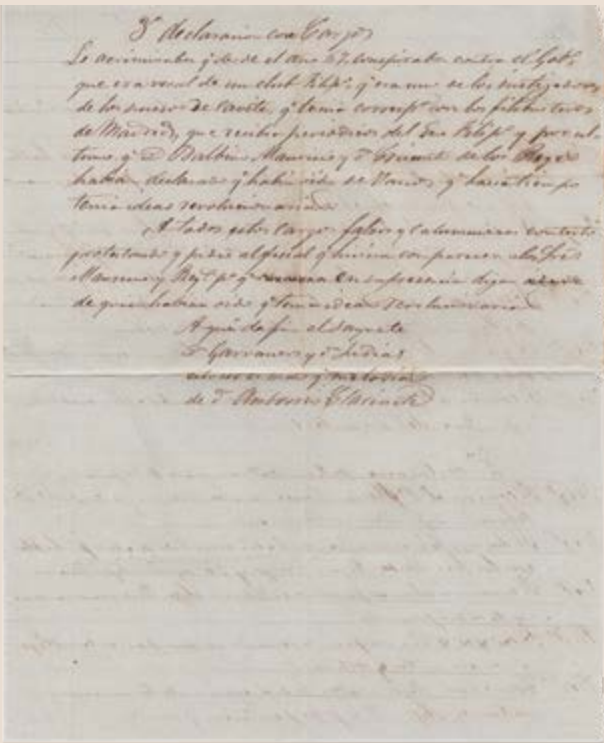


Lerena, it was Basa who used his network to bring the paper into Manila. It was a skill that he would later use to smuggle in copies of the *Noli* and *Fili*, written by his friend Rizal. (Possession of these incendiary works was reason enough to clap you into jail — or worse — by the Spanish secret police.)

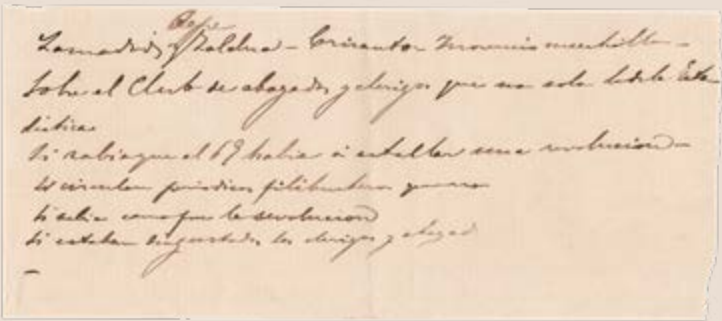
Basa's reputation as an agitator and reformist put him squarely in the sights of the Spanish colonial government. In the reign of terror after the Cavite Mutiny of 1872, he was rounded up along with the legendary Fathers Gomez, Burgos and Zamora. He would escape execution unlike GomBurZa, but the governor-general was adamant on setting an example and meted out the harshest sentence of banishment of ten years to him. (Basa was exiled along with Pedro Paterno's father, Maximo, to the Marianas.) (*Lisa Guerrero Nakpil*)



Front



Back



46

Declaration of de Pio Ma. Basa on the Cavite Mutiny of 1872

pen and ink on paper
10" x 8" (25 cm x 20 cm)
2 3/4" x 6 1/2" (7 cm x 17 cm)

P 5,000

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra de Paterno, d. 1897)

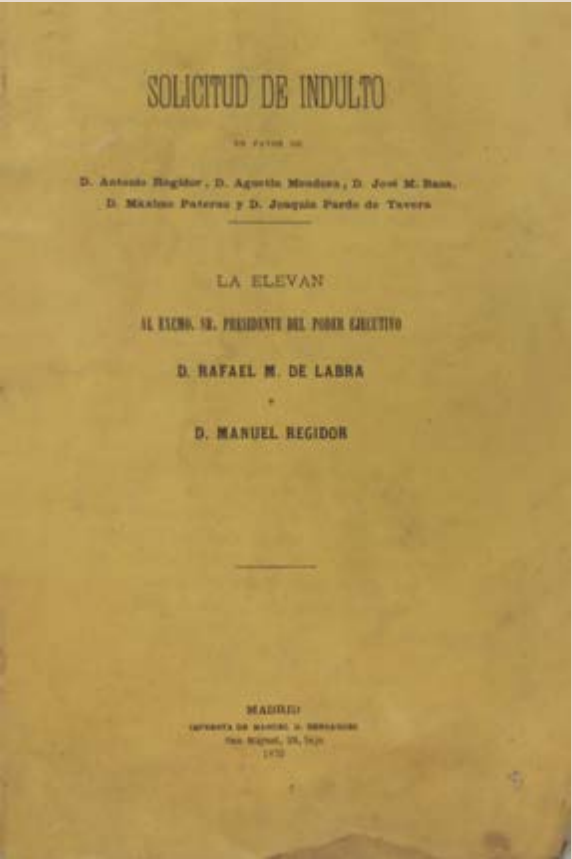
The document labelled *Declaraciones de Pio Ma. Basa* is a relevant primary source concerning the Cavite Mutiny of 1872. It was prepared to clear the name of Pio Ma. Basa, one of those suspected of supporting the “insurrección de Cavite.” The declaration—in question-and-answer format—establishes the fact that Sr. Pio

Ma. Basa is innocent and unfamiliar with the alleged motives of those who participated in the actual mutiny. As a contemporaneous document, it contains the name of those personalities who were implicated including the priests (referred to as presviteros, i.e., presbiteros in the *declaracion*) Agustin Mendoza, Jose Burgos, and Mariano Gomez and citizens (paysanos, i.e., paisanos in the *declaracion*) Don Joaquin Pardo (de Tavera), Don Enrique Parayso (i.e., Paraiso), Don Balbino Mauricio, and Don Crisanto de los Reyes. Pio Ma. Basa's case was pursued by the colonial government. He was deported to Marianas (Guam) for a prison term of six years. (*Lars Raymund C. Ubaldo, Ph.D.*)

Consequences of the Cavite Mutiny:

The Appeal and Resolution of Maximo Paterno,
Antonio Regidor and Jose Ma. Basa

by LARS RAYMUND C. UBALDO, PH.D.



47

Rafael M. de Labra and D. Manuel Regidor

Solicitud de indulto en favor de D. Antonio Regidor, D. Agustin Mendoza, D. José M. Basa, D. Máximo Paterno y D. Joaquín Pardo de Tavera

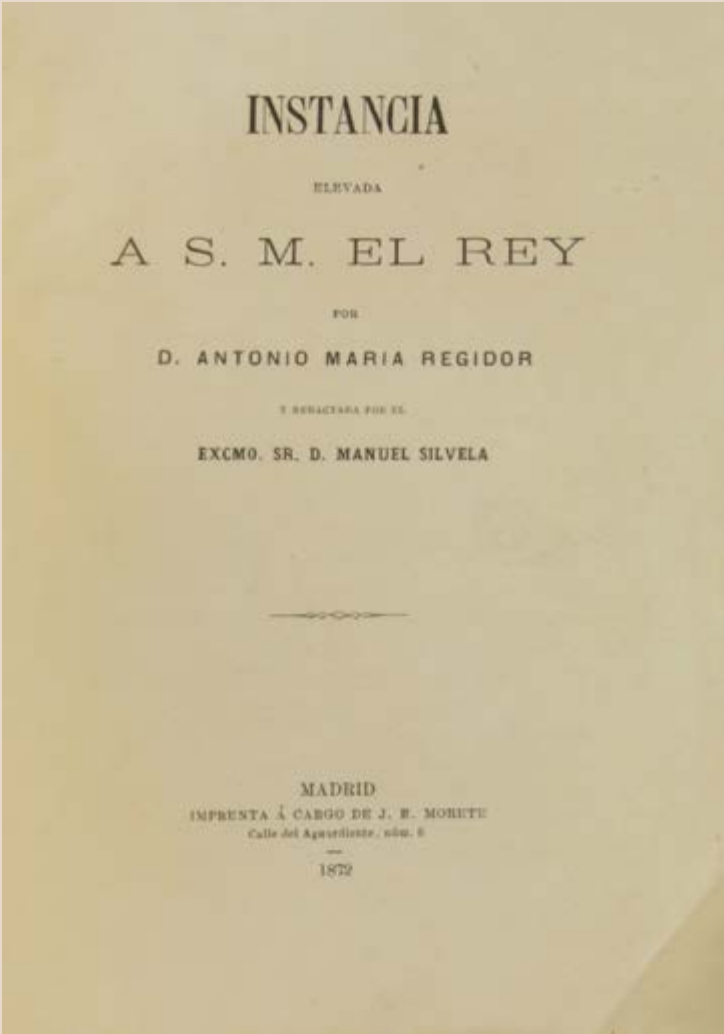
Imprenta de Manuel G. Hernandez, Madrid, 1873
8 3/8" x 5 5/8" (21 cm x 14 cm)
depth: 1/8" (0.31 cm)

P 5,000

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)

CONDITION REPORT
16 pages, in good condition; complete text pages albeit with foxing,
with intact binding, folds on some pages, significant foxing on the
front and back covers, small holes and tears on the front cover

This is one of the important documents related to the Cavite Mutiny of 1872 that led to the martyrdom the priests Mariano Gomes, Jose Burgos, and Zamora (GomBurZa). During this episode in Philippine history prominent men were accused by the colonial authorities as instigators. These include Don Antonio Regidor, Don Agustin Mendoza, Don Maximo Paterno, Don Joaquin Pardo de Tavera, among others. They were arrested and sentenced to eight years of exile in the Marianas Islands. This is the context of this appeal for pardon (solicitud de indulto) in favor of the said individuals.



48

Don Antonio Maria Regidor

Instancia Elevada AS. M. Rey
drafted by D. Manuel Silvela
Imprenta A Cargo de J. E. Morete, Madrid, 1872
8 1/8" x 5 1/2" (20 cm x 14 cm)
depth: 1/4" (0.63 cm)

P 5,000

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)

CONDITION REPORT
56 pages, in fair condition; complete text pages albeit with foxing,
folds on some pages, slightly loose binding, front and back cover are
in fair condition but with stains and folds

The document prepared in 1872 by Don Manuel Silvela is a presentation to the King of the case of Don Antonio Ma. Regidor when he's been implicated in the Cavite Mutiny of 1872.

Antonio Ma. J. Regidor (April 16, 1845-December 28, 1910) was a Spanish lawyer who devoted his life supporting the causes of the Secularization and Reforms Movements. A critical event in his life happened when his name was dragged as one of those actively involved in initiating the mutiny. Accused as an agitator and supporter of the mutineers, Regidor was arrested and sentenced to eight years of exile in the Marianas Islands. While in exile, he was able to escape by disguising himself as a priest. From Agana, he went to Yap Islands and transferred to another boat bound to Solomon and Palau Islands. He later boarded a British ship bound for Hong Kong. He continued his journey going to Marseilles. When he reached Paris, Regidor presented himself to the Spanish Consul and in April 1876, he was pardoned.

Rafael Maria de Labra

La Reforma Electoral en las Antillas Españolas: Discursos Pronunciados En El Congreso de Los Diputados de España, En Marzo y Abril de 1890
El Liberal, Madrid, 1891
7 3/8" x 5" (18 cm x 13 cm), depth: 1 1/8" (2 cm)

P 2,000

CONDITION REPORT
471 pages, in fair to worn condition; complete text pages albeit with foxing, small tears on some pages, scuffed edges, some pages are uncut due to traditional printing methods, loose binding, bisected spine (book has been split into two), front and back covers are slightly damaged

The book is an important collection of discourses on politics, governance, and elections in the Spanish Antilles (Spanish colonies in the Caribbean) delivered by Don Rafael Maria de Labra during his tenure as member of the Congreso de los Diputados de España. The author is an important figure in Spanish politics during the second half of the 19th century and as a Republican politician, he advocates for policy reforms especially those concerning the autonomous status of colonies overseas (particularly Cuba), conduct of elections, and modern style of

Rafael M. de Labra

La Abolición de la Esclavitud en las Antillas Españolas
Imprenta a Cargo de J. E. Morete, Madrid, 1869
with dedication by the author to Manuel Regidor,
15 de Enero de 1873
8 1/2" x 5 5/8" (21 cm x 14 cm), depth: 1 3/8" (3 cm)

P 2,000

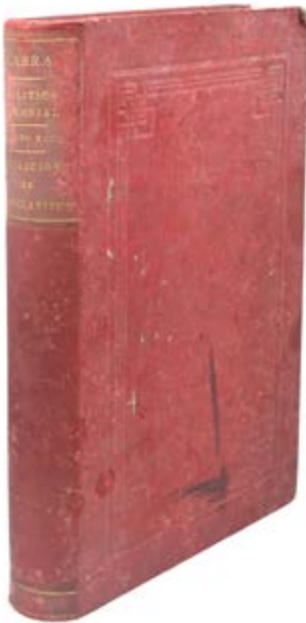
CONDITION REPORT
633 pages, divided into 9 parts, in very good condition; complete text pages albeit with foxing, with intact binding, fairly worn-out cover, stains on both covers

With a handwritten dedication by the author to Manuel Regidor dated January 15, 1873 on page 5

The book must be understood against the backdrop of the political upheavals in Spain during the second half of the 19th century. One important political move concerning colonial affairs was the founding of the Sociedad Abolicionista Española in 1863. The work is reflective of Rafael Maria de Labra stance on slavery as he was actively involved in the campaign for its abolition in the



governance. The ultimate goal of the collection is to elucidate the author's position that he "will not abandon the libertarian cause of overseas colonies (la causa de libertad de la ultramarina). (*Lars Raymund C. Ubaldo, Ph.D.*)
It is dedicated to the lawyer Manuel Regidor y Jurado, brother-in-law of Pedro Paterno.



Spanish Antilles. This campaign eventually succeeded legally as slavery was abolished in Puerto Rico in 1873. (*Lars Raymund C. Ubaldo, Ph.D.*)

Felipe Ma. Govantes

Episodios Historicos de Filipinas
Imprenta de. Valdezco, Impresor de la Real Casa De S. M., Manila, 1881
inscribed "M. Regidor"
6 1/4" x 4 3/4" (16 cm x 12 cm), depth: 3/4" (2 cm)

P 5,000

CONDITION REPORT
250 pages, 24 chapters, in fair to very worn condition; complete text pages albeit with foxing, tears and folds on numerous pages, very loose binding, spine is almost unrecognizable, front cover is missing, tears, folds, and stains on the back cover

With illustrations of Charles I, Ferdinand Magellan, Miguel López de Legazpi, Christopher Columbus, Philip II, Fray José Ducós, Simeon de Anda, and Miguel de Cervantes

With an inscription by Manuel Regidor on the first page

Listed among those who published several authoritative and comprehensive historical studies on the Philippines is Don Felipe Maria de Govantes. In one of his writings, he elucidates his own understanding of history as an "account of those events considered true (definida la historia diciendo que es la relacion de los tenidos por verdaderos). Episodios Historicos de Filipinas presents brief evocative illustration of events and personalities



associated with the Spanish colonial engagement in the Philippines. The monograph features important personalities like Magallanes, Elcano, Legaspi, Urdaneta, Salcedo, Cobo, Sendeño, P.[adre] Sanchez, P.[adre] Moraga, Corcuera, Verastegui, Fajardo, Bustillos, Villanueva, Ducos, Gastambide, Anda, Blanco, Urbiztondo, etc. in the style of a vignette. (*Lars Raymund C. Ubaldo, Ph.D.*)

El Marques de la Fuensanta del Valle and D. Jose Sancho Rayon Y D. Francisco de Zabalburu

Colección De Documentos Inéditos Para La Historia de España
Imprenta de Miguel Ginesta, Madrid, 1882
9 1/4" x 6 1/4" (23 cm x 16 cm)
depth: 1 1/2" (4 cm)

P 5,000

CONDITION REPORT
556 pages, divided into 9 parts, in fair condition; complete text pages albeit with foxing, tears and folds on some pages, scuffed edges, slightly loose binding, spine is almost unrecognizable, stains, holes, tears, and folds on the front cover, back cover is slightly detached and has stains

The book contains relevant primary sources (fuentes documentales primarias) on the history of Spain and its colonies. This is part of a multi-volume collection from the Archivo General de Simancas (the first official



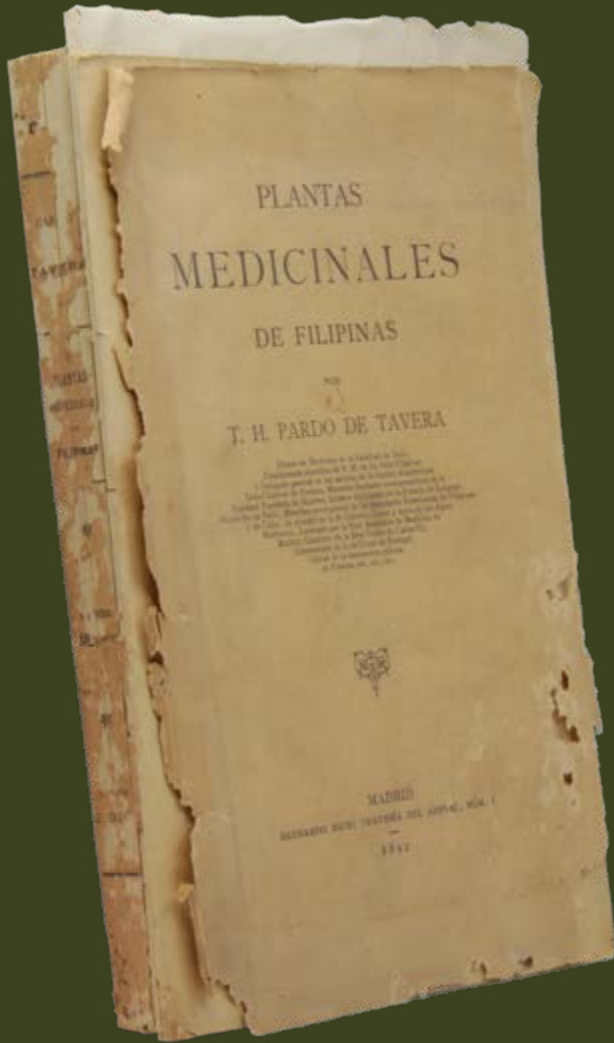
archive of the Crown of Castille established in 1540) Chronologically arranged, each volume contains copies of reales ordenes (royal orders), cartas (letters), relaciones (reports), minutas (memoranda), apuntes (notes), etc. (*Lars Raymund C. Ubaldo, Ph.D.*)

Important Work on Philippine Herbal Medicine

“This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it.” — AbeBooks

by LARS RAYMUND C. UBALDO, PH.D.

Plantas Medicinales de Filipinas was a product of TH Pardo de Tavera's scientific investigation of medicinal plants when he was commissioned by the Spanish government to "collect data regarding the use that the Filipinos make of their plants in the treatment of the disease." Tavera follows a standard presentation of his data in the book: taxonomic information (order, family, species, scientific name), use, biological description, and habitat. For the author, the modest goal of the book, as stated in the preface is for "the physicians and pharmacists practicing in the Philippines [to] undertake investigations and experiments regarding the therapeutic properties of plants of my native land, and that my endeavors may have acted as a stimulus or inspirations to the loyal and earnest study of the subjects that are now awakening such interest..."



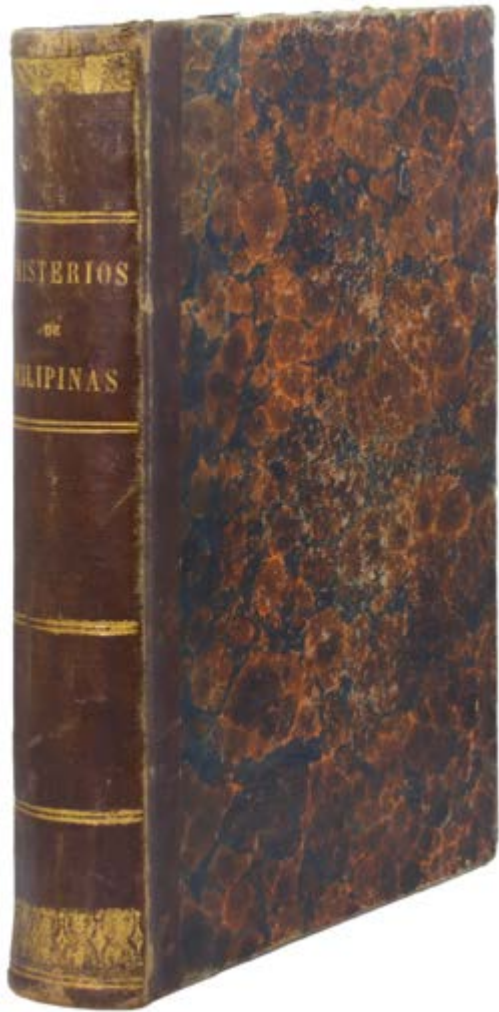
53

T. H. Pardo De Tavera

Plantas Medicinales de Filipinas
Bernardo Rico: Travesia del Arenal, Madrid, 1892
9" x 6 1/8" (23 cm x 16 cm), depth: 3/4" (2 cm)

P 20,000

CONDITION REPORT
344 pages, in fair to very worn condition; complete text pages albeit with foxing, some pages are detached from binding, scuffed edges, heavily damaged binding, detached front cover with holes and tears
With a printed dedication by the author on page 5 to His Excellency Ezequiel De Ordonez, dated Paris, April 13, 1892



54

D. Antonio Garcia Del Canto

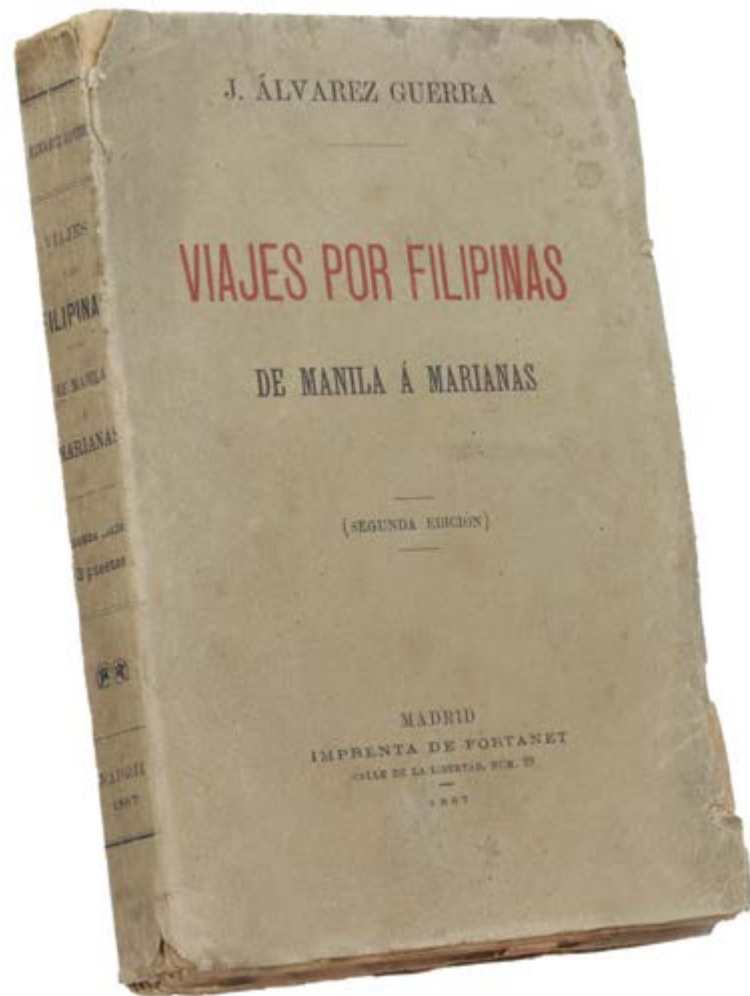
Misterios de Filipinas, Volume 1
Imprenta la Balear, A Cargo de Manuel Lopez, 1858
9 1/2" x 6 3/8" (24 cm x 16 cm)
depth: 1 1/2" (4 cm)

P 5,000

EXHIBITED
Exposicion General de Las Islas Filipinas, 1887, Madrid
Exposicion Historico-Americana, 1892 alongside the
Exposicion Historico-Europea, 1892, Madrid
Exposicion Historico-Natural y Etnográfica, 1893, Madrid
Exposicion Regional Filipina, 1895, Manila.

CONDITION REPORT
316 pages, divided into 3 parts with 6 chapters each, in very good condition; complete text pages albeit with foxing, with intact binding, slightly worn out cover
With a handwritten note on page 1 and a printed dedication by the author to Jose Maria Miguel de Lezo y Vasco on page 5

In writing the book, Antonio Garcia del Canto, the author, put forward his intent in this manner: "To paint what I have seen, without exaggeration of any kind, to describe some extremely picturesque places and in particular those that have wounded my imagination the most, to point out and anathematize the vices that have most disgusted me so that they can be corrected, taking some steps...such has been the thought that has led me to write this work, which I have given the form of a novel in order to adorn it as much as possible with the finery of poetry." Thus, the book contains stories replete with interesting ethnographic observations presented in novelistic manner. Thus, there are chapters about the pariancillo (Chinese quarters), los Igorrotes del Amburayan (the Igorots of Amburayan), Manila y los españoles among others. (*Lars Raymund C. Ubaldo, Ph.D.*)



55

Juan Alvarez Guerra

Viajes Por Filipinas: De Manila A Marianas
Imprenta de Fortanet, Madrid, 1887
first edition
dedicated by the author (title page)
7 1/8" x 5" (18 cm x 13 cm), depth: 3/4" (2 cm)

P 5,000

EXHIBITED
Exposicion General de Las Islas Filipinas, 1887, Madrid
Exposicion Historico-Americana, 1892 alongside the
Exposicion Historico-Europea, 1892, Madrid
Exposicion Historico-Natural y Etnográfica, 1893, Madrid
Exposicion Regional Filipina, 1895, Manila.

CONDITION REPORT
308 pages, 17 chapters, first edition, in fair – worn condition; complete text pages albeit with foxing, scuffed edges, loose binding, bisected spine (book has been split into two), small tears on the front cover, significant foxing on both covers

With a handwritten dedication on the first page and a printed dedication by the author to Governor-General Rafael Izquierdo on page 5

The book is the first part of a trilogy written by Juan Alvarez Guerra Castellanos. [The send and third parts are *De Manila a Tabayas* and *De Manila a Albay* (both published in 1887). The book is in the form of a travelogue chronicling Alvarez Guerra's experiences while visiting parts of the Spanish colony like Marianas (present-day Guam). Noteworthy in this narrative is his impression (that can be considered ethnographic by our present standards) regarding the people whom he encountered during his travels having served as magistrate of the Audiencia de Manila and member of the *Consejo de Ultramar y Comisario de la Exposición de Filipinas* in 1887. *(Lars Raymund C. Ubaldo, Ph.D.)*



56

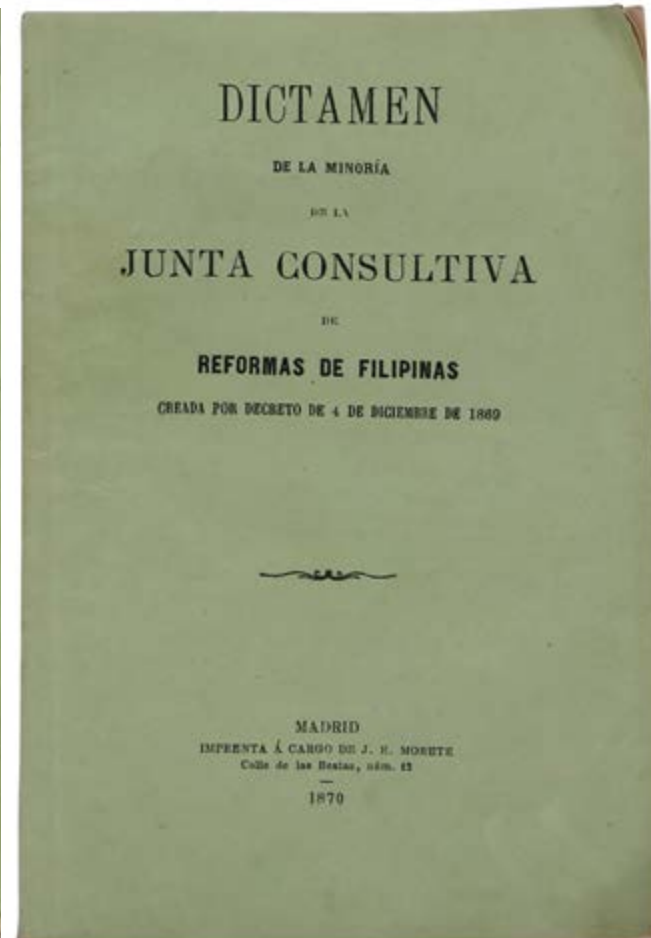
Dictamen de la Minoria Junta de la Junta Consultiva de Reformas de Filipinas

Creada por Decreto de 4 de Diciembre de 1869
Imprenta A Cargo de J. E. Morete, Madrid, 1870
two copies
8 3/8" x 5 1/2" (21 cm x 14 cm) each
depth: 1/8" (0.31 cm) each

P 5,000

EXHIBITED
Exposicion General de Las Islas Filipinas, 1887, Madrid
Exposicion Historico-Americana, 1892 alongside the
Exposicion Historico-Europea, 1892, Madrid
Exposicion Historico-Natural y Etnográfica, 1893, Madrid
Exposicion Regional Filipina, 1895, Manila.

CONDITION REPORT
48 pages, 5 chapters, in very good condition; complete text pages albeit with foxing, with intact binding, some stains on both covers, slight folds on the lower right corner of the front cover



This political exposition—an opinion of the minority of the Junta Consultativa de Reformas de Filipinas issued in 1870—is an important index of the political climate in Spain and in the Philippines. Spain during the 19th century was in great political turmoil. The so-called Carlist Wars broke out between the government forces and those who want to restore the absolute power of the monarchy. In 1868, after Queen Isabela was deposed, a new constitution was promulgated in Spain. In the Philippines a strong and aggressive nationalistic sentiment is slowly taking its form among young intellectuals clamoring for changes in both religion and politics in the Philippines. *(Lars Raymund C. Ubaldo, Ph.D.)*



57

Manuel Azcárraga y Palmero

La Libertad de Comercio En Las Islas Filipinas

Imprenta de Jose Noguera, Madrid, 1871

7 3/4" x 5 1/8" (20 cm x 13 cm)

depth: 1/2" (1.27 cm)

P 20,000

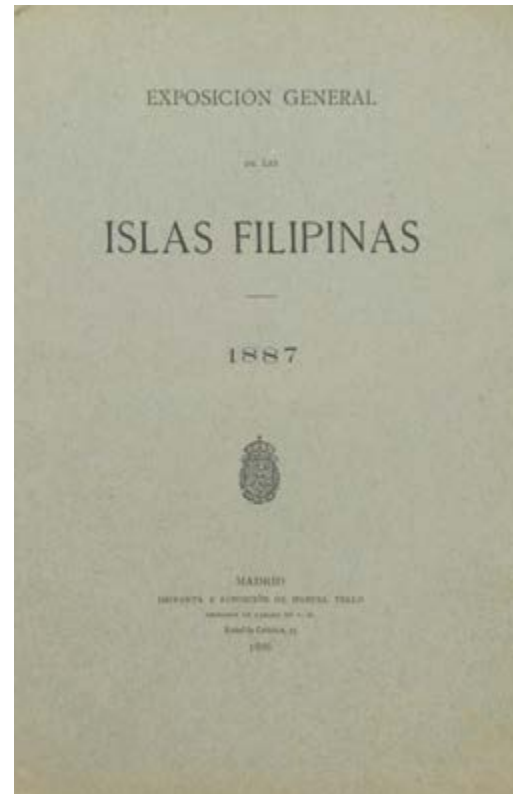
CONDITION REPORT

224 pages, 16 chapters, in fair condition; complete text pages albeit with foxing, tears and folded edges on some pages, some pages are uncut due to traditional printing methods, with mostly intact binding, front cover is worn out and has tears, missing back cover

A treatise on the liberalization of the colonial economy and an integral component of the historiography of Philippine commerce, Azcárraga's *La libertad de Comercio en las Filipinas* presents a critical history of Spain's retrogressive mercantilist policy. Azcárraga starts with an overview of the Philippines' strategic geographic location. He then provides an account of the colony's commercial history, dividing it into four epochs: the Philippines during the early decades of colonization, in which trading relations with the New World were liberal

in nature; the restrictionist 1593 decree on the galleon trade, which limited only two ships plying the trade route, up to the succeeding restriction in the 1700s; the period covering the *Real Compañía de Filipinas*, which monopolized trade between Spain and the Philippines; and the opening of Philippine ports to international trade, which Azcárraga notes as the beginning of the Philippines' real prosperity.

The author critically examines the Philippines' economic inferiority to its neighboring colonies, particularly those of Britain. Azcárraga argues that monopolies and Spain's protectionist policies on trade stagnated economic progress. He explains that "free trade is the great remedy, which must be applied to these ills." Azcárraga believes in the freedom to sell goods "wherever and in whatever form it best suits the merchant" as a principal right. He also maintains that the "freedom to acquire all objects, regardless of origins" is the foremost among all liberties. To facilitate such trade would mean enacting liberal laws, i.e., the abolition of tariffs and the tobacco monopoly and replacing them with a comprehensive and more inclusive taxation system. In particular, the author admires Adam Smith and his concepts enshrined in his '*The Wealth of Nations*.' (A.M.)



58

Exposicion General de las Islas Filipinas

Imprenta y Fundición de Manuel Tello, Madrid, 1886

two copies

9" x 6 1/8" (23 cm x 15 cm)

11" x 7 3/4" (28 cm x 19 cm)

P 20,000

EXHIBITED

Exposicion General de Las Islas Filipinas, 1887, Madrid

Exposicion Historico-Americana, 1892 alongside the

Exposicion Historico-Europea, 1892, Madrid

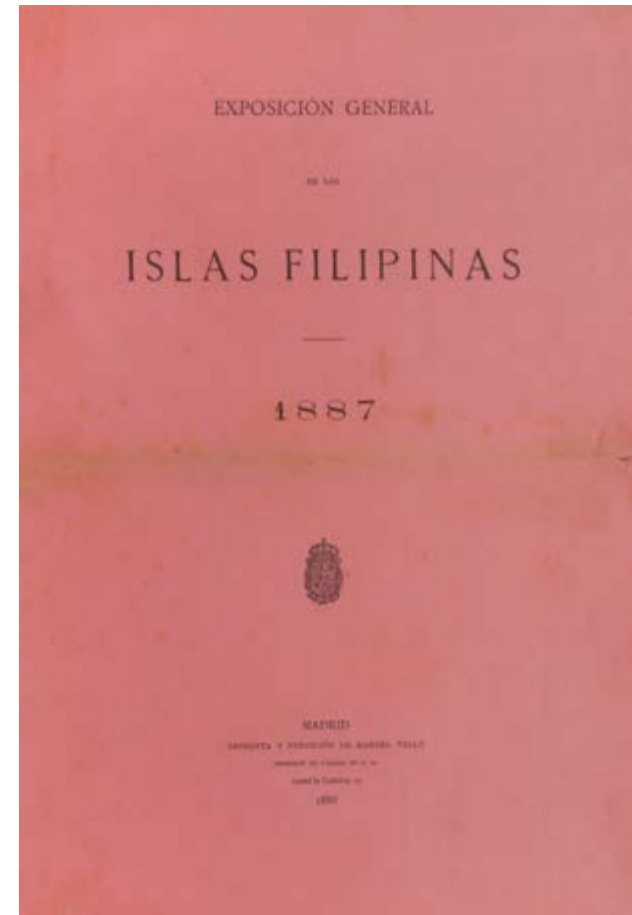
Exposicion Historico-Natural y Etnográfica, 1893, Madrid

Exposicion Regional Filipina, 1895, Manila.

CONDITION REPORT

Green booklet: 48 pages in very good condition; complete text pages albeit with foxing, with intact binding, front and back covers are in good condition, spine has a small tear

Pink booklet: 8 pages, in good condition; complete text pages with intact binding, has small tears and a crosswise fold mark

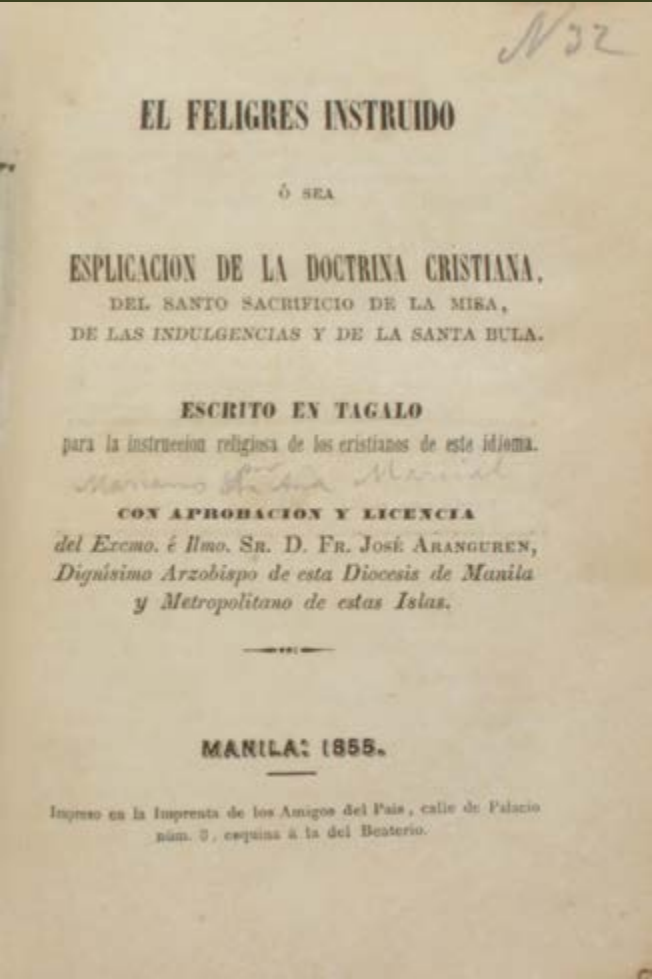


The foundational documents relative to the seminal Spanish exhibition of its prized colony, the Philippines: the Exposition of 1887. Founded by royal decree, as expressed in the first booklet; and in a practical format listing the exhibition materials in question and answer form.

The Paterno Family Catechism

by LARS RAYMUND C. UBALDO, PH.D.

Filegres Instruido is part of the efforts of Spanish missionaries to translate and publish materials for catechetical instructions of their parishioners using the vernacular. This copy is composed in Tagalog and published by Imprenta de los Amigos del Pais, a known publisher during the time, The book contains explanation on the rudimentary of the Catholic faith, the responsibility of a good believer, the celebration of the holy mass, the rewards that one will receive, etc.

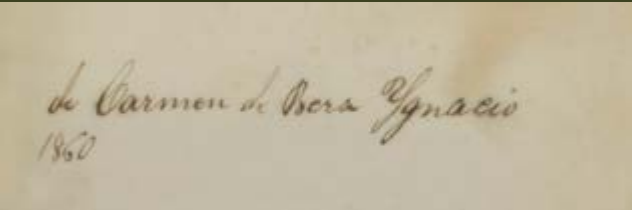


59

El Feligrés Instruido o Sea Explicación de la Doctrina Cristiana, del Santo Sacrificio de la Misa, de las Indulgencias y de la Santa Bula

Imprenta de los Amigos del País, Manila, 1855 inscribed "de Carmen de Bera Ygnacio 1860" on the title page; and "T. A. Paterno" on the last page. Carmen De Vera Ignacio was Pedro Paterno's mother; the second wife of his father Maximo; It is theorized that T.A. Paterno may be Teodora Paterno, the third wife of Pedro Paterno's father. 6 1/2" x 4 3/8" (17 cm x 11 cm), depth: 1" (3 cm)

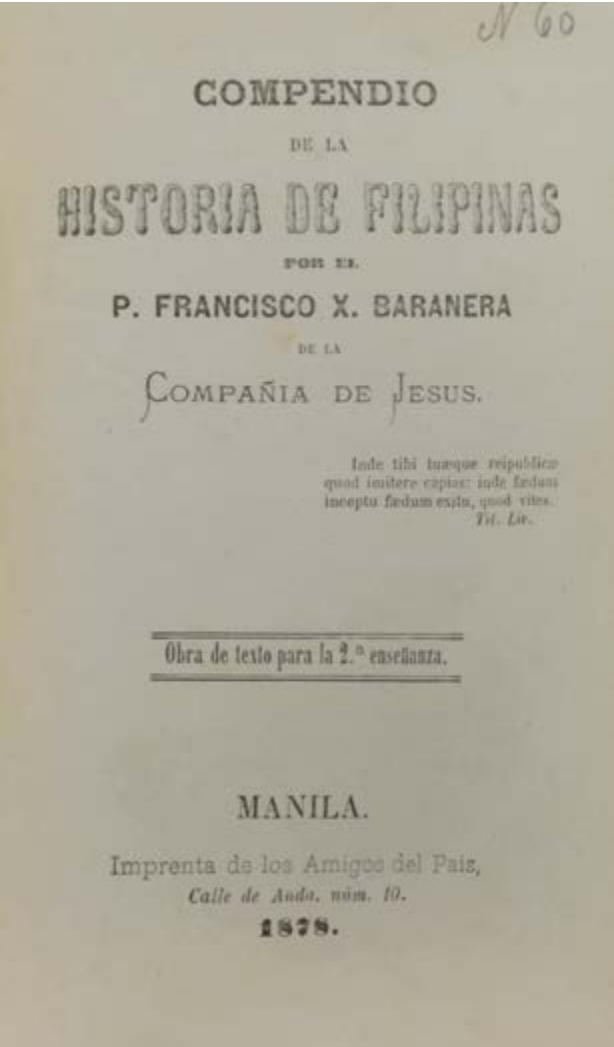
P 20,000



PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)

CONDITION REPORT
96 pages, in good condition; complete text pages albeit with foxing and tears on some pages, intact binding, intact but fairly worn out front and back covers

With a handwritten inscription on the first page, signed by the owner on the last page



60

P. Francisco X. Baranera

Compendio de la Historia de Filipinas
Imprenta de los Amigos del País, Manila, 1878
6 1/2" x 4 1/4" (17 cm x 10 cm)
depth: 3/8" (0.95 cm)

P 10,000

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)

EXHIBITED
Exposicion General de Las Islas Filipinas, 1887, Madrid
Exposicion Historico-Americana, 1892 alongside the Exposicion Historico-Europea, 1892, Madrid
Exposicion Historico-Natural y Etnográfica, 1893, Madrid
Exposicion Regional Filipina, 1895, Manila.

CONDITION REPORT
148 pages, divided into 4 parts (1st – 9 ch.; 2nd – 9 ch.; 3rd – 21 ch.; 4th – 7 ch.), in fair condition; complete text pages albeit with foxing, folds on some pages, slightly loose binding, intact but worn out front and back covers

The book is a comprehensive history the Philippines from the precolonial period (Estado del archipelago filipino antes de su descubrimiento por los Españoles) until the first half of the 19th century (Inauguracion de la Escuela Normal). Written from the perspective of a Jesuit, it is reflective of their missionary engagement in the Philippines particularly their presence in Mindanao (cf. Jesuit presence in Zamboanga, conquest and expedition against the Moros of Ternate, Moluccas, Rio Grande, and Jolo, construction of forts, etc.). Readers will also find here interesting facets of the colonial history of the Philippines such as accounts on the defense of the Philippines against the Dutch, construction of galleons, early revolts including the rebellion of the Chinese, eruption of Taal volcano and other natural calamities, the British occupation, promulgation of the Cadiz constitution, etc. (Lars Raymund C. Ubaldo, Ph.D.)

Francisco de Paula Entrala
Narraciones Filipinas: Olvidos de Filipinas
Establecimiento Tipográfico de Ramirez
y Giraudier, Manila, 1881
7 1/4" x 5" (18 cm x 13 cm)

P 5,000

EXHIBITED
Exposicion General de Las Islas Filipinas, 1887, Madrid
Exposicion Historico-Americana, 1892 alongside the
Exposicion Historico-Europea, 1892, Madrid
Exposicion Historico-Natural y Etnográfica, 1893, Madrid
Exposicion Regional Filipina, 1895, Manila.

CONDITION REPORT
282 pages, in fair to very worn condition; complete pages albeit
with foxing, folds on the corners of the pages, scuffed edges, loose
binding, damaged front cover, tears on the back cover

Written by Entrala, a *peninsular* who edited/wrote for newspapers, such as *Diario de Manila* and *El Porvenir Filipino*, 'Olvidos de Filipinas' serves as a literary avenue to sarcastically attack Francisco Cañamaque for his ignorant perspectives about the Philippines written humorously in his book 'Recuerdos de Filipinas.' Cañamaque settled in the Philippines for approximately a year and published his 'Recuerdos' shortly afterward. There, he writes his biased notions against the natives and the superiority of Europeans. (Wenceslao Retana notes that the colonial government banned the book due to its derogatory



nature). Entrala presents a rebuttal in his 'Olvidos,' correcting Cañamaque's prejudices. According to Entrala, Cañamaque's writings are merely anecdotal. The latter ridiculed the natives and their practices without a profound understanding of their language and civilization. He notes that the latter had been deceived, and celebrates the racial diversity of Manila. The author even sarcastically writes in the first part of his book, attacking Cañamaque: "As I am frank and naïve like a few others, and flattened enough to appreciate things and cases with complete impartiality, I must tell you without pretense that the things you say and the cases you describe made me laugh at times..." Entrala also referred to himself as '*español aplanado*' (flattened Spanish). (A.M.)

Alejandro Benisia and Manuel Corchado
Páginas Sangrientas: Colección de Romances escritos sobre Episodios de la Guerra Civil
Imprenta, Fundición y Estereotipia de
D. Juan Aguado, Madrid, 1875
illustrated with engravings
inscribed by the author "A mi amigo, compañero de
diputación D. Manuel Regidor y Jurado, en prueba de
afecto / Manuel Corchado / Madrid y Mayo 6. 1875"
9" x 6" (23 cm x 15 cm), depth: 3/4" (1 cm)

P 5,000

CONDITION REPORT
263 pages, in fair condition; complete text pages albeit with foxing,
with intact binding, slightly damaged spine, tears and folds on the
front and back covers

With a handwritten dedication on the front page by one of the
authors, dated Madrid, May 6, 1875

From the short note to the reader, the authors explain that the book was a product of the union of two good friends who joined together for a literary consortium. The creative work was set against the backdrop of the continuing Spanish civil war



(Carlist War) that saw a series of regime changes in Spain. In the book, the authors lament that, "La guerra sigue, por desgracia nuestra... pero aun ocurriran grandes y tristes acontecimientos no menos dignos de ser recopilados para ensenanza de las edades futura. (The war continues, unfortunately for us... but great and sad events will still occur, not less worthy of being collected for the teaching of future ages.)" (*Lars Raymund C. Ubaldo, Ph.D.*)

Cristóbal Pérez Pastor
La Imprenta en Toledo: Descripción Bibliográfica de las Obras Impresas en La Imperial Ciudad: Desde 1483 Hasta Nuestros Días
Madrid, 1887
dedicated by the author to Pedro Paterno (title page)
11" x 7 3/4" (28 cm x 19 cm)
depth: 3/4" (1 cm)

P 5,000

CONDITION REPORT
263 pages, in fair to worn condition; complete text pages albeit with
foxing, some pages are uncut due to traditional printing methods,
scuffed edges, folds and tears on some pages, very loose binding,
spine is unrecognizable, front and back covers are missing

With a handwritten dedication by the author to Pedro Paterno
on the first page

La Imprenta en Toledo is recognized as an important bibliographic guide for those who are interested in the history of intellectual production in Spain particularly in the imperial city of Toledo from the 1483 to 1886. Written by an authority on the subject, Cristóbal Pérez Pastor (1842–1908) was Spanish



priest, librarian, archivist, literary historian, and bibliographer. *La Imprenta en Toledo* and majority of his works such as *La Bibliografía madrileña* (1891) and *La Imprenta en Medina del Campo* (1895) garnered Premios de Bibliografía awarded by the Biblioteca Nacional of Spain.

This copy is interesting for it was especially inscribed by the author to Pedro Paterno. (*Lars Raymund C. Ubaldo, Ph.D.*)

Francisco de Paula Entrala
Narraciones Filipinas: Sin Titulo, Novela de Costumbres
Establecimiento Tipográfico de
Ramirez y Giraudier, Manila, 1881
7 3/8" x 5" (18 cm x 13 cm), depth: 3/4" (1 cm)

P 5,000

EXHIBITED
Exposicion General de Las Islas Filipinas, 1887, Madrid
Exposicion Historico-Americana, 1892 alongside the
Exposicion Historico-Europea, 1892, Madrid
Exposicion Historico-Natural y Etnográfica, 1893, Madrid
Exposicion Regional Filipina, 1895, Manila.

CONDITION REPORT
300 pages, in fair condition; complete text pages albeit with foxing, folds
on the corners of the pages, scuffed edges, slightly loose
binding, heavy foxing, tears, and holes on the front and back covers

Accompanied by a handwritten letter addressed to Pedro Paterno

After the publication of his *Olvidos de Filipinas*, Entrala continued with a novel published a year before his death—*Sin Titulo*. This work presents a more avant-garde approach to costumbrismo, which often lacks analysis of the society it depicts. *Sin Titulo* tells the story of two doctors—the Spanish Don Paco Alonso and the Chinese mestizo Tiang-Song—and the beautiful, young mestiza Rosario "Charing" Anselmo. The plot revolves around



the doctors' clashes over Charing's life, who was struck with an illness following the 1863 Manila earthquake. She is brought to Tiang-Song, a *mediquillo*, whom her father prefers because of his familiarity with traditional medication over the Western-trained Don Paco. But when Tiang-Song's interventions further worsen Charing's condition, Don Paco exploits the chance of curing her with Western medicine. John D. Blanco writes in '*Frontier Constitutions*' that the struggle between the main characters "becomes an allegory for larger divisions at work in the Philippines from the perspective of the late Spanish colonialist: cosmopolitanism vs. parochialism, the social bond of marriage vs. the web of kinship, Spanish vs. Chinese influences over native society, and, ultimately, reason vs. faith." (A.M.)

Salita at Buhay nang Doce Pares sa Francia: na campon ng emperador Carlo Magno

inscribed "Pedro Paterno / Salamanca 5-2-72"
6 1/8" x 4 1/4" (16 cm x 11 cm)
depth: 1/2" (1.27 cm)

P 5,000

CONDITION REPORT
188 pages, in very good condition; complete text pages albeit with foxing, with intact binding, spine and front and back covers are all in good condition

With an inscription by Pedro Paterno dated Salamanca, May 2, 1872 on the first page



and his twelve peers. Prof Eugenio presented its outline, thus: 1. Charlemagne's recovery of Jerusalem from the Moors; 2. Charlemagne's campaign against the Turks; 3. Charlemagne's campaign in Spain against the Moors undertaken at the behest of St. James the Apostle; and, 4. The peers' last and fatal battle in Roncesvalles in which all of them die because of the teachery of Galalon. The copy belongs to Pedro Paterno and forms part of his library while he was at Salamanca, Spain. (Lars Raymund C. Ubaldo, Ph.D.)

Joaquín Rodríguez San Pedro

- a) *Legislacion: Ultramarina: Volume 9*
imprensa de Manuel Minuesa Madrid, 1867
11" x 8" (28 cm x 20 cm), depth: 2" (5 cm)
- b) *Legislacion: Ultramarina: Volume 11*
imprensa de Manuel Minuesa Madrid, 1868
11" x 7 3/4" (28 cm x 19 cm), depth: 1 1/4" (3 cm)

P 5,000

CONDITION REPORT
Volume 9 – 834 pages, in very good condition albeit with foxing, with intact binding, spine is in good condition, front and back covers are in good condition but with slightly worn-out edges

Volume 11 – 484 pages, in very good condition; complete text pages albeit with foxing, with intact binding, spine is in good condition but with slightly worn-out edges



three years before (1863), the administration of the colonies (the Philippines, Guam, Cuba, Puerto Rico, Carolinas, and Marianas) was placed under the *Ministerio de Ultramar* (Ministry of Overseas Affairs). (Lars Raymund C. Ubaldo, Ph.D.)

The book is part of a multi-volume compilation of laws, decrees, instructions and other regulations promulgated for the use of the overseas colonial administrators. The compilation done by Joaquin Rodriguez San Pedro in 1867 was timely because

Félix de Huerta

Estado Geográfico, Topográfico, Estadístico, Histórico-Religioso: de la santa y apostólica provincia de S. Gregorio Magno
M. Sanchez y C., Binondo, 1865
inscribed (fore-edge of the book) "F. Huerta / 1865"
9 1/2" x 6 5/8" (24 cm x 16 cm)

P 5,000

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra de Paterno, d. 1897)

CONDITION REPORT
713 pages, in fair condition; complete text pages albeit with foxing, tears and folds on some pages, slightly loose binding, bisected spine, front cover is damaged, back cover is missing

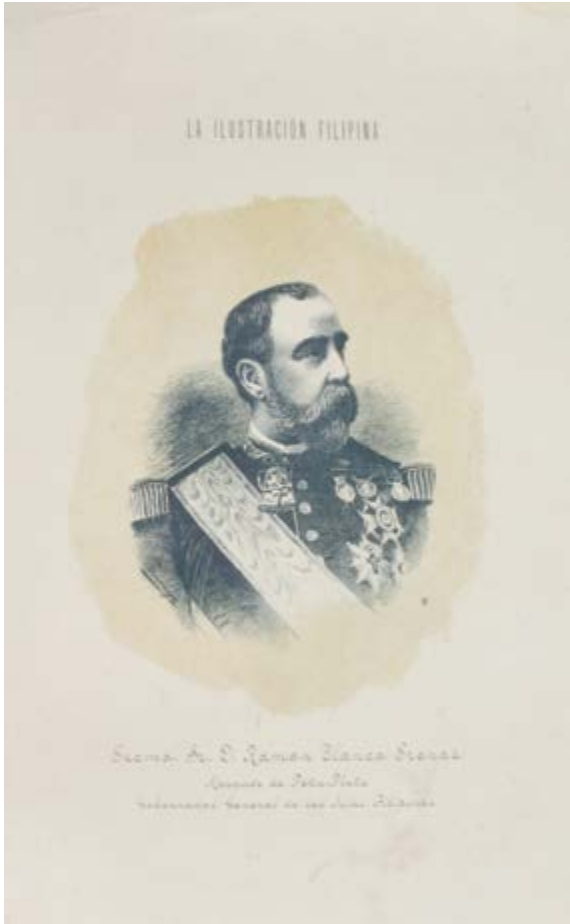


The book was written by a Franciscan missionary, Fray Felix Huerta OFM chronicling the history and 19th century status of the mission territories belonging to the Franciscan province of San Gregorio Magno. Included in his account are history of the Franciscan administered towns in Bulacan, Laguna, Tayabas (Quezon), and Bicol. Thus, this a valuable primary source for local histories of the said territories. For the eminent propagandist Trinidad Pardo de Tavera in his *Biblioteca Filipina*, this work of Fray Huerta “es un libro importantísimo lleno de datos relativos a historia de Filipinas, que es indispensable consultar para saber detalles de los pueblos admintrados por los franciscanos. (It is a very important book full of data related to the history of the Philippines, which is essential to consult to know details of the towns administered by the Franciscans.)" (Lars Raymund C. Ubaldo, Ph.D.)

La Ilustración Filipina was a Spanish language illustrated newspaper published weekly (semanario) in Manila from 1891 until 1905. Established by Don Miguel Zaragoza, a renowned painter and writer served as its first editor illustrator featuring articles about politics, science, arts, history, local and international news. Although critical of its content and appearance, Wenceslao Retana in his *El Periodismo Filipino* calls it “an organ of progressives.”

This number interestingly features Governor General Ramon Blanco Erenas, governor general of the Philippines from 1893 to 1896.

by LARS RAYMUND C. UBALDO, PH.D.



68

La Ilustración Filipina I

Excmo. Sr. D. Ramon Blanco Erenas, Marquess of Peña Plata Gobernador General de las Islas Filipinas
12 1/4" x 7 5/8" (31 cm x 19 cm)

P 5,000

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)

69

La Ilustración Filipina II

Excmo. Sr. D. Ramon Blanco Erenas, Marquess of Peña Plata Gobernador General de las Islas Filipinas
12 1/4" x 7 5/8" (31 cm x 19 cm)

P 5,000

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra de Paterno, d. 1897)

70

Jean Jacques Rousseau

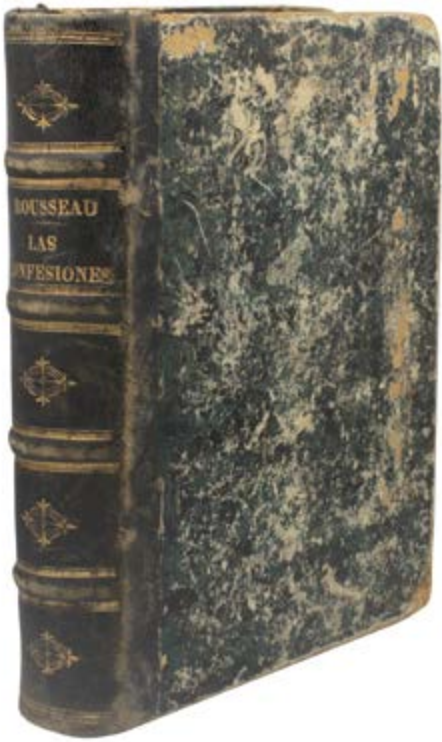
Las Confesiones (The Confessions)
8 1/2" x 6" (21 cm x 18 cm), depth: 1 1/2" (4 cm)

P 2,000

PROVENANCE
From the personal collection of Don Pedro Paterno

Rousseau would be a staple in the Filipino ilustrado library — as well as that of Andres Bonifacio. This title was among the books confiscated during a raid of his home by the Spanish secret police at the start of the Philippine Revolution.

Written as an autobiography, *Las Confesiones* on Rosseau (an important political philosopher that influenced the Enlightenment) covers the first fifty-three years of the author's life. As a distinct genre, the author writes based on his distinct personal experiences and feelings. Often quoted is Rosseau's opening statement in his *Confessions*: "I have resolved on an enterprise which has no precedent and which, once complete, will have no imitator. My purpose is to display to my kind a portrait in every way true to nature, and the man I shall portray will be myself." (*Lars Raymund Ubaldo, Ph. D.*)



71

Alejandro Dumas

Los Tres Mosqueteros (The Three Musketeers)
Establecimiento Tipográfico de
D. F. De P. Mellado, Madrid, 1848
inscribed "propiedro de R. Paterno"
(owned by R. Paterno)
9 1/2" x 6 5/8" (24 cm x 17 cm)
depth: 1/8" (0.32 cm)

P 2,000

PROVENANCE
From the personal collection of Don Pedro Paterno

The book, a historical and adventure novel, is a standard in an ilustrado library like Paterno's. When the book was originally published in 1844, both schoolboys and intellectuals appreciated it for the author, Alexander Dumas, masterfully portrays the injustices, abuses and inconsistencies of France's Ancien Régime. (*Lars Raymund Ubaldo, Ph. D.*)



The Paterno Certificates of Honor

72

Ministerio de Ultramar - Exposicion General de las Islas Filipinas Diploma

Certificate given to Rafael Enriquez,
Silver Medal, for “La Lealtad Filipina”
Madrid, October 17, 1887

P 2,500

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911)
and Doña Luisa Piñeyro de Lugo y Merino
(Sra. de Paterno, d. 1897)



73

El Rector de la Universidad Central

given to Maximino Paterno y Devera Ignacio
September 20, 1879
19 5/8" x 25 3/4" (50 cm x 65 cm)

P 2,500

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911)
and Doña Luisa Piñeyro de Lugo y Merino
(Sra. de Paterno, d. 1897)



74

Exposición Histórico Europea

Diploma de Medalla de Plata given to
Sra. Da. Luisa Piñeiro de Paterno
Madrid, August 17, 1893
19 1/2" x 28 3/4" (49 cm x 73 cm)

P 5,000

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)



75

Exposición Histórico Europea

Diploma de Mencion Honorifica given to
Sr. D. Alejandro Paterno
Madrid , August 17, 1893
19 1/2" x 28 3/4" (49 cm x 73 cm)

P 5,000

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)



76

Ateneo Municipal de Manila

certificate given to Pedro Paterno
Manila, 1871
19" x 24 3/4" (48 cm x 63 cm)

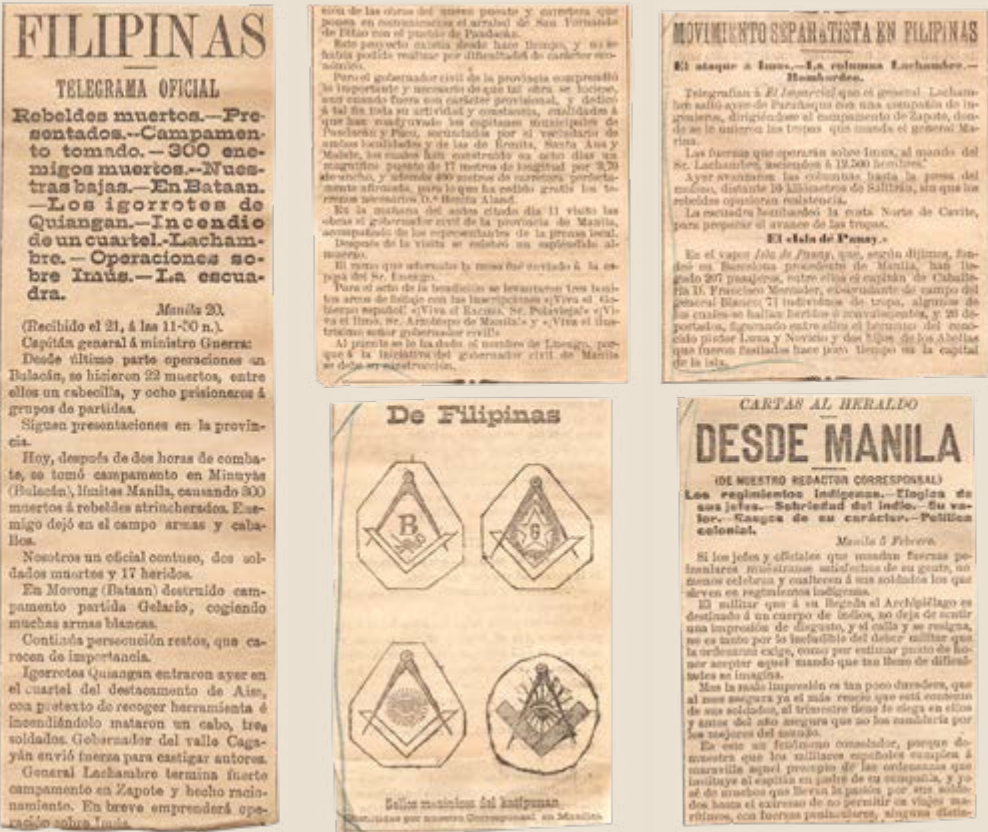
P 2,500

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)



Documents from between Two Empires

The period just before the arrival of Admiral Dewey and his destruction of the Spanish fleet in Manila Bay was a volatile — and fragile — time with shifting political alliances as Don Pedro Paterno, Gen. Emilio Aguinaldo and his officers, sought to navigate the turbulent waters. Uncertainty was all around, as was rumor, speculation as to the intentions of the American government and its military.



77

A Set of Various Newspaper Clippings, numbering 18, of the Outbreak of the Philippine Revolution

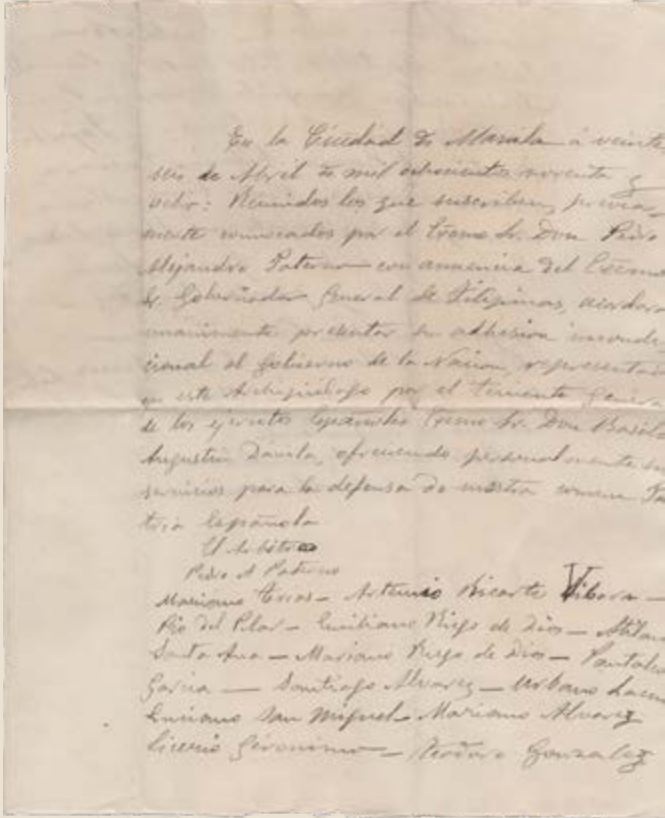
c. 1896
18 newspaper clippings
clippings: approx. 8 1/4" x 2 3/4" each
sheet: 8 1/2" x 6" (21 cm x 18 cm) each

P 5,000

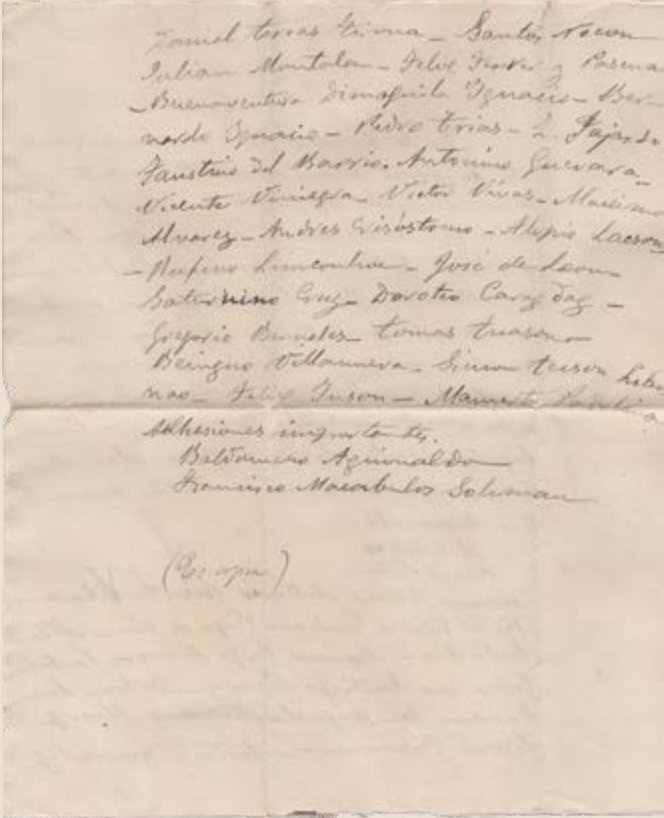
PROVENANCE
From the personal library and collection of Don Pedro Paterno

Collected from various Spanish newspapers by Don Pedro Paterno are reports concerning the early days of the Philippine Revolution against Spain that started in August 1896. These news reports concerning "movimiento separatista en Filipinas" (separatist movement in the Philippines) are gathered from the following: El Nacional, El Pais, El Liberal, La Epoca, El Correo

Español, Heraldo de Madrid, La Correspondencia Española, and La Justicia. Written from the perspective of the colonizers for the accounts are based on official dispatches from the Philippines and the "noticias de la guerra," it glorifies the achievements of key colonial officials like Governor General Camilio Polavieja (who served from 1896 until 1897) and Jose de Lachambre (interim governor general in 1897). It is also interesting to note that the information would give the readers an idea concerning the extent of the revolution during its early phase. Reports cover revolutionary activities in Luzon particularly, Cavite (Zapote, Imus, Salitran, Bacoar, Imus, Noveleta, etc), Batangas, San Juan del Monte, Manila (Paco, Pandacan, Ermita, Malate, Santa Ana), Bulacan, Bataan, Cagayan Valley (Nueva Vizcaya), Visayas, and Mindanao (Misamis). Interesting facets concerning the status of the indio fighter (indio soldado)—their food, encampments, and weapons—are also mentioned in some news reports. There are accounts that briefly mentions the link between Katipunan and masonry.



Front



Back

78

Note of a meeting held on April 26, 1898 between Pedro Paterno and leading revolutionists

1 page, back to back
10" x 8 1/2" (25 cm x 21 cm)

P 2,500

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)

Held with the consent of the Spanish Governor General, the meeting unanimously declares "*adhesión incondicional al Gobierno de la Nación*," and the revolutionists pledge to offer their services "*para la defensa de nuestra comun Patria Española*."

A commentary by historian Jim Richardson is as follows : "Santiago Alvarez describes this meeting in his Memoirs (Ch. 67), and Agoncillo (Malolos, Ch.5, citing the

Spanish author Manuel Sastron) mentions that a number of leading revolutionists "hastened to offer their services to Spain" at this time. This note provides a fuller list of the revolutionists who attended the meeting, however, and confirms not only their seniority but also that they included both "ex-Magdalos" and "ex-Magdiwangs" (including some who had been close to Andres Bonifacio, such as Santos Nocon and Antonio Guevara).

"Were they serious in proclaiming their support for Spain? And if so, why? Most likely their main aim was to get guns from the Spaniards, which they apparently did (Malolos, Ch.5). The episode has never been fully explained, but in any event the "loyalty" of the revolutionists to Spain proved very fleeting (less than a month) and none of them (so far as I know) used their guns against the Americans until February 1899."

The names of those who attended the meeting included the following : Mariano Traias, Artemio Ricarte "Vibora", Pio del Pilar, Santiago and Mariano Alvarez, Luciano San Miguel, Licerio Geronimo, Daniel Tirona, Baldomero Aguinaldo and Francisco Macabulos Soliman.

A large, two-story Philippine home with a tiled roof and a balcony. The balcony is filled with people, and the ground floor has large windows and doors. The house is surrounded by a low wall and a courtyard area with some plants and people.

79

**A Philippine Home,
possibly in Pagsanjan, Laguna**

c. 1890s

Photographer unknown

6 1/2" x 8" (17 cm x 20 cm)

P 10,000

PROVENANCE

Don Pedro Alejandro Paterno (1857– 1911) and

Doña Luisa Piñeyro de Lugo y Merino (Sra de Paterno, d. 1897)

Paterno Ephemera related to Minister Segismundo Moret of the Ultramar

Including an Important Letter in the Critical Period Right after the Destruction of the Spanish Fleet by Admiral Dewey in Manila Bay

CONSISTING OF:

1) *La Ilustracion Filipina*

Manila, 14 August 1894; Año IV, Num. 134
page: 16" x 11 1/2" (41 cm x 29 cm)
spread: 16" x 23" (41 cm x 58 cm)
Front Cover : Black and white illustration with colored braid surrounding the engraved portrait of Segismundo Moret y Prendergast, Minister of the Overseas Colonies. Total of Eight (8) pages, including two (2) page-size collectible illustrations of the two monuments dedicated to the Queen Regent Maria Cristina in Paete and Pagsanjan, both in Laguna. The text sections describe the monuments and various civic activities in both townships. Condition: Good, with complete text pages albeit with slight foxing, with intact binding, small tears and folds on some pages.

The erection of these two monuments in 1894 appears to be part of Don Pedro Paterno's portfolio as first director of the Museo-Biblioteca de Filipinas; and expresses his gratitude to the influential persons that governed Spain's overseas colonies called the Ultramar. Apart from their majesties, it was Moret but also Antonio Maura, Angel Aviles and then Governor-General Ramon Blanco whose names were immortalized in both memorials.

An invaluable snapshot of Philippine municipal affairs and the behind-the-scenes workings of Don Pedro Paterno in his role as foremost culturati of the Philippines.

P 10,000

- 2) Letter of Pedro Paterno to Segismundo Moret (Spanish Ministry of the Overseas Colonies or de Ultramar), May 5, 1898
Four sheets, bordered in black; and covered on both sides of each page in ink handwriting.
page: 8 1/4" x 5 1/2" (21 cm x 14 cm) each
spread: 8 1/4" x 10 1/2" (21 cm x 26 cm) each

P 5,000

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)

Segismundo Moret y Prendergast was a seasoned and influential member of the Spanish government, with a career spanning several decades, overlapping Pedro Paterno's own stay in the Spanish capital. He was a friend and ally of Paterno who cultivated him assiduously, building monuments, probably



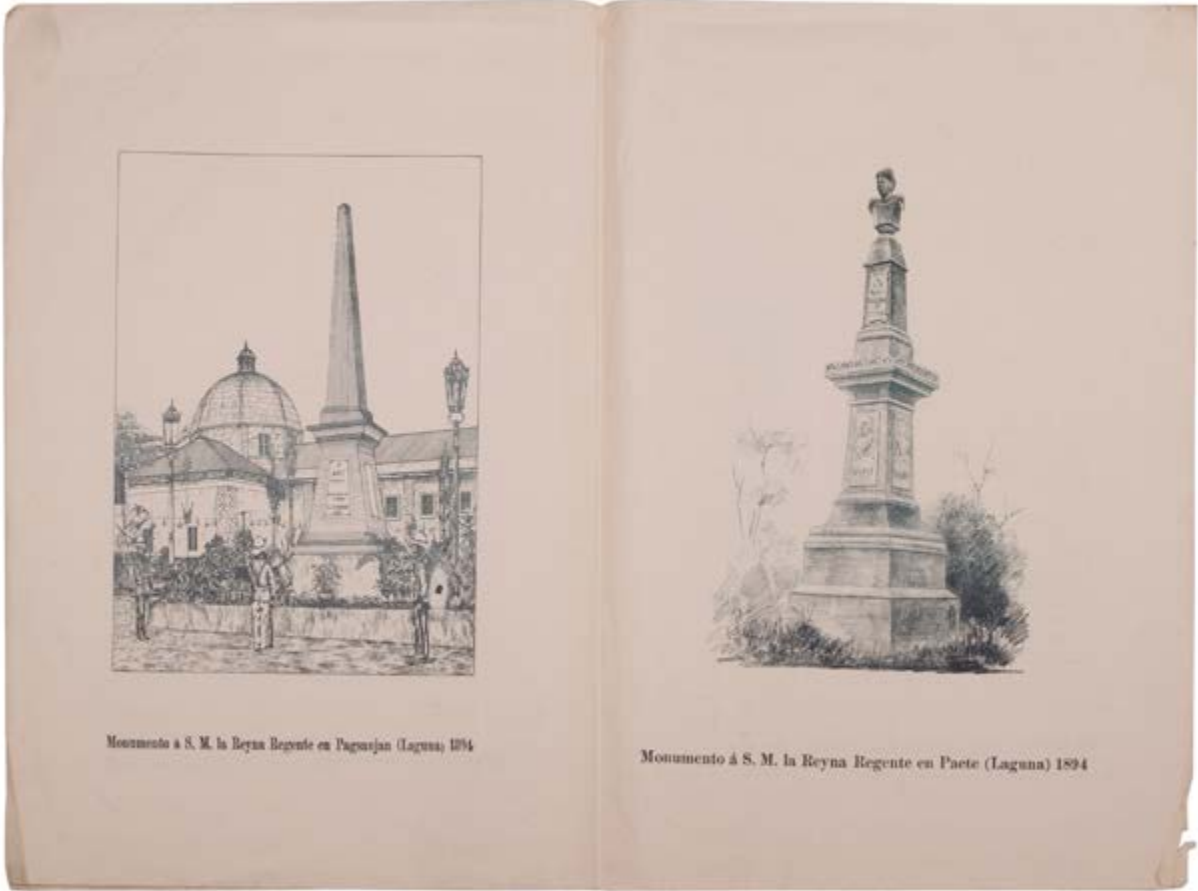
arranging his prominent appearance in *La Ilustracion Filipina*, and filing regular political and intelligence reports from Manila where Paterno had settled in his new post as the first Filipino director of the Museo-Biblioteca de Filipinas.

It's a revealing snapshot of Philippine politics of the time — and Paterno's own concerns and frame of mind.

Historian Mr. Jim Richardson reflects on the letter as follows : "Paterno's professions of loyalty to Spain may well have been more sincere than those of the revolutionists. In this letter he reports to the Minister on his meeting with the revolutionists on April 26 and on the visit they made the following day to see Governor General, Basilio Agustin, to whom they reiterated their "firm adhesion to Spain".

Was Paterno instrumental in the murder of Feliciano Jocson? Santiago Alvarez (Ch.67) recalls that (at the meeting) Paterno "prepared a statement accusing Feliciano Jocson of sabotaging the peace treaty of Biac-na-Bato and assigning Gen. Pio del Pilar the grave task of arresting Jocson." In his letter to Moret, Paterno says just this: "*Mande coger al perturba Sr Feliciano Jocson y ido ya entregado al Gobierno. Ha muerto (que en paz descanse).*"

In the postscript to his letter, Paterno seems to be fretting that all his efforts are not being sufficiently appreciated in Madrid.



Monuments Man:

Pedro Paterno in Action

by LISA GUERRERO NAKPIL

Upon his return to Manila in 1893 to take up his appointment as the first Filipino director of the Museo-Biblioteca de Filipinas, the precursor of both the National Museum and the National Library of the Philippines, Pedro Paterno also organized the inauguration of various monuments to honor both the Queen Regent and important members of Madrid officialdom.

The first, located in the ancient capital of Laguna, Pagsanjan, was modeled after the three famous Agujas de Cleopatra (Cleopatra's Needle), to be found in Paris' Place de Concorde, London' s Victoria Embankment, and New York's Central Park. It was clearly a symbol of Paterno's desire to bring the Islas Filipinas to the rank of the most important countries in the world; and of course, represent his loyalty to the Spanish Crown.

The Aguja in Pagsanjan featured panels honoring the young King Alfonso XIII, Spanish prime minister Antonio Maura, and Segismundo Moret y Prendergast, a Spanish politician and Minister of the Overseas Colonies (the Ultramar). Moret, in particular, was a friend and ally of Paterno. (A letter to him discussing the arrival of the Americans and a copy of La Ilustracion Filipina of August 1894, depicting Moret on its cover, is elsewhere on offer in this auction.)

During the Philippine-American War in 1899, the troops of Emilio Aguinaldo are said to have defaced it but it still stands today.

A second monument, also to the Queen Regent, was dedicated to her in Paete. This description of the proceedings from the memoirs of Mr. Eugenio Quesada, is reprinted in the Paterno family memoir by Mr. Miguel Roces Paterno and is as follows. It captures the spirit of the occasions of when both these memorials were erected.

"In 1893, a wooden bust of the Queen Regent Maria Cristina of Spain was unveiled in the town plaza of Paete facing the municipal government building (Casa

Real). The bust was carved in Paete. The celebration was very pompous and colorful amidst tolling of bells of the church, music, flags and attended by important personages. Everybody seemed to be in a gay mood, for the church and the Casa Real was decorated with palm leaves and flags. Practically the whole town was participating directly and indirectly. Don Pedro Paterno and his party of important personages from Manila, including some Spaniards and Filipinos, were first brought to the Casa Real by the prominent men of Paete who met them in the outskirts of the town with music and shouts of Viva España.

"From the Casa Real, the visitors went to the church which was just a few steps across the river directly opposite the building. The church was so full of people that it looked like a big holiday. The Te Deum was sung before the altar with candles lit and the fragrant smoke of incense. Then the procession came out of the church with silver candlesticks, a silver cross and with flags together with governmental and ecclesiastical standards...Then more Spanish officials in uniform followed with caps and sabers and boots to match. Then Don Pedro Paterno followed wearing his wide silken lace in white and red, holding the star-like medal decoration given to him by the Queen Regent of Spain and carrying the triangular hat that went with the decoration. Then came the other personages who did not shine so high because of their common, everyday attire.

"The first number of the program was the unveiling of the monument, which was done by Don Pedro Paterno himself. Hurrahs of "Viva La Reina*, *Viva España' rang again and again in the air. Then the priest sprinkled holy water and blessed the wooden monument, saying some words in Latin. Don Pedro ascended the temporary platform constructed for the occasion and made a speech."

Pictorial History of Laguna Monuments

1893

A lot consisting of three photographs :
Two of the Inauguration of the Aguja de Cleoptra in Pagsanjan and the third of another monument in Paete, both dedicated to Queen Regent Ma. Cristina

a) 9 1/4" x 6 5/8" (23 cm x 17 cm)

b) 9" x 7" (23 cm x 18 cm)

c) 6 7/8" x 9" (17 cm x 23 cm)

P 20,000

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)





Front page



Back page

82

La Junta Patriótica

Titled 'Filipinos'

Hongkong, April 1898

Four (4) leaves, Eight (8) pages, back to back

Each page: 13" x 8 1/4" (33 cm x 21 cm)

Each spread: 13" x 16 1/4" (33 cm x 41 cm)

Note on the Manifesto : The date may very well have been in the month of May because the manifesto mentions "the providential arrival in the Philippines of the avenging squadron of the great Republic of the United States" and the fact that "those who signed the treaty of Biac-na-bato... return to their mother country, to reconquer their liberty...."). (Mr. Jim Richardson)

P 10,000

PROVENANCE

Don Pedro Alejandro Paterno (1857 - 1911) and

Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)

LITERATURE

An English translation of this manifesto in Taylor, The Philippine Insurrection, vol. I, pp.492-500; and Agoncillo includes extracts in Malolos, Ch.3. (Mr. Jim Richardson.)

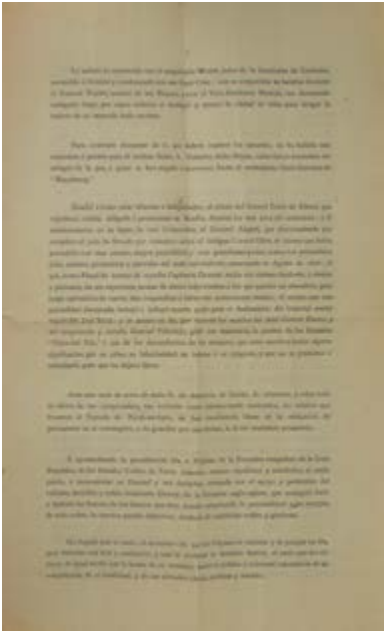
This eight-page manifesto issued in April 1898 by the Junta Patriótica (composed of Filipino revolutionaries staying in Hong Kong as political exiles) must be appreciated in the context of the period of transition from the first phase to the second phase of the Philippine Revolution.

The Biak-na-Bato Republic ceased to exist by virtue of the peace pact between the Spaniards and Filipino revolutionaries signed on December 14, 1897. On December 27, Aguinaldo and some revolutionary leaders sail for Hong Kong in compliance with the pact. Governor-General Primo de Rivera immediately declared "the end of the Revolution" after the signing of the pact and the departure into exile of the prominent revolutionaries. To encourage other revolutionaries to surrender, the governor general also issues an amnesty proclamation.

Despite the peace pact and the declaration of the end of the revolution, revolutionary activities continued in different provinces. While in Hong Kong, the revolutionaries formed a committee that manages their political affairs while in exile. As



page 2



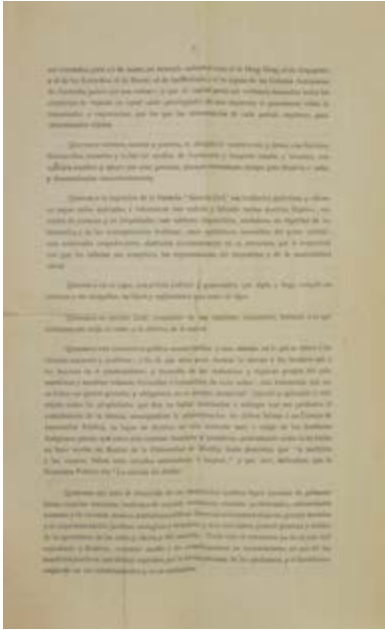
Page 3



Page 4



Page 5



Page 6



Page 7

this committee monitors political activities in the Philippines, they realized that "faced with this series of acts of bad faith, contempt, insults, crimes, and above all forgetting their [Spaniards] commitments, as recently as solemnly contracted, the same ones who signed the Treaty of Biyak na Bato, have considered themselves free from obligation to remain abroad, and to keep for a longer time, the faith of the promised armistice. (Ante esta serie de actos de mala fe, de desprecio, de insulto, de crímenes, y sobre todo de olvido de sus compromisos, tan reciente como solemnemente contraidos, los mismos que firmaron el Tratado de Biyak na Bato, se han considerado libres de la obligacion de permanecer en el extrangero, y de guardar por mas tiempo, de la fe del armisticio prometido).

Thus, this manifesto is issued asserting that Filipino revolutionaries are no longer duty-bound to comply with the

terms and provisions of the Pact of Biak-na-Bato.

This manifesto is rather controversial since it ends with the following statement: "We also have the honorable duty to defend ourselves against the whipping and vilification of the Spanish, accepting the protection and direction of the humanitarian North American people. (Tenemos tambien, el deber honroso de defendernos contra el latigo y el vilipendio de los Españoles, aceptando la proteccion y direccion del humanitario pueblo Norte Americano). The caveat on the American protection (la proteccion de la Gran Republica Americana) is based on the agreement between Gen. Emilio Aguinaldo and American Consul in Singapore, E. Spencer Pratt. Pratt encourages Aguinaldo to continue the Revolution against Spain and promises that the United States will help them. (*Lars Raymund Ubaldo, Ph. D.*)



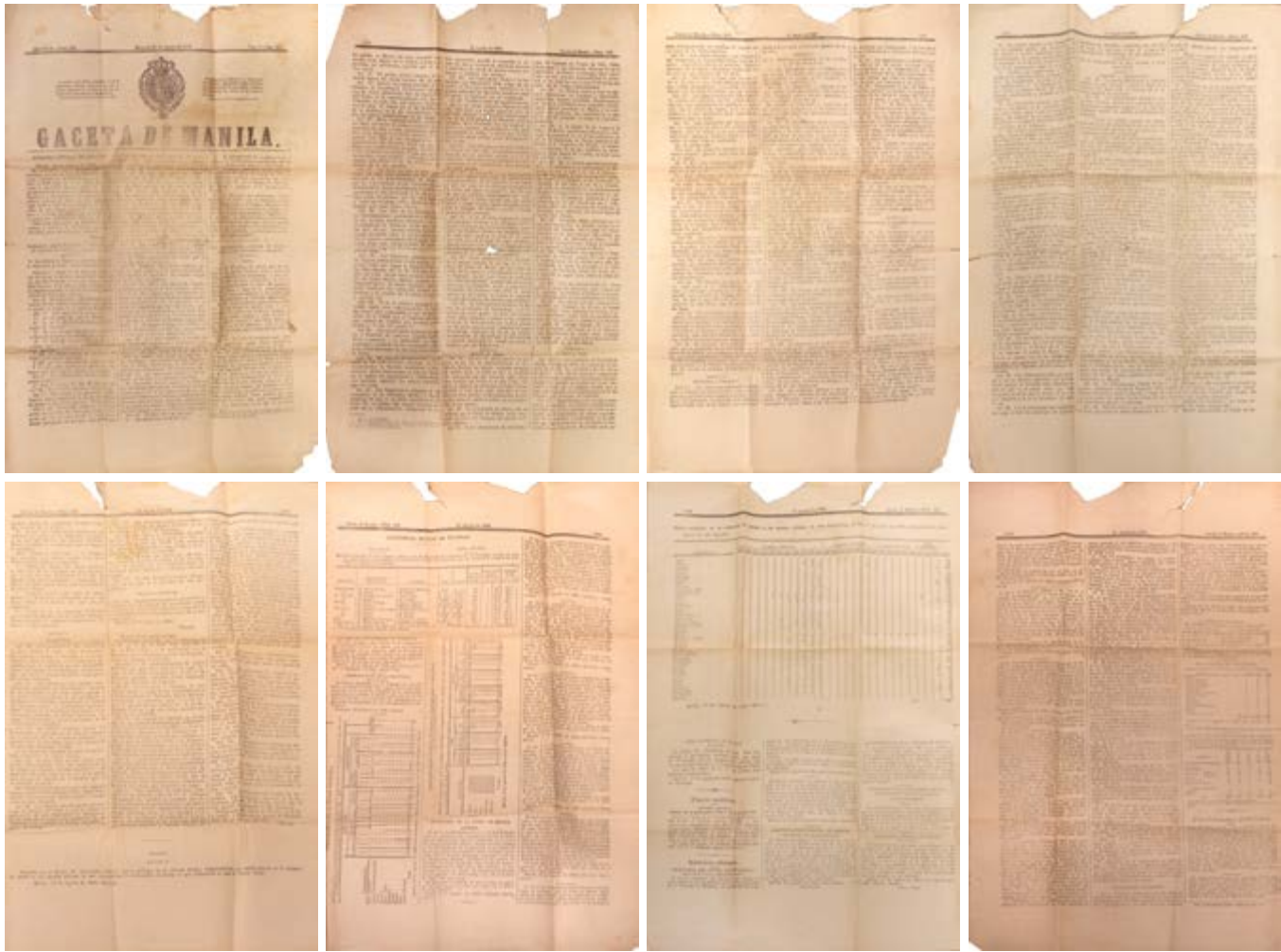
83

Invitation to the
Exposicion Regional Filipina,
Manila 21 January 1895
6 1/4" x 9 3/4" (16 xm x 25 cm)

P 5,000

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)

The 1895 Exposition, a pet project of the Governor-General Ramon Blanco, was opened on 21 January 1895 at the Escuela de Agricultura de Manila in Ermita. While the Paterno family memoir notes that Don Pedro was not officially included in the list of members of the various organizing committees, his influence was very much felt. To begin with, this invitation (as well as the accompanying catalogue cover) which featured Juan Luna's "España y Filipinas" and conveyed the spirit of the exposition. The original painting, notes the memoir, "was a gift by the artist to Pedro and was replicated upon request of the Minister for Overseas colonies."



84

Gaceta de Manila

21 August 1889
Año XXIX — Num. 229; Tomo II — Pag. 1413
eight (8) pages
page: 18 3/4" x 12 1/2"
spread: 18 3/4" x 26 3/8"

Condition: In fair condition; Readable; with only two small holes on page 3; Torn along edges; Fold and crease marks with stains; none of which detract from its legibility.

P 5,000

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)

Gaceta de Manila served as the official bulletin of the colonial government in the Philippines. Established by virtue of a royal order, each pueblo in the colony were obligatory subscribers to

this gazette. Every issue of the *Gaceta* carried the following: royal orders, decrees (issued by the Gobierno General de Filipinas, Audiencia, Arzobispo, Intendencia, Alcaldes, and Corregidores), military and naval reports, official announcements (court, Sociedad Economica, auctions, etc.), judicial dispositions, statistics, and semi-official announcements. During the Spanish colonial period, *Gaceta de Manila* was the foremost legal reference and the text it publishes is the recognized authoritative version.

This particular number dated August 21, 1889 carries a *reglamento* (regulation) concerning the imposition and administration of personal tax on the Chinese residents of the colony. The regulation was enacted on August 16, 1889 and promulgated by Governor General Valeriano Weyler. Weyler was governor general from 1888 to 1891 and best remembered in Philippine history as the one who authorized the opening of a night school that the prominent women of Malolos, Bulacan had requested. (*Lars Raymund Ubaldo, Ph. D.*)



85

Declaration of Congratulations to Pedro Paterno upon his appointment as first Filipino Director of Museo Biblioteca de Filipinas

four sheets
12" x 8 3/4" (30 cm x 22 cm) each

P2,500

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra de Paterno, d. 1897)



86

Albert Honiss (d. 1874)

A European Crew with Two Indios
With a dry seal engraving "A. Honiss, Manila"
Dedicated on the reverse, "*Para mis queridos hermanos Manuel y Antonia en prueba del carino que las profes su amante hermano*" and signed "Ricardo".

P 2,500

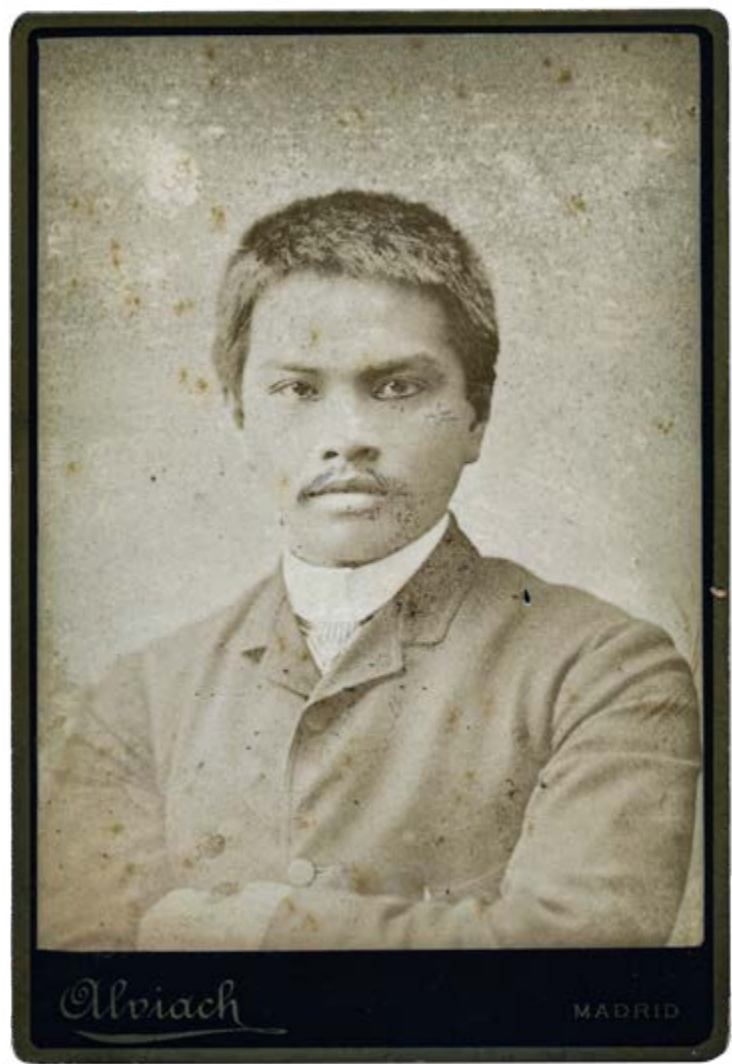
PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)

British photographer Albert Honiss was a pioneering lensman in Manila, known for 'carte de visites' and "aesthetic photography" of the ordinary Filipino.

This appears to be a commissioned work by a certain Ricardo, featuring Spanish soldiers or workmen and dedicated to Manuel Regidor and his wife Antonia. The photograph is interesting for its portrayal of the Filipino indio, in marked contrast to the European splendor of Don Pedro Paterno.

They carry the implements of their trade; one has a long bolo tucked into his belt, a carrying-box strapped to his back. They have straw hats with some kind of identification on the ribbons.

The Juan Luna Ephemera



87

Manuel Alviach (1846 - 1924)

Portrait of Juan Luna

c. 1880s
Madrid
photograph mounted on card
image: 5 1/2" x 4" (14 cm x 10 cm)
card: 6 3/8" x 4 1/4" (16 cm x 11 cm)

P 10,000

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)

Manuel Alviach y Doladier was a Spanish photographer of the era of some note. His studios were located at No. 14 on the fashionable Puerta del Sol. Photographic portraits were an aristocratic pursuit, primarily because of their expense and the requirements of cutting-edge technology of the day. This portrait of the young Juan Luna, most possibly after his triumph at the Madrid Expo of 1884, would also possibly have been a lavish present to the celebrated artist from Don Pedro Paterno.

Luna’s ‘Las Damas Romanas (Roman Maidens)’

Depicted on a carte-de-visite

by LISA GUERRERO NAKPIL



88

Juan Luna's *Las Damas Romanas* Carte-de-Visite

signed and dated Roma 1882 (verso);
dedicated "Buen augurio" (verso)
photograph mounted on card
photograph: 2 1/8" x 3 3/4" (5 cm x 9 cm)
card: 2 5/8" x 4 1/8" (6 cm x 10 cm)

P 10,000

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)

The Carte-de-Visite (literally, the calling card presented when one called on a formal visit) would become all the rage in the mid 1800s, an invention of a French photographer who could create multiple images from a single plate, drastically cutting costs and thus, increasing its popularity.

This intriguing — and prophetic — carte-de-visite depicts Juan Luna's "Las Damas Romanas (Roman Maidens)", created during the same fertile period that produced the "Death of Cleopatra" and "Spoliarium" that triumphed in the Madrid Expos of 1881 and 1884.

Luna has tantalizingly written 'Buen Augurio' — Spanish for 'A Good Omen' on the reverse and signed it with his signature representative of that period. The card suggests two things : First, that Juan Luna — whose extraordinary talent was also fueled by his ability to make important connections —would utilize what one in the 21st-century would recognize as a novel approach to introducing himself and his art. The pocket-sized photograph was a highly visual, portable and immediate medium that instantly conveyed all one needed to know.

Second, and as importantly, this was a coded message to Don Pedro, whose address on No. 16 Sauco was used as the address for the formal entries of both Luna and Hidalgo to the Madrid salons. "A good omen" indeed for the future superstar of Filipino — and European — art.

Portrait of A Young Poet

by LISA GUERRERO NAKPIL



Young artists in Rome, (first row, L-R) Juan Luna, Pedro Paterno, Felix Resurreccion Hidalgo, Miguel Zaragoza; (second row, l-r) Mariano Benlliure, Jose Puerto, Juan Benlliure. With permission from the Archivo Fundación Mariano Benlliure, Madrid

It was in 1887 that Pedro Paterno would finally come of age : As the persona known as Don Pedro Alexandro Molo Agustin Paterno, 'Maguinoo' and aesthete and as José Rizal described him, as the author of the important work "The Ancient Tagalog Civilization" — which would actually precede Rizal's own historical treatise in his annotations to Morga's "Sucesos."

But it was in 1881, the date this Hidalgo portrait was painted, that Paterno had his first beginnings and first spread his wings.

In 1881, Pedro Paterno had just graduated the year before from law school the Universidad Central de Madrid, the same academy where other ilustrados including Jose Rizal would go before making their own marks in various professions.

Paterno, however, had established himself as a young poet, reading his lines at various social gatherings and so enchanted "the other guests that he would be enticed to publish a small volume of his poetry called "Sampaguitas."

The book "Sampaguitas" would be remarkable as it would be the very first book published by a Filipino in

Europe. Through it, Paterno was doing an extraordinary thing — when one realizes that there were no other books being published by Filipinos abroad, much less even the very concept of a Filipino-written literature.

Juan Luna was generating his own heat in the field of fine arts and painting, as it were, winning a silver medal in the Madrid Exposition of the Fine Arts in 1881. There was definitely something electric in the air.

"Sampaguitas" would be go into a first and second printing and a third book, titled "Poesias Liricas y Dramaticas" now by a publishing house declaratively named "Biblioteca Filipina" and owned by Paterno produced it as its maiden voyage.

Pedro had begun to sign himself using the Pedro Alexandro as early as 1881, as evidenced by correspondence to his sisters from the aristocratic retreat of Biarritz and other European pleasure places; Felix Resurreccion Hidalgo himself would dedicate his portrait of the young Paterno, addressing him as 'Pedro Alexandro', his 'dear friend.'

That same year, Paterno would visit Rome and would begin a lifelong friendship with the Philippines —

and Spain's — most famous artists. That 1881 foray, wrote Alfredo Roces in his landmark book "Felix Resurreccion Hidalgo and the Generation of 1872" would serve as "an occasion for a get-together of the artists, Luna, Zaragoza and Hidalgo. Paterno would provide for a studio and equipment for them, including the Benlliure brothers... Not only does he host several feasts for them, he also organizes several outings" in the Roman countryside.

In gratitude, Paterno would sit for portraits by the 'band of brothers' captured in this famous photo from the Mariano Benlliure Archives: Juan Luna, Felix Resurreccion Hidalgo, Miguel Zaragoza, as well as the Benlliure brothers at the very upward trajectory of their careers, and some say, their most fertile periods.

The very first of these portraits, however, was wrought by Resurreccion Hidalgo in Madrid in 1881. Hidalgo has painted him with a broad, noble forehead, Oriental and slanted eyes. He appears more serious than in his other portraits, certainly dressed with a conservative, almost austere air. Hidalgo has captured him in a day suit, with a light tie, giving him the look of a bookish, earnest student. It is the look of the young poet

of Sampaguitas. Paterno would have just turned 24 in that year.

The mustache that would make him instantly recognizable in later life is still incipient, giving him a boyish mien. He would return to Manila for a quick trip in 1882 — including a visit to the Escolta where his most famous photograph was taken. (It was on this sojourn that he would play the senior member of the ilustrado tribe and write a letter of introduction for Jose Rizal who was just on his way to Europe, says family biographer Miguel Roces Paterno.)

He now has the look of the confident and consummate sophisticate. The portraits by Luna, Zaragoza and Puerto, all from 1882 and created in Rome, capture that same air of self-possession and are now in the collection of the Bangko Sentral ng Pilipinas (BSP). Furthermore, the portraits all depict Paterno in the most formal of evening wear, a tuxedo and white tie, in various attitudes.)

The portraits by Resurreccion Hidalgo and the more important bust in plaster (or clay) by Benlliure are in the collection presented in this catalogue. This would



Portraits of Don Pedro Paterno, both painted in Rome in 1882, a year later than Félix Resurrección Hidalgo's portrait at hand in this curated auction: by Miguel Zaragoza (left) and by Juan Luna (right). Both of these portraits are in the Collection of the Bangko Sentral ng Pilipinas. A portrait by Felix Resurreccion Hidalgo dating from the same Roman period was said to have been lost to fire, making the featured portrait the only one of its kind by Hidalgo.



89

Pedro Paterno and Family and Friends

Photographer unknown

With inscription "Recuerdos de Piñon"

c. 1882

Dressed in a collarless shirt and without a coat, Paterno is mostly probably on a provincial sojourn in this photo during his brief return trip to the Philippines.

7 1/8" x 9 1/2" (18 cm x 24 cm)



Detail: Pedro Paterno

P 10,000

PROVENANCE

Don Pedro Alejandro Paterno (1857– 1911) and

Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)

be the famous era bookended of great artistic production by Luna's "The Death of Cleopatra" in 1881 and then his 'Spoliarium" and Hidalgo's own "Christian Virgins Exposed to the Populace" in 1884.

Luna, Hidalgo and Benlliure would all receive acclaim at the Madrid Exposition of 1884; Luna taking the highest honors, the other two bringing in silver medals.

Paterno would host a lavish 'brindis' or dinner party to toast their triumphs; he had become one of the most well-known and certainly most influential Filipinos in Spanish social and cultural circles.

He would next evolve into a historian and anthropologist — and his endeavors would take on a more measured political tone. Paterno would be the unseen force behind the Exposition of 1887, and the ensuing other international exhibitions in 1892 and 1893, giving him entry to become the first Filipino director of the Museo - Bilbloteca de Filipinas, the precursor of the present National Museum of the Philippines. The guns of 1896 and 1897, however, were still much ahead in this young poet's future.



90

Félix Resurrección Hidalgo (1855 - 1913)

Portrait of Pedro Alejandro Paterno

signed and dated 1881 (lower right);

dedicated "A Mi Querido Amigo

(To My Dear Friend) Pedro Alexandro

Paterno Madrid, 1881" (lower right)

oil on canvas

25 1/2" x 21" (65 cm x 53 cm)

P 5,000,000

PROVENANCE

Don Pedro Alejandro Paterno (1857– 1911) and Doña Luisa

Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)



Ladies' Letters

Both Doña Luisa Piñeyro y Merino as well as Doña Teodora Devera Ignacio y Pineda would marry into the Paterno family and move into the palatial mansion in Santa Cruz, Manila. Described by Augusto M.R, Gonzalez III, as follows, "The Capitan Maximino 'Memo' Molo Agustin Paterno y Yamson residence, Santa Cruz, on the narrow, elongated block bordered by no 73 Calle San Roque [no 453 Padre Gomez street], corner Calle Noria [Pedro Paterno street], corner Calle Quiotan [Sales street], corner Calle Francisco Carriedo, midway between the Santa Cruz church and the Quiapo church. The facade/main entrance [and postal address] of the house was on Calle San Roque; the azotea and

the caballerizas stables should have been on Calle Francisco Carriedo; The long sides of the house were along Calle San Roque and Calle Quiotan; the short sides of the house were along Calle Noria and Calle Francisco Carriedo.” “It was the legendary residence of the famous Capitan Memo Maximino Molo Agustin Paterno of Santa Cruz, Manila, who married three times: the first to Valeria Pineda, the second to Valeria’s cousin Carmen Carmina Devera Ignacio y Pineda, and the third to Carmina’s sister, Teodora Devera Ignacio y Pineda."



91

A lot consisting of correspondence from and to Srta. Luisa Piñeyro y Merino, later de Paterno, to her sisters Antonio and Manuela, as well as other friends in Spain and Europe. One in particular recalls a pleasant stay with Hidalgo in Paris.

size variable

P 5,000

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)

92

A lot consisting of correspondence from Doña Teodora Devera Ignacio y Pineda de Paterno, third wife of Don “Memo” Paterno.

size variable

P 5,000

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)



93

Egg-Shaped Piercework Container

Filipino

1880s

nautilus shells, carved and polished

a) 6 3/4" x 3 1/4" (17 cm x 8 cm), depth: 2" (5 cm)

b) 6 1/2" x 3 1/4" (17 cm x 8 cm), depth: 2" (5 cm)

P 25,000

PROVENANCE

Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)

by AUGUSTO MARCELINO REYES GONZALEZ III

Characteristic of exquisite Manila crafts from 1875–1900, this fragile, two-part, egg-shaped container of large, polished Nautilus shells is laboriously and entirely adorned with geometric piercework of dots and triangles with considerable “mudejar” influence (1200s–1500s Arabic–Spanish design found in Granada, Cordoba, and Sevilla). The top part is decorated with stylized flowers formed by dots, triangles, and Islamic stars, all in piercework; “Manila” is incised intermittently along the border between the Islamic stars; the actual edge is plain. The bottom part has a fancy, scalloped edge

and is embellished with a border of stylized flowers underscored by a scalloped pattern of swags. This paper-thin confection was most likely intended to be used as a container for sweets or notions.

This unusual piercework box rendered in large, polished Nautilus shells was thought lost to time until it resurfaced with a group of singular objects owned by Don Pedro Paterno from the estate of his wife Doña Luisa Piñeyro y Merino in Spain. It was well-documented in photographs as one of the native decorative pieces Paterno used to exhibit in his Filipino pavilions during international expositions. The objects remained in the Piñeyro residence when the childless Paterno couple returned to Filipinas in the 1890s; Doña Luisa passed away in Manila in 1897; Don Pedro passed away 14 years later in 1911. The Piñeyro de Lugo y Merino family did not express any interest to claim anything from Don Pedro's estate. With its reappearance, the circle of provenance has been completed.

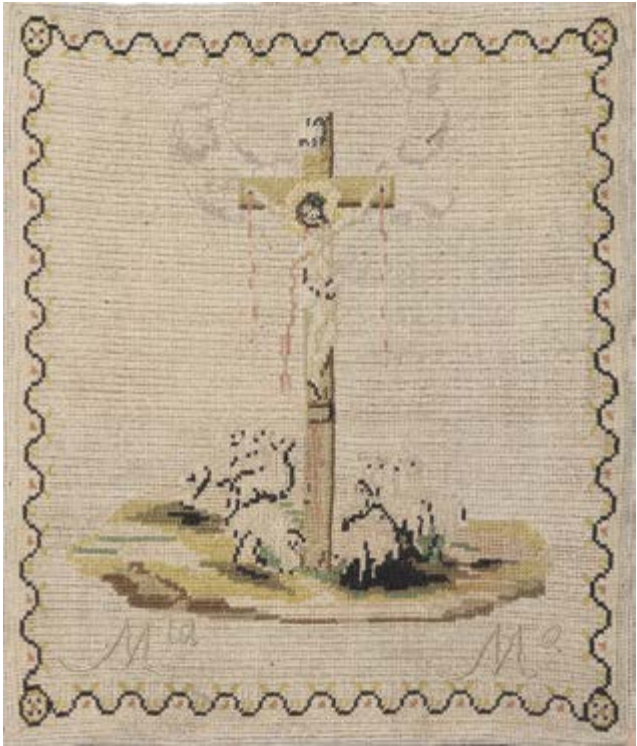
Att. to Sra. Doña Luisa Piñeyro y Merino

c. 1880s
Embroidered Crucifixion Panel
Linen with embroidery
8 1/4" x 7 1/2" (21 cm x 19 cm)

P 5,000

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra de Paterno, d. 1897)

The Crucifixion of Jesus Christ was an important embroidery project for any Roman Catholic woman, young and old. It was hardly ever purchased, as its production was an act of devotion. The fact that this was kept for a long time meant that it was made by a female member of the Paterno family. It could have been made by Doña Luisa Piñeyro de Lugo y Merino, Sra. de Paterno; or by Don Pedro Paterno's mother, Doña Carmen Devera Ygnacio y Pineda; or by Pedro's full sisters Agueda, Dolores, Jacoba, Paz, and Trinidad; or his younger half-sisters Concepcion and Adelaida. *(Augusto M.R. Gonzalez III)*



Att. to Sra. Doña Luisa Piñeyro y Merino

c. 1880s
Embroidered Box
Cotton Silk fabric with embroidery
and fastenings inside
2 1/2" x 4" (6 cm x 10 cm)
spread: 4 3/4" x 4" (12 cm x 10 cm)

P 10,000

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)

A small case in red fabric decorated with cross-stitch embroidery featuring a Lion from the crest of the Merino family. Most probably a personal embroidery project of Doña Luisa Piñeyro de Lugo y Merino, Sra. de Paterno, and that was why it had been kept for a long time *(Augusto M.R. Gonzalez III)*



Travel Pouches

Embroidered cotton pouches decorated with cross-stitch embroidery marked "Hong Kong" "1873." Purchased in the British crown colony that same year and probably sent as gifts to Pedro Paterno who was then in Salamanca and Madrid. 3 1/2" x 2 1/2" (9 cm x 6 cm) each overall: 3 3/4" x 2 1/2" (9 cm x 6 cm)

P 5,000

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)



Reverse of the pouches

“Yu-Shan” Chinese Feather Fan

Bird feathers (usually goose; but pheasant, peacock, crane, falcon, hawk were more elegant and expensive choices)
Chinese
1880s
fan with handle: 14" x 12" (36 cm x 30 cm)
tassel: 6 1/2" (16 cm)

P 5,000

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)

by AUGUSTO MARCELINO REYES GONZALEZ III

A “yu–shan” or feather fan is one of the oldest types of Chinese hand fans. This particular example has an auspicious 35 (3 + 5 = 8) light blue feathers mounted on an ivory handle by a connector concealed by flowers in knotted silk. There is a romantic but erroneous story to this fan suggesting that the delicate bouquet of flowers painted with oil directly on the feathers was probably by a Filipino artist in Paterno’s circle in Madrid (Esteban Villanueva y Vinarao, Miguel de Zaragoza, Felix Martinez, Felix Resurreccion Hidalgo, Juan Luna). However, such painted floral decorations were characteristic of Chinese hand fans, whether of silk, feather, leather, paper, etc. What is correct and certain was that this fan was at Paterno’s “La Casa Molo” in Madrid and was indeed used in the company of all those illustrious Filipino expatriates. As it was contemporary with Paterno’s time (1880s, late Qing dynasty) it was not yet an antique, and was probably used for everyday by Doña Luisa Piñeyro, Sra. de Paterno.

This “yu–shan” Chinese feather fan with delicate handpainted decoration was thought lost to time until it resurfaced with a group of singular objects owned by Don Pedro Paterno from the estate of his wife Doña Luisa Piñeyro y Merino in Spain. It was well–documented in photographs as one of the Oriental decorative pieces



Paterno used to exhibit in his Filipino pavilions during international expositions. The objects remained in the Piñeyro residence when the childless Paterno couple returned to Filipinas in the 1890s; Doña Luisa passed away in Manila in 1897; Don Pedro passed away 14 years later in 1911. The Piñeyro family did not express any interest to claim anything from Don Pedro’s estate. With its reappearance, the circle of provenance has been completed.



- One Lot of Three (3)
Woven Cigar Cases
c. 1880s
- 1.) With floral design
4 3/4" x 3" x 1" (12 cm x 8 cm x 3 cm)
 - 2.) With handwoven initials “MDC”
and the place “Tayabas” on the reverse;
5 1/4" x 4" each
 - 3.) With fine woven pattern in dark red and green
5 1/2" x 3 1/2" (14 cm x 9 cm) each

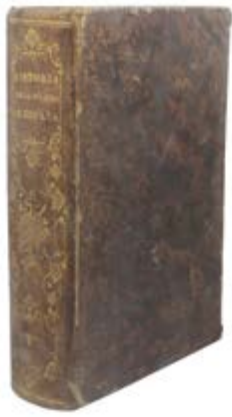
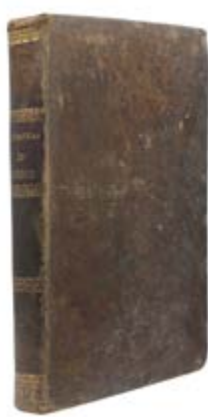
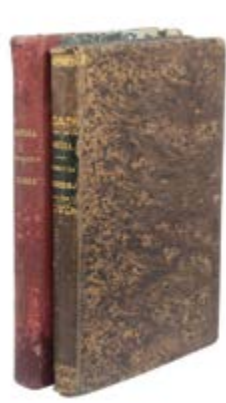
P 7,000

PROVENANCE
Don Pedro Alejandro Paterno (1857– 1911) and
Doña Luisa Piñeyro de Lugo y Merino (Sra. de Paterno, d. 1897)

Cigar cases in boldly–embroidered or painted rattan and leather such as these were mainstays of the merchandise of the invariably prosperous “sinamayeras” (embroidered textiles dealers) along Calle San Fernando in Binondo. Capitan Maximino Molo Agustin Paterno y Yamson’s four eldest sisters were all well–to–do “sinamayeras” who wisely invested their earnings in real estate and increased their fortunes: Doña Matea, Doña Maria Paz, Doña Juana (de Calleja), and Doña Martina Molo Agustin Paterno y Yamson (de Zamora). (Augusto M.R. Gonzalez III)

The Paterno Salamanca Library

These books, from the personal library of Don Pedro Paterno, are from his days at both the University of Salamanca and the Central Madrid University; the earliest being inscribed with his name and the date November 1871, just months from his arrival in Spain. They reflect the education and therefore, the influences on one of the important cultural leaders of 19th-century Philippines.



99

A Lot of Sixty-Five (65) Books

Discurso Pronunciado ante la Academia de Teologia Dogmatica y Polemica del Seminario Central de Salamanca
Imprenta Nueva de Francisco Nuñez,
Salamanca, 1876
8 5/8" x 6", (21 cm x 15 cm) depth: 1/8" (0.31 cm)

Antonio Bergnes de las Casas
Novisimo Chantreau Gramatica Francesa
Libreria de D. Juan Olivares, Barcelona, 1874
8 5/8" x 6" (22 cm x 15 cm), depth: 1" (3 cm)

Juan Manuel Orti y Lara
Etica o Filosofia Moral
Imprenta de Tejado, Madrid, 1868
fourth edition
inscribed "Pedro Paterno" (title page, verso)
7" x 4 3/4" (18 cm x 12 cm)
depth: 3/4" (2 cm)

Index Librorum Prohibitorum
Neapoli, 1862
inscribed "Salamanca 20 de Noviembre de 1871"
7 3/8" x 4 3/4" (18 cm x 12 cm), depth: 1" (3 cm)

Sebastian Kneipp
Metodo de Hidroterapia
Kempten (Baviera) Alemania, 1893
7 1/2" x 5 1/8" (19 cm x 13 cm), depth: 1" (3 cm)

Mauricio Bouynot
Lecciones Prácticas de Lengua Francesa
Imprenta de J. de Orga Y Ca., Valencia, 1832
sixth edition
7 1/4" x 5" (18 cm x 13 cm)

Jose Marin Ordonez
Biblioteca Manual del Estudiante de Jurisprudencia y Administración, Volume 2
Libreria de D. León Pablo Villaverde, Madrid, 1864
6 1/4" x 4 3/8" (16 cm x 11 cm) , depth: 3/4" (2 cm)

Pedro Felipe Monlau and
José María Rey y Heredia
Curso de Psicologia y Logica, Volume 2
Imprenta y Estereotipia de M. Rivadeneyra,
Madrid, 1866
seventh edition
inscribed "Eduardo de Carranza y Revilla"
7 3/4" x 5 1/4" (20 cm x 14 cm), depth: 3/4" (2 cm)

Vicente Vazquez Queipo
Tablas de Logaritmos
Imprenta de José Cruzado, Madrid, 1865
signed "Paterno / Pedro Paterno"
6 3/4" x 5" (17 cm x 13 cm), depth: 1" (3 cm)

Joaquin Rodriguez San Pedro
Legislacion Ultramarina, Volume 9 and 11
Imprenta de Manuel Minuesa, Madrid, 1867
11" x 8" (28 cm x 20 cm) each
depth: 1 3/4" (4 cm) and 1" (3 cm)

Canuto Maria Alonso Ortega
Two Books on Gramática de la Lengua Griega
Imp. Lib. y Almacen de Papel de F. Santaren,
Valladolid, 1867
seventh edition
a) inscribed "Felipe Moyano"
b) inscribed "Pedro Paterno"
7 1/2" x 5" (19 cm x 13 cm), depth: 3/4 (2 cm) each

Francisco Verdejo Paez
Guía Práctica De Agrimensores Y Labradores Ó Tratado Completo De Agrimensura Y Afore
Imprenta de D. Jose Repulles, Madrid,

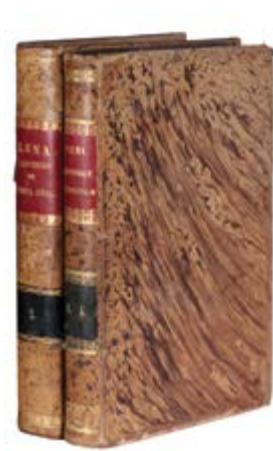
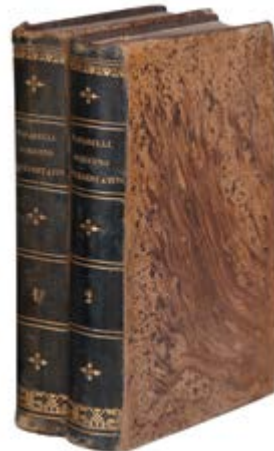
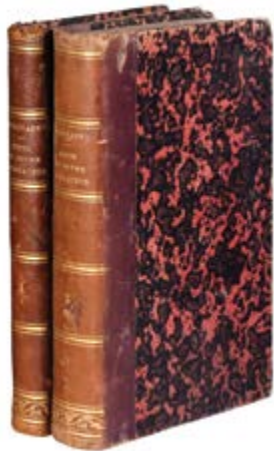
Marzo de 1945
7 1/2" x 5" (19 cm x 13 cm) , depth: 1" (3 cm)

Alexandre Joseph Hidulfe Vincent
Curso De Geometría Elemental
D. J. Repullés, Madrid, 1851
8 1/4" x 5 1/2" (21 cm x 14 cm), depth: 1 1/2" (4 cm)

Joaquin Maria Fernandez y Cardin
Elementos de Matematicas: Aritmética
Madrid, 1865
inscribed "Pedro Paterno / 15-5-70"
9" x 5 3/4" (23 cm x 15 cm), depth: 1 1/4" (3 cm)

Ramón Buldú
Historia de la Iglesia de España, Volume 1
Imprenta de pons y ca., Barcelona, 1856
8 5/8" x 5 5/8" (22 cm x 14 cm) , depth: 2" (5 cm)

Jaime Balmes
Filosofia Fundamental, Volume 2
Imprenta del Diario de Barcelona, Barcelona, 1868
fourth edition
inscribed "Salamanca 6 de Noviembre de 1871 / Pedro Paterno"
7" x 5" (18 cm x 13 cm) , depth: 7/8" (2 cm)



Tomas de Kempis
El Menosprecio del Mundo e Imitación de Cristo
Oficina Tipográfica del Hospicio, Madrid, 1871
inscribed "Salamanca 16 de Diciembre de 1871 / Pedro Paterno"

Joseph Broeckaert
Le Guide du Jeune Littérateur, Volume 1 and 2
Bruxelles: Imprimerie-Librairie de H. Goemaere, 1865
inscribed "Salamanca 4 de Junio de 1872 / Pedro Paterno"
7" x 4 5/8" (18 cm x 11 cm), depth: 1 1/4" (3 cm) each

Juan Manuel Ortiz y Lara
Psicología and Lógica
Imprenta De Tejado, Madrid, 1868
fourth edition
inscribed "Pedro Paterno" (reverse title page) each
7" x 4 5/8" (18 cm x 11 cm), depth: 1/2" (1 cm) each

R. P. Luis Taparelli
Examen Crítico del Gobierno Representativo Vol. 1 & 2
imprensa de El Pensamiento Español, 1866/1867
inscribed "Salamanca 30 de Diciembre de 1871 / Pedro Paterno"
8" x 5 1/2" (20 cm x 14 cm), depth: 1 1/2" (4 cm)

Jaime Balmes
a) *El Protestantismo Comparado Con El Catolicismo, Volume 1-3: En sus relaciones con la Civilización Europea*
Diario de Barcelona, Barcelona, 1869
fifth edition
inscribed "Salamanca 6 de Noviembre de 1871 / Pedro Paterno" each
7 3/8" x 5" (18 cm x 13 cm)

b) *Filosofía Fundamental, Vol. 4*
Diario de Barcelona, Barcelona, 1868
fourth edition
inscribed "Salamanca 6 de Noviembre de 1871 / Pedro Paterno" 7 3/8" x 5" (18 cm x 13 cm)

Jaime Balmes
La Sociedad: Revista Religiosa, Filosófica, Política y Literaria, Vol. 1-4
Diario de Barcelona, Barcelona, 1867
third edition
inscribed "Salamanca 6 de Noviembre de 1871 / Pedro Paterno"
accompanied by a billete personal from Ateneo Científico, Literario y Artístico de Madrid, dated 1 Abril 1884
7 1/4" x 5" (18 cm x 13 cm) each, depth: approx. 1" (3 cm)

Paul-Louis Cirodde
Lecciones de Aritmética
inscribed "Salamanca 20 de Noviembre 1871 / Pedro Paterno"
9" x 5 1/2" (23 cm x 14 cm), depth: 1" (3 cm)

Juan Cortázar
Aritmetica y Algebra
Imprenta Sra. V. E Hijos De D. A. Penuelas, Madrid, 1870
twenty-third edition
inscribed "Salamanca 20 de Noviembre 1871 / Pedro Paterno"
9" x 5 1/2" (23 cm x 14 cm), depth: 1 1/4" (3 cm)

Ramon Torres Munoz De Luna
Lecciones Elementales de Química General, Volume 2: Para uso de Los Alumnos de Medicina, Ciencias, Farmacia, Ingenieros Industriales, Agronomos, de Minas, Etc.
Librería de Sánchez, Madrid, 1864
second edition
9" x 6" (23 cm x 15 cm), depth: 1 5/8" (4 cm)

Joannes Baptista Palma
Praelectiones Historiae Ecclesiasticae
Apud Pons et Soc., Barcelona, 1862
inscribed "Salamanca 15 de Setiembre de 1872 / Pedro Paterno"
9 x 5 1/2" (23 cm x 14 cm), depth: 1 1/8" (2 cm)

Ramón Joaquín Domínguez
Diccionario Universal: Francés-Español, Volume 1 and 2
Establecimiento de Mellado, Madrid and Paris, 1854
second edition
9 1/2" x 6 1/2" (24 cm x 17 cm) each
depth: 3 1/2" (9 cm) each

Jose Mariano Vallejo
Tratado Elemental de Matemáticas,
De Los Herederos de Autor, Madrid, 1832-1847
inscribed "Salamanca 14 de Diciembre de 1871 / Pedro Paterno"
8 3/8" x 6" (21 cm x 15 cm) each

Luis de la Puente (1554 - 1624)
Meditaciones Espirituales, Volume 4 and 6:
Librería de V. e H. de J. Subirana, Barcelona, 1868
inscribed "Salamanca 21 de Febrero de 1872 / Pedro Paterno"
6" x 4" (15 cm x 10 cm), depth: 1" (3 cm)

Don Antonio Vallecillo
Ordenanzas de S. M. para El Régimen, Disciplina, Subordinación y Servicio de sus Ejércitos: Ilustradas, Volume 1 and 2
imprensa de Los Señores Andrés y Díaz, Madrid, 1850/1851
9 3/8" x 6 3/8" (23 cm x 16 cm) each



Zeferino Gonzalez
Estudios Sobre La Filosofía de Santo Tomas, Vol. 1-3
Colegio de Santo Tomás, Manila, 1864
inscribed "Salamanca 30 de Diciembre de 1871 / Pedro Paterno" each
8 3/4" x 6 1/8" (22 cm x 15 cm) each
depth: approx. 1 1/2" (4 cm) each

Josephus Schneider
Manuale clericorum in quo habentur instructiones asceticae liturgicaeque ac variarum precum formulae ad usum eorum qui in Seminariis clericorum ad presbyteratus ordinem instituuntur
1868
inscribed "Salamanca 20 de Setiembre de 1872 / Pedro Paterno"
6" x 4" (15 cm x 10 cm), depth: 1 5/8" (4 cm)

Luis Taparelli
Curso Elemental de Derecho Natural Para Uso de las Escuelas
Libreria Catolica Internacional, Madrid, 1871
inscribed "Salamanca 20 de Noviembre de 1871"
7 1/2" x 5" (19 cm x 13 cm), depth: 1" (3 cm)

Pedro Felipe Monlau
Elementos de literatura ó Tratado de retórica y poética para uso de los institutos y colegios de segunda enseñanza
Libreria Clasica de la Publicidad, Madrid, 1868
inscribed "Salamanca 8 de Noviembre de 1871 / Pedro Paterno"
7 5/8" x 5 3/8" (19 cm x 14 cm), depth: 1 1/8" (3 cm)

Gaetano Sanseverino
Philosophia Christiana Cvm Antiqva Et Comparata, Volume 1
Typis Vincentii Mandredi, Neapoli, 1868
inscribed "Salamanca 26 de Marzo de 1872 / Pedro Paterno"
9 1/4" x 6" (24 cm x 18 cm), depth: 3/4" (2 cm)

Edwardo Slaughter S. J.
Gramatica Hebraica
Apud Bibliopolas Maisonneuve et Socios, Parisiis, 1857
inscribed "Salamanca 12 de Setiembre de 1872"
8 1/2" x 5 3/8" (21 cm x 14 cm), depth: 3/4" (2 cm)

Ramon Garcia
Glorias de María Obra de San Alfonso Ligorio
Imprenta y Librería de D. Eusebio Aguado, Madrid, 1866
inscribed "Salamanca 16 de Diciembre de 1871 / Pedro Paterno"
6" x 4 1/8" (15 cm x 10 cm), depth: 1 1/8" (3 cm)

Jaime Balmes
Escritos Póstumos
Imprenta del Diario de Barcelona, Barcelona, 1868
inscribed "Salamanca 6 de Noviembre de 1871 / Pedro Paterno"
7 1/4" x 5" (18 cm x 13 cm), depth: 3/4" (2 cm)

Jaime Balmes
Pio IX.
Imprenta de Antonio Brusi, Barcelona, 1850
second edition
inscribed "Salamanca 6 de Noviembre de 1871"
8 1/4" x 5 1/8" (21 cm x 13 cm), depth: 5/8" (1 cm)



Guglielmo Audisio
Lezioni di Eloquenza Sacra
Giacinto Marietti, Torino, 1870
inscribed "Salamanca 29 de Mayo de 1872 / Pedro Paterno"
9" x 5 3/4" (23 cm x 15 cm), depth: 1 3/4" (4 cm)

Acisclo F. Vallin y Bustillo
Elementos de Matemáticas
Imprenta de Santiago Aguado, Madrid, 1870
inscribed "Salamanca 11 de Octubre de 1871 / Pedro Paterno"
7 7/8" x 5 1/2" (20 cm x 14 cm), depth: 1" (3 cm)

Luis de la Puente
Meditaciones Espirituales, Volume 2
Libreria de la Viuda e Hijos de J. Subirana, Barcelona, 1868
inscribed "Salamanca 21 de Febrero de 1872 / Pedro Paterno"

Joseph Broeckert
Modeles Francais, Volume 1
H. Goemaere, Libraire-Editeur, Bruxelles, 1869
inscribed "Salamanca 4 de Junio de 1872 / Pedro Paterno"
8 1/2" x 5 3/8" (21 cm x 14 cm), depth: 1 1/8" (3 cm)

a) Pedro Gómez de la Serna
Prolegomenos de Derecho
Imprenta de A. Vicente, Madrid, 1849
second edition
8" x 5" *20 cm x 13 cm), depth: 3/4" (2 cm)

b) Salvador Mestres
Tratado Elemental de Moral y Religion
Imprenta y Librería Politécnica de Tomas Gorchs, Barcelona, 1862
fourth edition
inscribed "Pedro Paterno / 15-6-70"
6 7/8" x 4 5/8" (17 cm x 12 cm)

c) Unknown Author
Locutiones Aliquot Synonymae Ex Pomario Latinitatis Depromptae
Ex. Typ. Vulgo del Hospicio, Salmanticae, 1865
inscribed "Salamanca 15 de Agosto de 1872 / Pedro Paterno"
5 1/2" x 4" (14 cm x 10 cm)

Raimundo Miguel
Curso Elemental Teórico-Práctico de Retorica y Poetica
Don Agustin Jubera, Madrid, 1863
inscribed "Salamanca 8 de Noviembre de 1871 / Pedro Paterno"
7 3/4" x 5 1/8" (20 cm x 13 cm), depth: 3/4" (2 cm)

P 35,000

PROVENANCE
From the personal library and collection of Don Pedro Paterno

A Collection of Theologia Wirceburgensis Books

a) *Theologia Wirceburgensis. RR. patrum Societatis Jesu theologia dogmatica polemica, scholastica et moralis praelectionibus publicis in alma universitate Wirceburgensi accommodata, Volume 1*
Lutetiae Parisiorum : Sumptibus Julien, Lanier et sociorum, 1852
second edition
inscribed "Salamanca 19 de Febrero de 1872 / Pedro Paterno"

b) *Theologia Wirceburgensis. RR. patrum Societatis Jesu Theologia Dogmatica Polemica, Scholastica et Moralis Praelectionibus Publicis in Alma Universitate Wirceburgensi Accommodata, Volume 2, Part 1*
Lutetiae Parisiorum : Sumptibus Julien, Lanier et sociorum, 1852
second edition
inscribed "Salamanca 19 de Febrero de 1872 / Pedro Paterno"

c) *Theologia Wirceburgensis. RR. patrum Societatis Jesu Theologia Dogmatica Polemica, Scholastica et Moralis Praelectionibus Publicis in Alma Universitate Wirceburgensi Accommodata, Volume 2, Part 2*
Lutetiae Parisiorum : Sumptibus Julien, Lanier et sociorum, 1853
second edition
inscribed "Salamanca 19 de Febrero de 1872 / Pedro Paterno"

d) *Theologia Wirceburgensis. RR. patrum Societatis Jesu Theologia Dogmatica Polemica, Scholastica et Moralis Praelectionibus Publicis in Alma Universitate Wirceburgensi Accommodata, Volume 3*
Lutetiae Parisiorum : Sumptibus Julien, Lanier et sociorum, 1852
second edition
inscribed "Salamanca 19 de Febrero de 1872 / Pedro Paterno"

e) *Theologia Wirceburgensis. RR. patrum Societatis Jesu Theologia Dogmatica Polemica, Scholastica et Moralis Praelectionibus Publicis in Alma Universitate Wirceburgensi Accommodata, Volume 3, Part 2*
Lutetiae Parisiorum : Sumptibus Julien, Lanier et sociorum, 1853
second edition
inscribed "Salamanca 19 de Febrero de 1872 / Pedro Paterno"

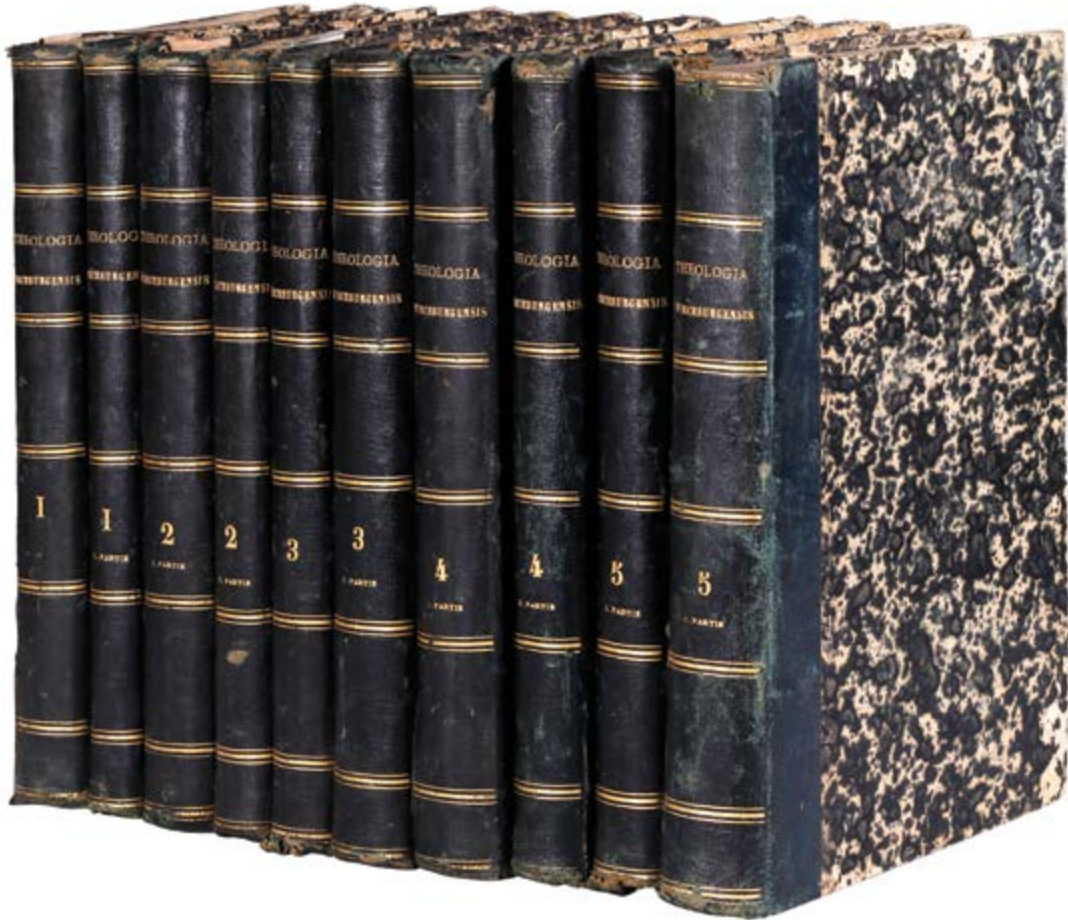
f) *Theologia Wirceburgensis. RR. patrum Societatis Jesu Theologia Dogmatica Polemica, Scholastica et Moralis Praelectionibus Publicis in Alma Universitate Wirceburgensi Accommodata, Volume 4, Part 1*
Lutetiae Parisiorum : Sumptibus Julien, Lanier et sociorum, 1853
second edition
inscribed "Salamanca 19 de Febrero de 1872 / Pedro Paterno"

g) *Theologia Wirceburgensis. RR. patrum Societatis Jesu Theologia Dogmatica Polemica, Scholastica et Moralis Praelectionibus Publicis in Alma Universitate Wirceburgensi Accommodata, Volume 4, Part 2*
Lutetiae Parisiorum : Sumptibus Julien, Lanier et sociorum, 1852
second edition
inscribed "Salamanca 19 de Febrero de 1872 / Pedro Paterno"

h) *Theologia Wirceburgensis. RR. patrum Societatis Jesu Theologia Dogmatica Polemica, Scholastica et Moralis Praelectionibus Publicis in Alma Universitate Wirceburgensi Accommodata, Volume 5, Part 1*
Lutetiae Parisiorum : Sumptibus Julien, Lanier et sociorum, 1853
second edition
inscribed "Salamanca 19 de Febrero de 1872 / Pedro Paterno"

i) *Theologia Wirceburgensis. RR. patrum Societatis Jesu Theologia Dogmatica Polemica, Scholastica et Moralis Praelectionibus Publicis in Alma Universitate Wirceburgensi Accommodata, Volume 5, Part 2*
Lutetiae Parisiorum : Sumptibus Julien, Lanier et sociorum, 1853
second edition
inscribed "Salamanca 19 de Febrero de 1872 / Pedro Paterno"
9" x 5 1/2" (23 cm x 14 cm) each

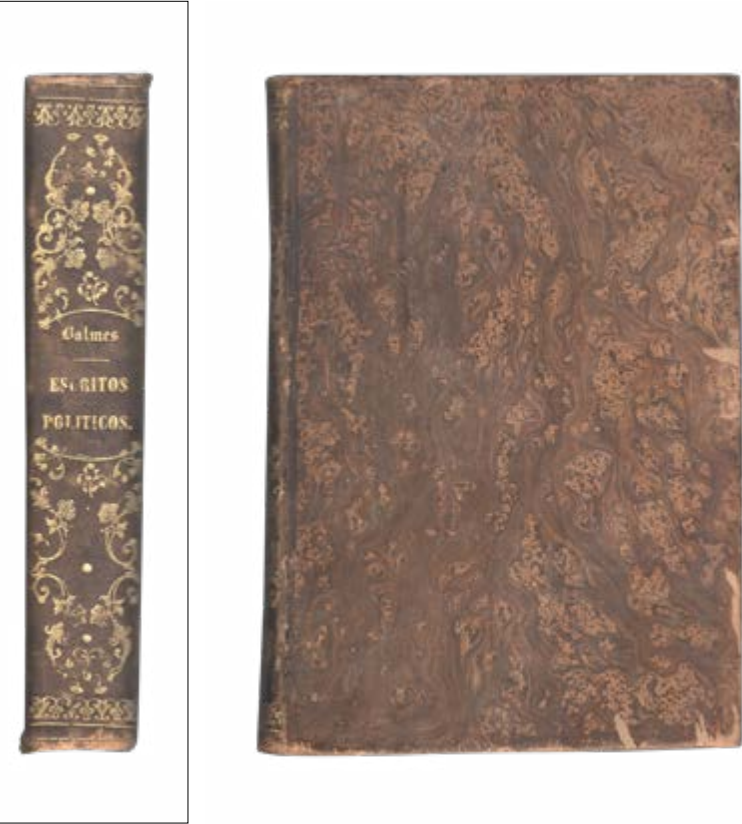
P 5,000



Jaime Balmes

Escritos Políticos
Imprenta de la Sociedad de Operarios del mismo Arte, Madrid, 1847
inscribed "Salamanca 6 de Noviembre 1871 / Pedro Paterno"
9 1/2" x 6 1/2" (24 cm x 17 cm)
depth: 1 3/4" (4 cm)

P 5,000



Compiled Piñeyro Letters

size variable

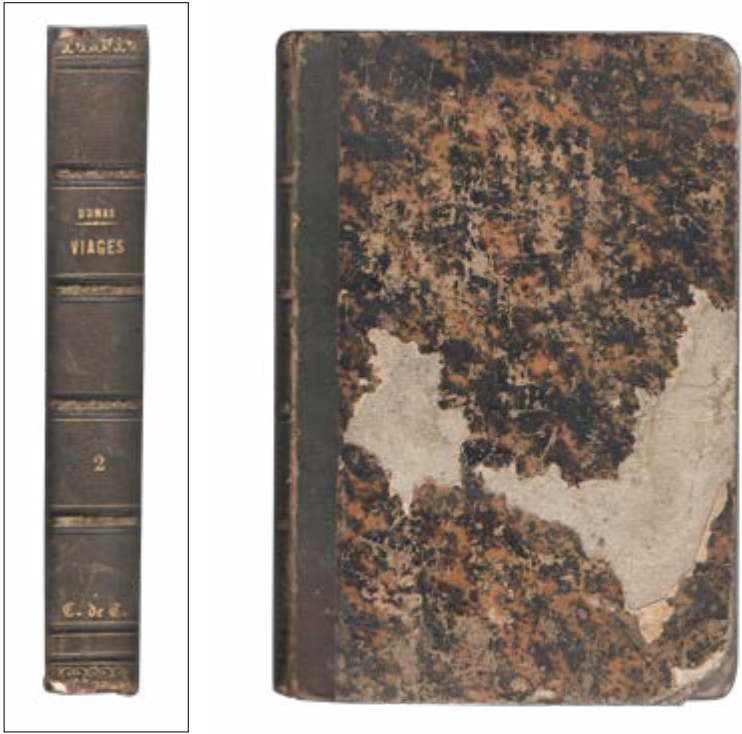
P 5,000



Alejandro Dumas

Impresiones de Viage
Establecimiento Tipografico de D. F. de P. Mellado, Madrid / 1856
inscribed "Madrid, Junio de 1881 / propiedad de P. A. Paterno"
9 1/2" x 6 1/2" (24 cm x 17 cm)
depth: 1 1/2" (4 cm)

P 5,000



Compiled Regidor Letters

size variable

P 5,000



Wooden Jar and Teaspoon

H: 4 3/4" (12 cm) D: 5" (13 cm)
with teaspoon initialed "GP"
teaspoon: 5 3/4" x 1 1/4" (14 cm x 3 cm)

P 5,000



Three Book Ledgers

- a) 6 1/2" x 4 1/2" (17 cm x 11 cm)
- b) 6 1/4" x 9" (17 cm x 23 cm)
- c) 8 1/2" x 12 1/2" (21 cm x 31 cm)

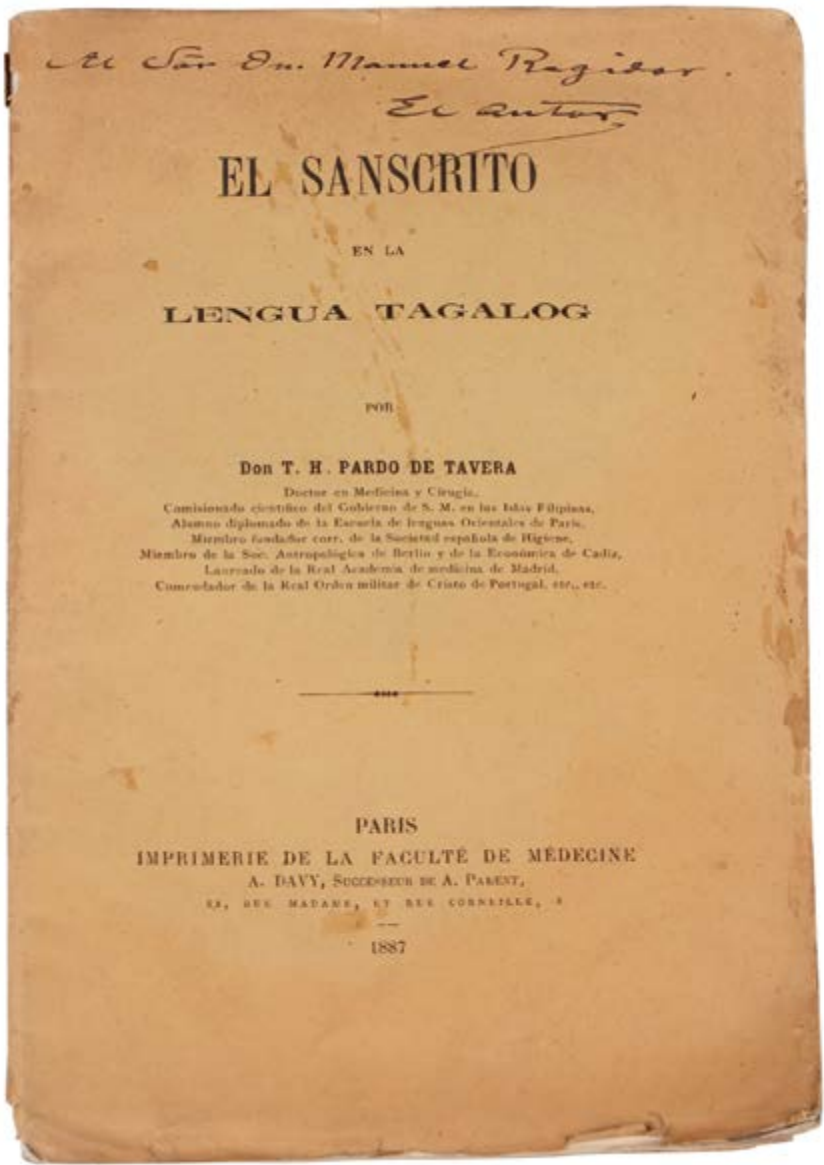
P 5,000



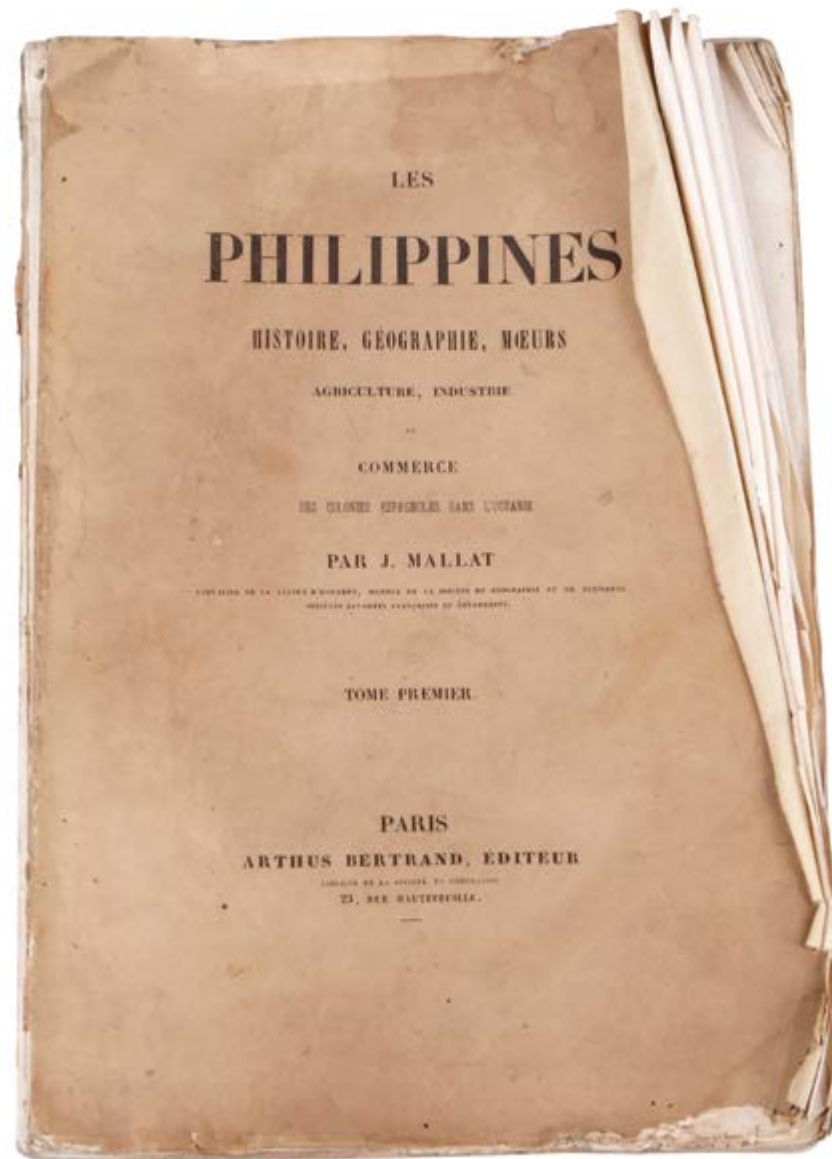
T. H. Pardo de Tavera

El Sanscrito en la Lengua Tagalog
inscribed "Al Snr. Dn. Manuel Regidor / El Autor"
(front cover)
imprimerie de la Faculte de Medecine, Paris, 1887
uncut pages
9" x 5 3/4" (23 cm x 15 cm)

P 10,000



The book is representative of Trinidad Pardo de Tavera's intellectual pursuit focusing on linguistics. This is a result of his exposure to this discipline when he obtained a diploma in Malay from the *Ecole nationale des langues orientales vivantes* in 1885. As a thorough and systematic study on the links between Sanscrit and Tagalog, this book gained the interest of other European scholars. With the publication of this and an earlier related book (*Contribución para el estudio de los antiguos alfabetos Filipinos*) academic journals such as the Journal of the Asiatic Society of Bengal and the Journal of the Straits Branch of the Royal Asiatic Society recognize Tavera's immense contribution in Asian linguistics.



108

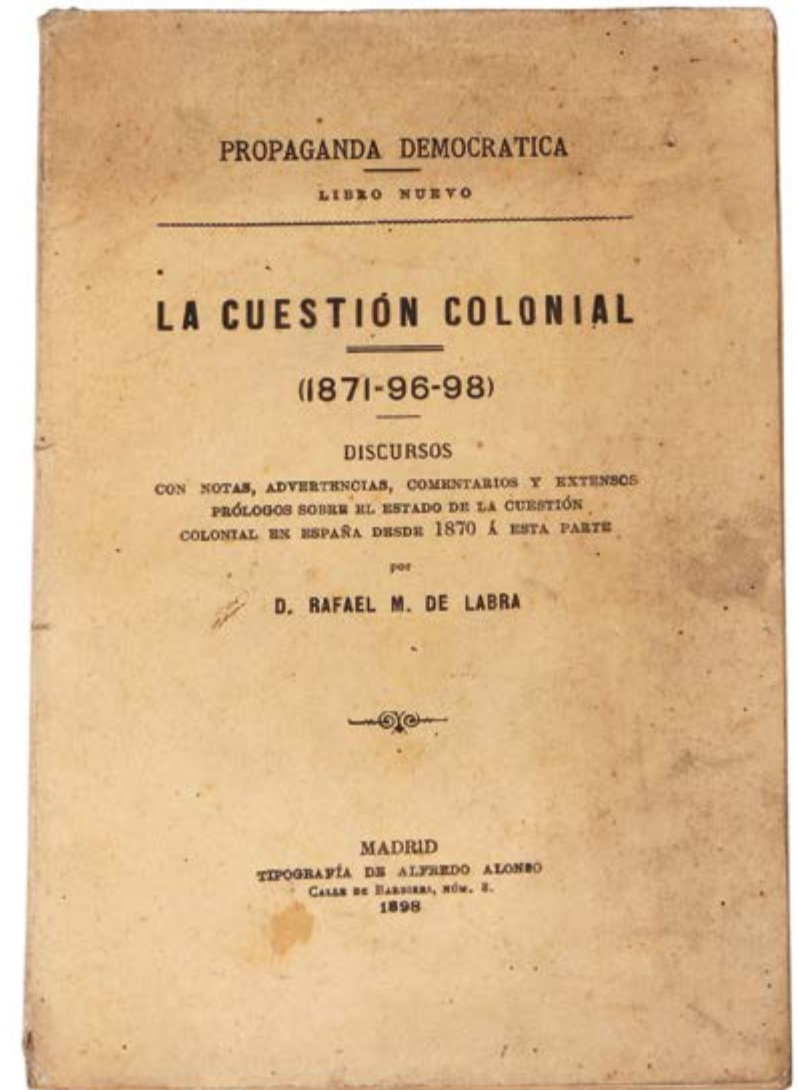
Jean Mallat de Bassilon

Les Philippines histoire, géographie, mœurs, agriculture, industrie et commerce des colonies espagnoles dans l'Océanie, Volume 1

Arthus Bertrand, Editeur, Paris
10" x 6 1/4" (25 cm x 16 cm)
depth: 1/2" (1 cm)

P 5,000

This is the first in a three-volume work of Jean Mallat, a doctor of medicine who served as an agent for the French business interest in the Philippines. Mallat was primarily involved in promoting french interest in Basilan Island in Mindanao. Scholars like Trinidad Pardo de Tavera recognize the contributions of Les Philippines for the systematic manner of presenting data while recognizing the fact that Mallat relied heavily on previous works particularly Manuel Buzeta and Felipe Bravo's two-volume *Diccionario geografico, estadistico, historico de la Islas Filipinas* published in 1850-51.



109

Rafael M. De Labra

La Cuestion Colonial (1871-96-98): discursos con notas, advertencias, comentarios y extensos prólogos sobre el estado de la cuestión colonial en España desde 1870 á esta parte

Tipografía de Alfredo Alonso, Madrid, 1898
8 1/4" x 5 1/4" (21 cm x 13 cm)

P 5,000

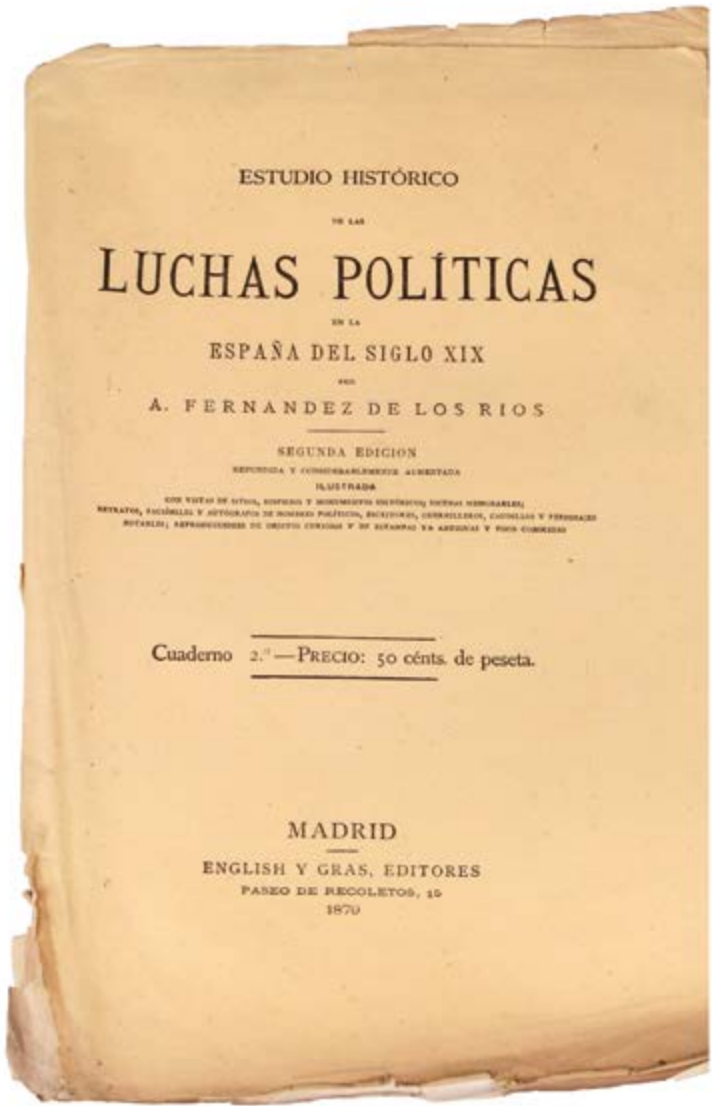
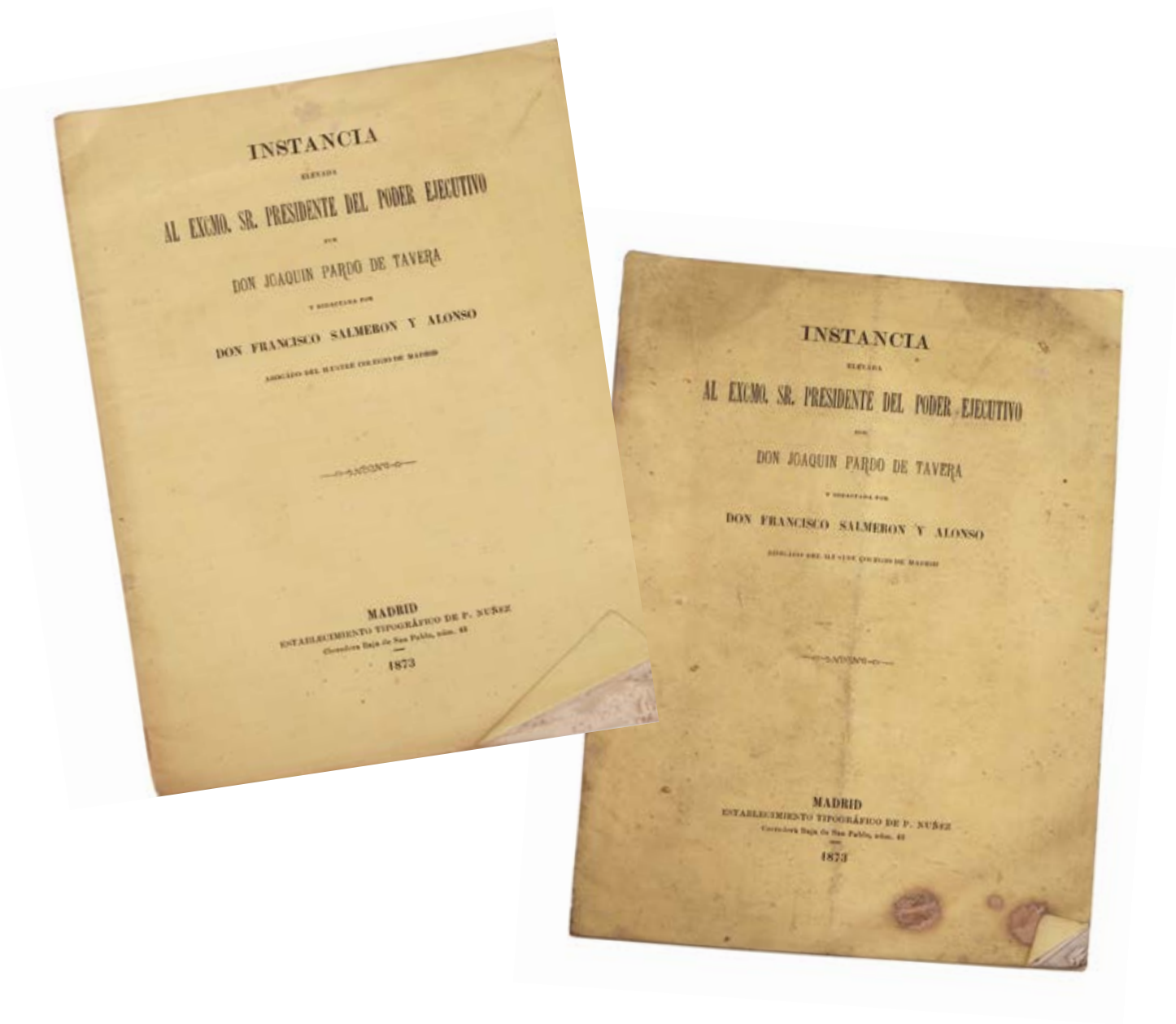
The book is a collection of speeches and position papers of Rafael de Labra, a renowned politician during the First Spanish Republic. This work is reflective of his controversial but relevant political views and advocacy anchored on advancing autonomy of colonies (i.e., Antillean particularly Cuba).

Joaquin Pardo de Tavera

a) *Instancia elevada Al Excmo. Sr. Presidente del Poder Ejecutivo*
drafted by Francisco Salmeron y Alonso
Establecimiento Tipográfico De P. Nunez,
Madrid, 1873
8 1/2" x 5 3/4" (22 cm x 15 cm)

b) *Instancia elevada Al Excmo. Sr. Presidente del Poder Ejecutivo*
drafted by Francisco Salmeron y Alonso
Establecimiento Tipográfico De P. Nunez,
Madrid, 1873
8 1/2" x 5 3/4" (22 cm x 15 cm)

P 5,000

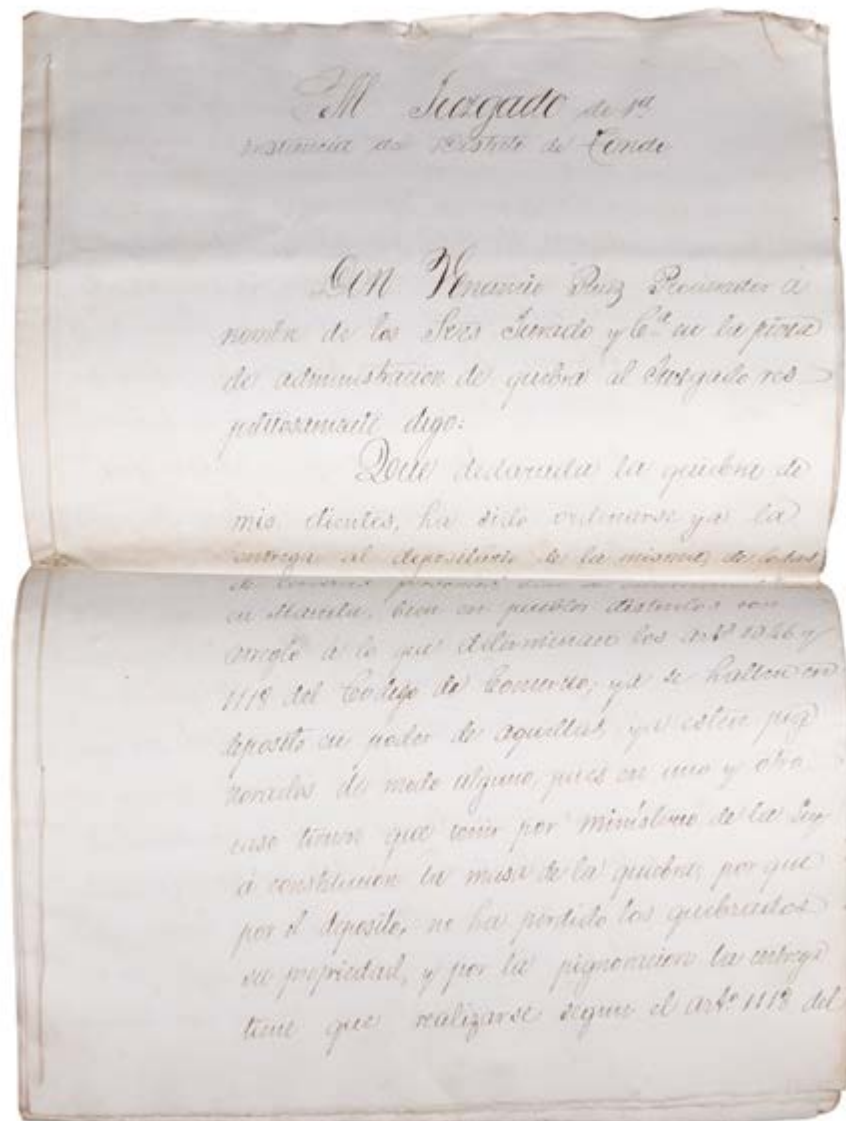


Fernandez de los Ríos

Estudio Historico de las Luchas Políticas en la España del Siglo XIX
english y Gras, Editores, Madrid, 1879
second edition
12" x 9" (30 cm x 23 cm)

P 5,000

Written by a well-known Spanish journalist, the book chronicles important events in Spanish political history during the 19th century. The author offers interesting insights for he himself witnessed and was directly involved in the events that he is narrating and describing.

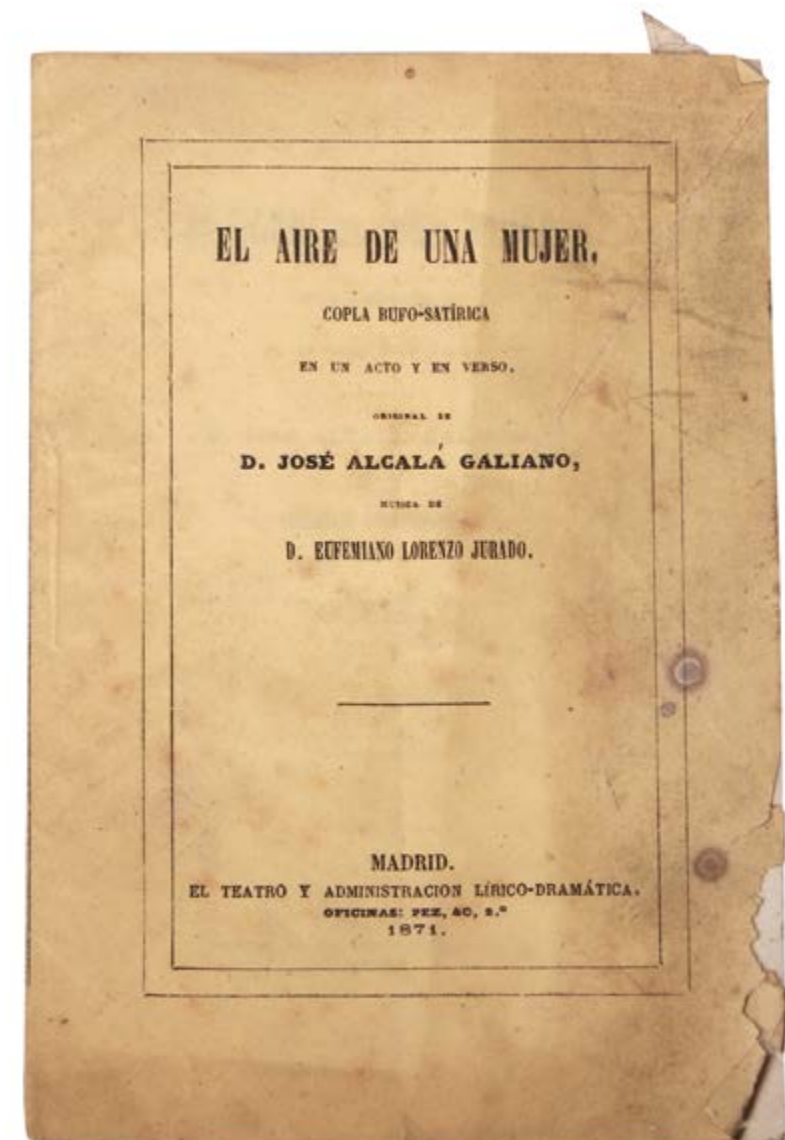


112

Al Juzgado de la Instancia del Distrito de Tondo

pen and ink on paper
10 sheets
13 1/4" x 9 1/4" (34 cm x 23 cm)

P 5,000



113

Eufemiano Lorenzo Jurado and José Alcalá Galiano

El Aire De Una Mujer: Copla Bufo-Satírica

En Un Acto Y En Verso

El Teatro y Administración Lírico-Dramatica,
Madrid, 1871

8" x 5 1/4" (20 cm x 13 cm)

P 5,000

El Aire de una Mujer is a one-act satirical play with eight scenes premiered at Teatro y Circo de Madrid on August 3, 1871. Written by poet and humorist Jose Alcala Galiano, this literary oeuvre is a representative of a Spanish poetic form and genre adopting the *copla* (four verses of four lines each). A close reading reveals that it uses colloquial and direct language that is apt for comic effect.

Jullien y J. Ducollet

El Maestro de Dibujo: Nuevo Curso Elemental y Completo de Estudio

Para el Rostro Humano

Monroco Hermanos, Editores, Paris /

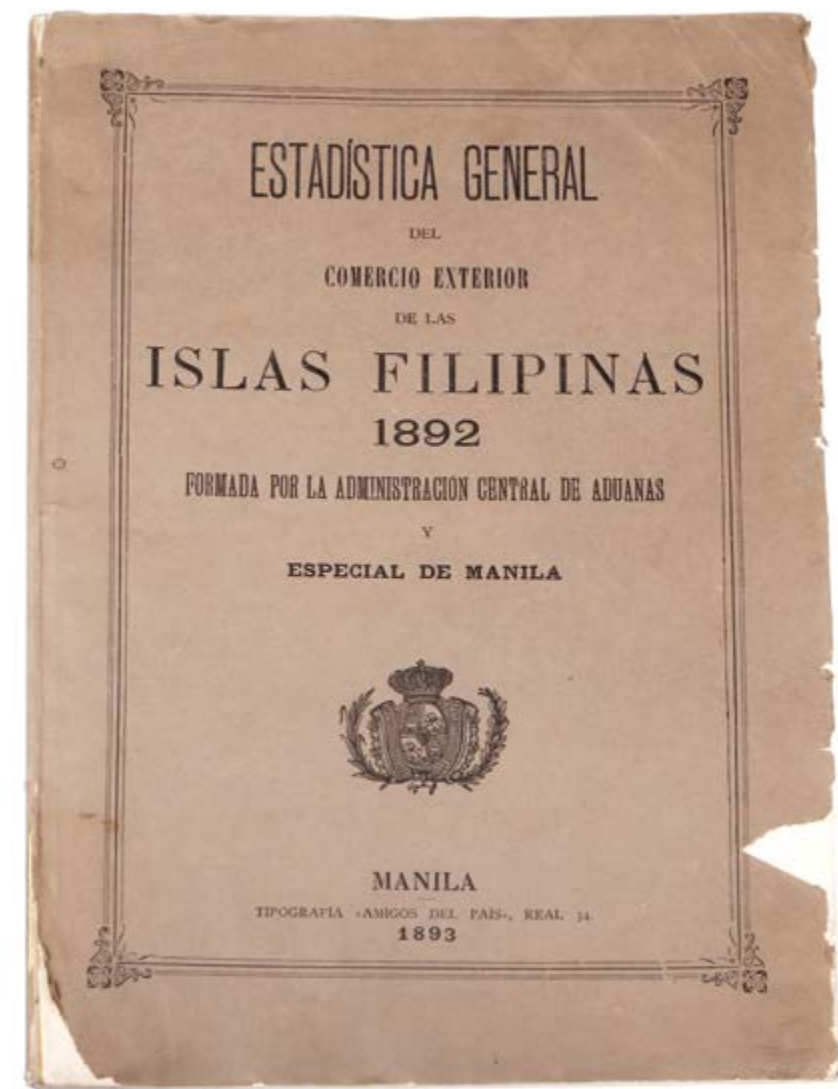
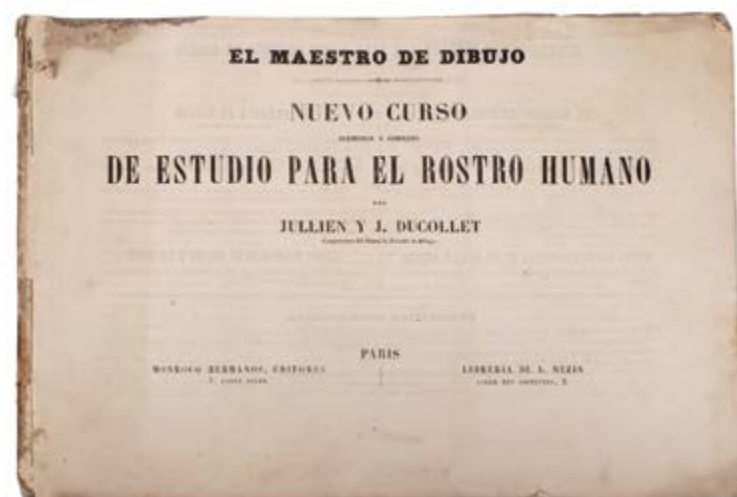
Libreria de A. Mezin, Paris

8 3/4" x 12" (22 cm x 30 cm)

depth: 1/2" (1 cm)

This a technical book illustrating proper way of drawing the human face in a precise way using certain techniques as employed by professional artists.

P 5,000



115

Estadística General del Comercio Exterior de las Islas Filipinas 1892: Formada por la Administración Central de Aduanas y Especial de Manila

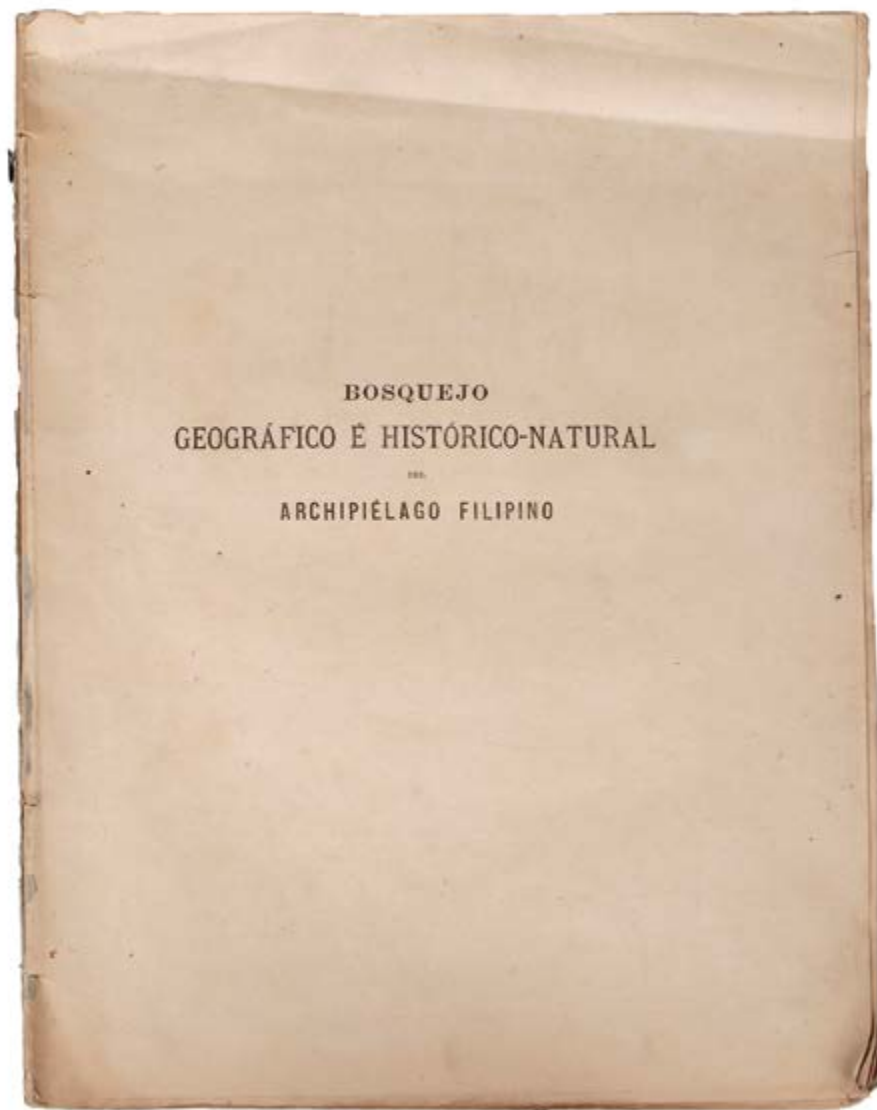
Tipografía Amigos del País, Manila, 1893

12 1/2" x 8 1/2" (31 cm x 21 cm)

depth: 1 1/4" (3 cm)

P 5,000

A primary source on the economic conditions of the Philippines with specific focus on foreign trade on the eve of the Philippine Revolution. An official publication of the Spanish colonial government in the Philippines, it is a systematic recording and reporting on how authorities handle the movement of goods and services.



116

Ramon Jordana y Morera

Bosquejo Geográfico e Histórico-Natural del Archipiélago Filipino

Imprenta de Moreno y Rojas, Madrid, 1885

uncut pages

12 1/2" x 9 1/4" (31 cm x 23 cm)

depth: 1 1/4" (3 cm)

P 5,000

A standard reference during the 19th century for those who are interested to know the scientific and statistical data related to Philippine geography, geology, population, flora and fauna and natural history in general. Vital information provided by the author Ramon Jordana y Morera, significantly reflects his familiarity with previous publications and studies having served in colonial bureaucracy as Ingeniero de Montes and Inspector del Ramo.



117

Ntra. Sra. de Antipolo

A. Honiss, fot.

Manila, Escolta, 18

photograph mounted on cardboard

photograph: 6" x 4 1/2" (15 cm x 11 cm)

cardboard: 9 1/2" x 8 1/4" (24 cm x 21 cm)

P 5,000

In the Philippines, the popular devotion to Nuestra Señora de la Paz y Buenviaje of Antipolo is reminiscent of the colorful history of the Galleon Trade between Manila and Acapulco. This devotion centers on the image of the Virgin Mary that was brought to the country by governor-general Don Juan Niño de Tabora from Mexico in 1626 aboard the galleon El Almirante. During the month of May, devotees go to the mountain town of Antipolo for the annual pilgrimage. This photo is one of the souvenir items that devotees are proud to possess as a symbol of their affinity to the Blessed Virgin.

Two Copies of Gaceta de Manila

a) Year XXVIII, Num. 75
Volume II, Pag. 353
Jueves 13 de Setiembre de 1888
19" x 13" (48 cm x 33 cm)

b) Year XXVIII, Num. 178
Volume I, Pag. 853
Jueves 28 de Junio de 1888
19" x 13" (48 cm x 33 cm)

P 5,000



Almanaque de La Ilustración

loose pages
11" x 8" (28 cm x 20 cm) each

P 5,000



Various Newspaper Copies and Clippings

- Consisting of:
- a) Three Copies of *The Peninsular Wine Review*:
A Monthly Periodical for Private Circulation
first issue (15,000 copies)
No. 1, June 1884
1 sheet each
15" x 10 1/4" (38 cm x 25 cm) each
 - b) *Los Intereses Espanoles en Filipinas: El Banco de Hong-Kong y Su Apoderado Extrajudicial*
1 sheet
17" x 12 3/4" (43 cm x 31 cm)
 - c) *La Justicia en Filipinas (Segunda Parte)*
 - d) Various Newspaper Clippings
- size variable

P 5,000



One Lot of Court-Related Letters and Newspapers

size variable

P 5,000



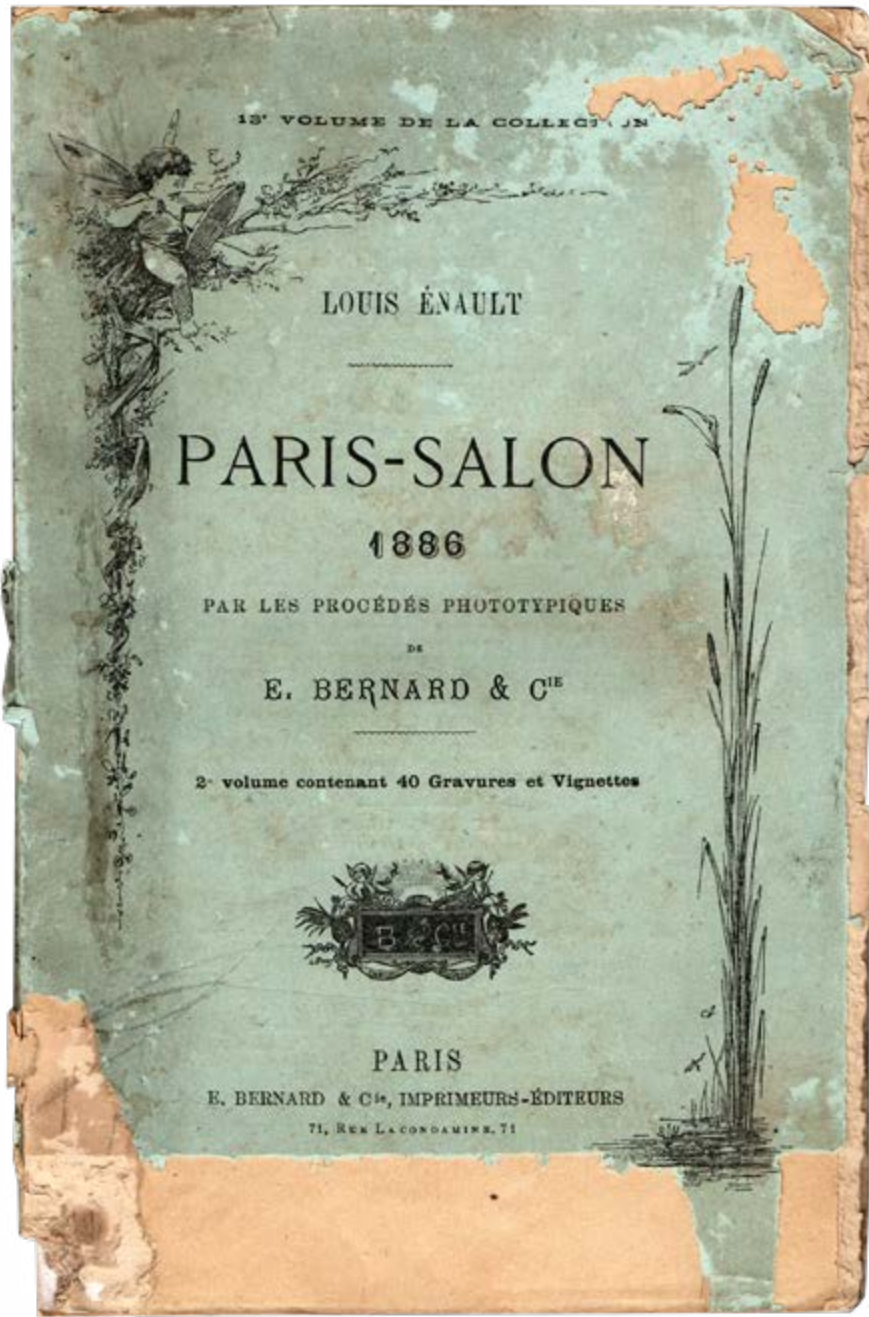
The image displays five historical telegrams, each with distinct features:

- Top Left:** A light-colored telegram with "Porte gratuita" and "TELEGRAMA" printed at the top. The recipient is "Sr. D. Regidor Madrid". A purple circular seal at the bottom reads "PAGARSE POR ESTE SITIO".
- Top Right:** A light-colored telegram with "Porte gratuita" and "TELEGRAMA" printed at the top. The recipient is "Sr. D. Regidor Madrid". A purple circular seal at the bottom reads "PAGARSE POR ESTE SITIO".
- Middle Left:** A light-colored telegram with "Porte gratuito" and "TELEGRAMA" printed at the top. The recipient is "Sr. D. Jurado Manila". A purple circular seal at the bottom reads "PAGARSE POR ESTE SITIO".
- Middle Right:** A light-colored telegram with "Porte gratuita" and "TELEGRAMA" printed at the top. The recipient is "Sr. D. Regidor Calle Recoletos 12-13". A purple circular seal at the bottom reads "PAGARSE POR ESTE SITIO".
- Bottom Left:** A light-colored telegram with "Porte gratuito" and "TELEGRAMA" printed at the top. The recipient is "Sr. D. Jurado Manila". A purple circular seal at the bottom reads "PAGARSE POR ESTE SITIO".
- Bottom Right:** A green telegram with "Porte gratuita" and "TELEGRAMA" printed at the top. The recipient is "Sr. D. Regidor Calle Recoletos 12-13". A red circular seal at the bottom reads "PAGARSE POR ESTE SITIO".

Louis Énault

Paris - Salon, 1886
E. Bernard & Cie, Paris, France, 1886
9" x 5 3/4" (23 cm x 14 cm)
depth: 3/4" (2 cm)

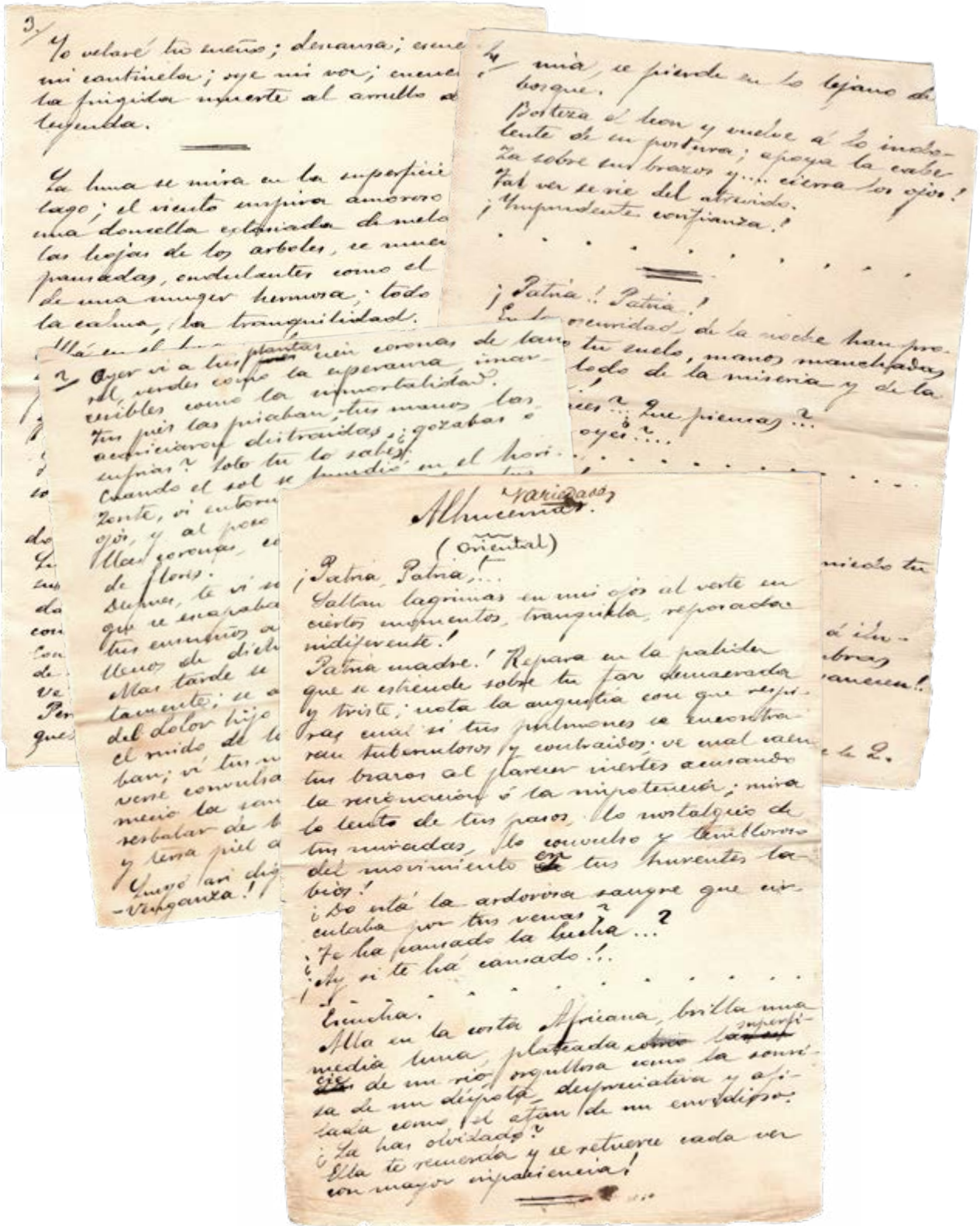
P 5,000



One Lot of Handwritten Poems

Author Unknown
unsigned
size variable

P 5,000



126

A Collection of 1870 Cavite Mutiny Letters and Documents

size variable

P 5,000

127

A Collection of Regidor Family Letters

consisting letters from Pastor Perez de la Sala,
Pablo Rianzares, and others

P 5,000

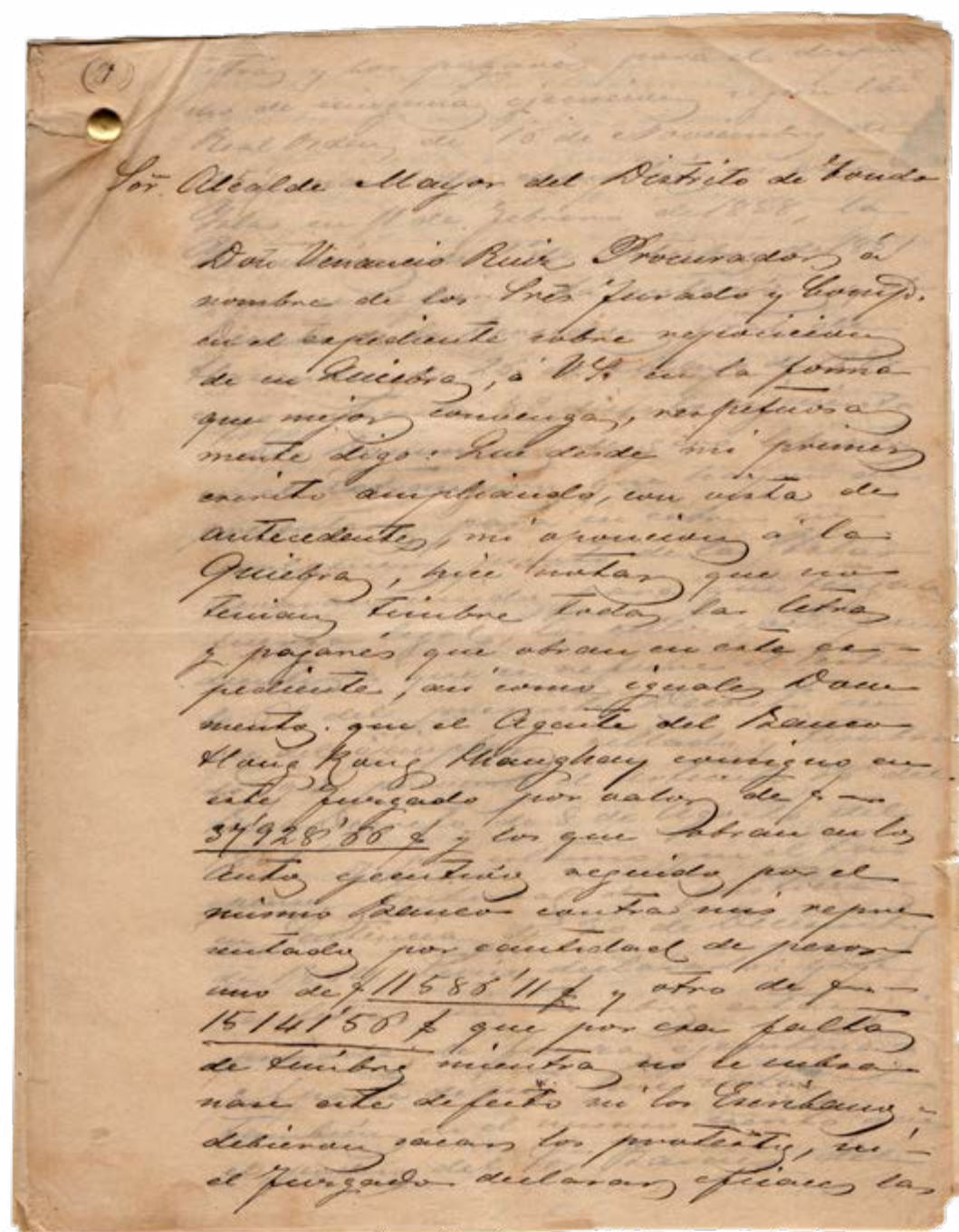
Letter to the Mayor of Tondo

dated 19 Septiembre de 1888

14 sheets

sheet: 10 1/2" x 8 1/2" (26 cm x 21 cm) each

P 5,000



A Lot of Letters From Schmid

size variable

P 5,000



A Lot of Hong-Kong and Shanghai Bound Documents

size variable

P 10,000



A Collection of Letters from Francisco Garigos

size variable

P 5,000





One Lot of Documents including a Rianzares letter to Manuel Regidor mentioning Paterno and his brother in Pasig

size variable

P 5,000



A Collection Of Acknowledgement Receipts, Ledger, Etc

size variable

P 5,000



A Collection of Paterno Family Recipes

size variable

P 5,000



M. Munoz y M. Garciaarena

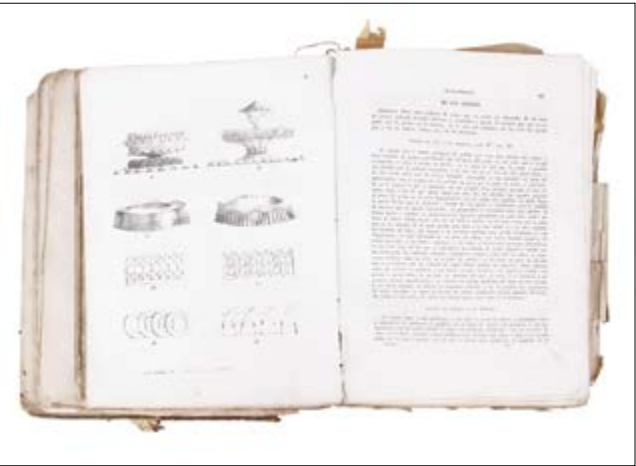
La Cocina Moderna, segun la escuela Francesa y Española: Volumes 1 and 2

Paterno family cookbook

12 1/2" x 9" (31 cm x 23 cm)

depth: 2 1/2" (6 cm)

P 5,000



Compiled Piñeyro, Regidor, and Paterno Letters

size variable

P 10,000



Compiled Documents and Letters from Regidor and Letters, Financial Records, and Others

size variable

P 10,000



Assorted Spanish Government
Documents Regidor Family

P 5,000



Jurado & Co. Litigation Files
Manuel Regidor

P 5,000



A Collection of Jurado and Co. vs. HSBC Files and Documents

size variable

P 10,000



Assorted Literary Works

size variable

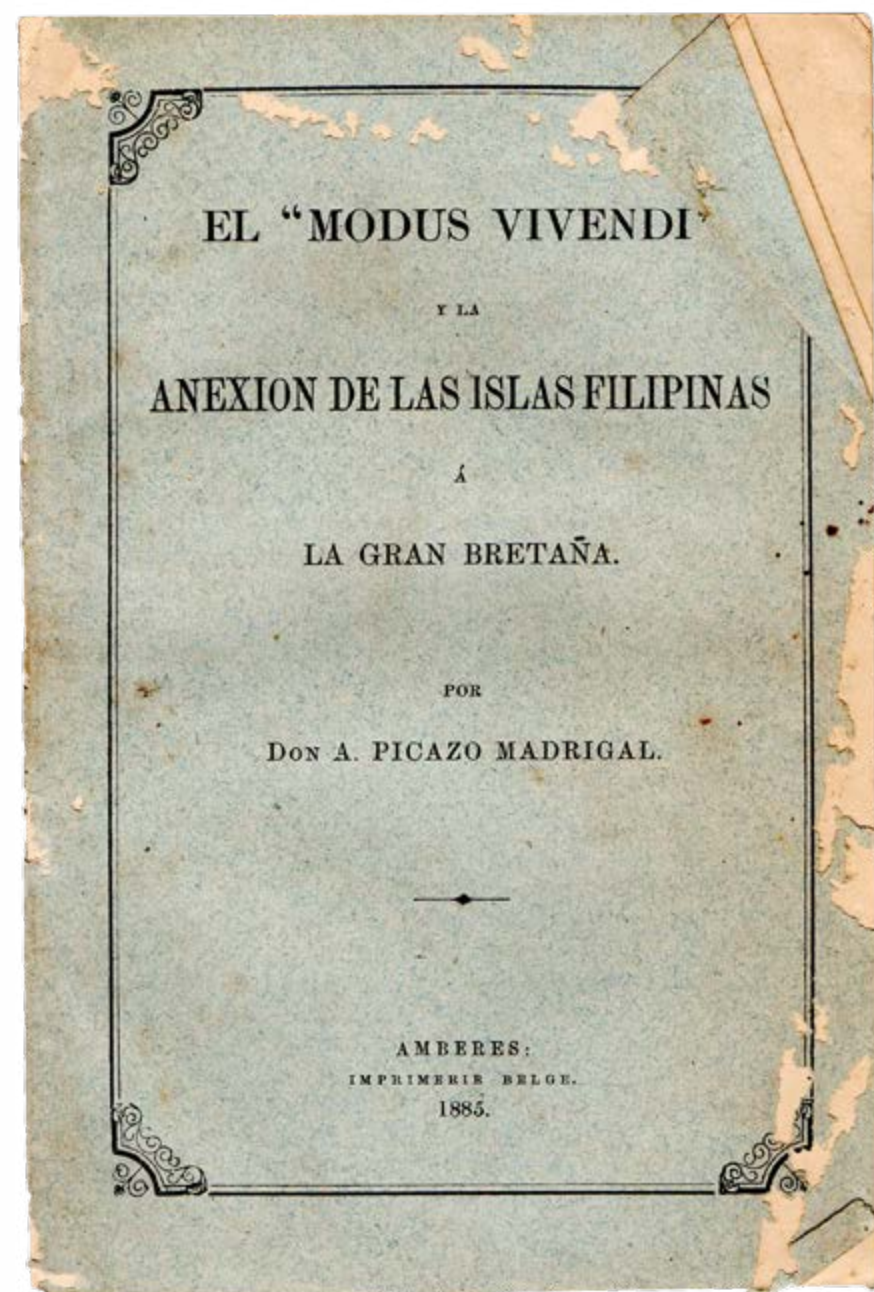
P 5,000



A. Picazo Madrigal

El "Modus Vivendi" y la Anexión de las Islas Filipinas a La Gran Bretana
Belge, Amberes, 1885
7 1/4" x 4 3/4" (18 cm x 11 cm)

P 5,000



A Collection of Ephemeras

size variable

P 5,000





146

Assorted Political Books

- a) A. Fernandez de los Rios
Estudio Historico de las Luchas Politicas en la Espana del Siglo XIX
 English y Gras, Editores, Madrid, 1879
 second edition
 12" x 8 1/2" (30 cm x 21 cm)
 depth: 3/4" (8 cm)
- b) *Discursos Leidos en las Recepciones Publicas Que Ha Celebrado Desde 1847 La Real Academia Espanola, Volume 2*
 Imprenta Nacional, Madrid, 1861
 11" x 8" (28 cm x 20 cm)
 depth: 1" (3 cm)

- c) *Tratados de Sucesiones Intestadas y de los Consortes en la Misma Cosa y Fideicomiso Legal, Segun Los Fueros de Aragon, Publicados en Latin*
 Imprenta del Hospicio Provincial, Zaragoza, 1888
 12 1/4" x 8 3/4" (31 cm x 21 cm)
 depth: 1" (3 cm)

P 5,000



147

A Lot of Ateneo de Madrid Textbooks

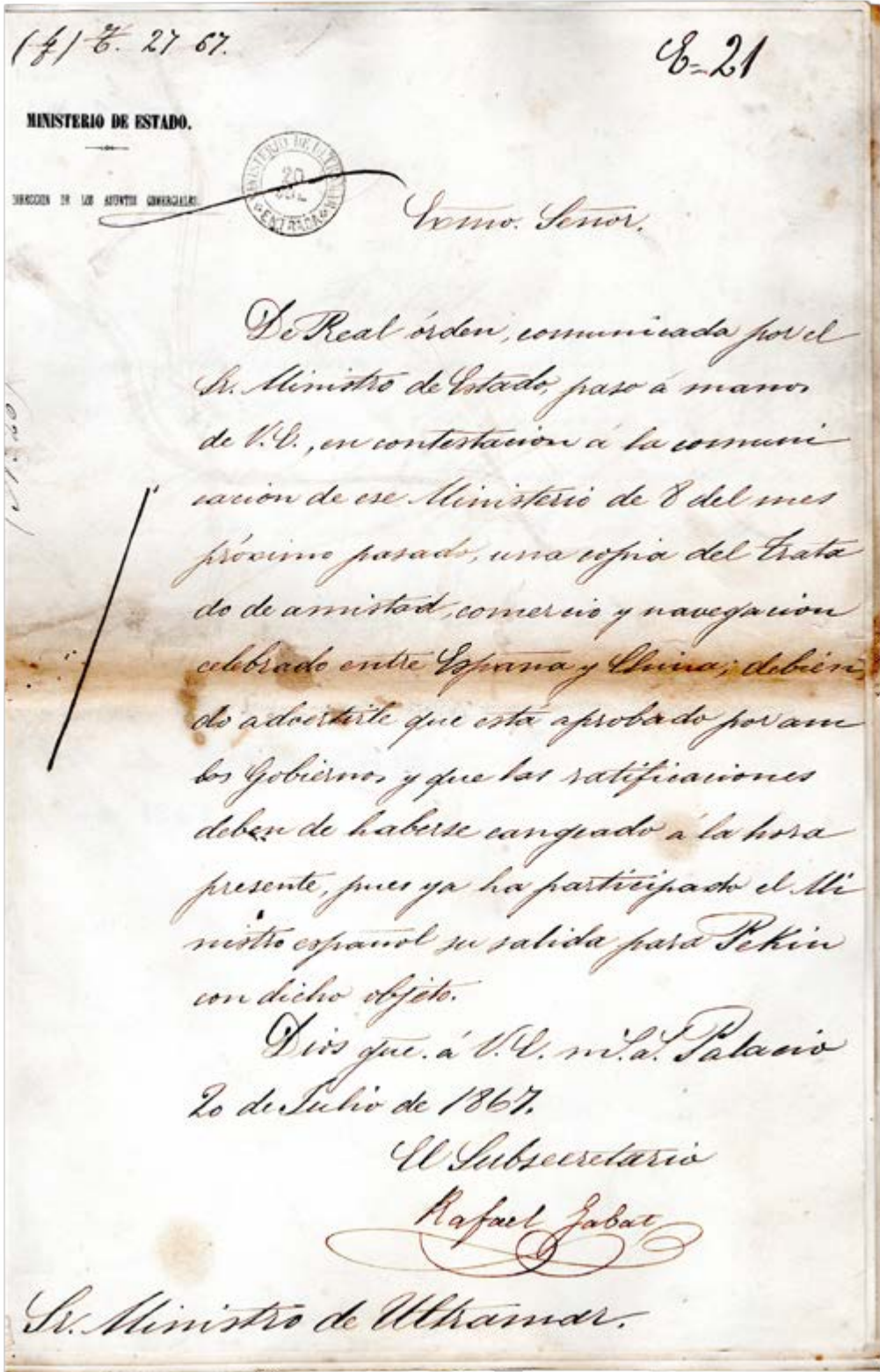
size variable

P 5,000

A copy of the treaty between the Queen of Spain and the Emperor of China

27 sheets

P 25,000



Vicente Romero y Giron

La Cuestion de las Carolinas ante

El Derecho Internaional

Gongora, Editores, Madrid, 1885

9 1/4" x 6 1/4" (24 cm x 16 cm)

P 5,000



H. Charles Woods

Bulgaria: I. Picturesque People

of the Peasant State

10" x 6 1/2" (25 cm x 16 cm)

P 5,000



151

El Abolicionista Organo de la Sociedad Abolicionista Espanola

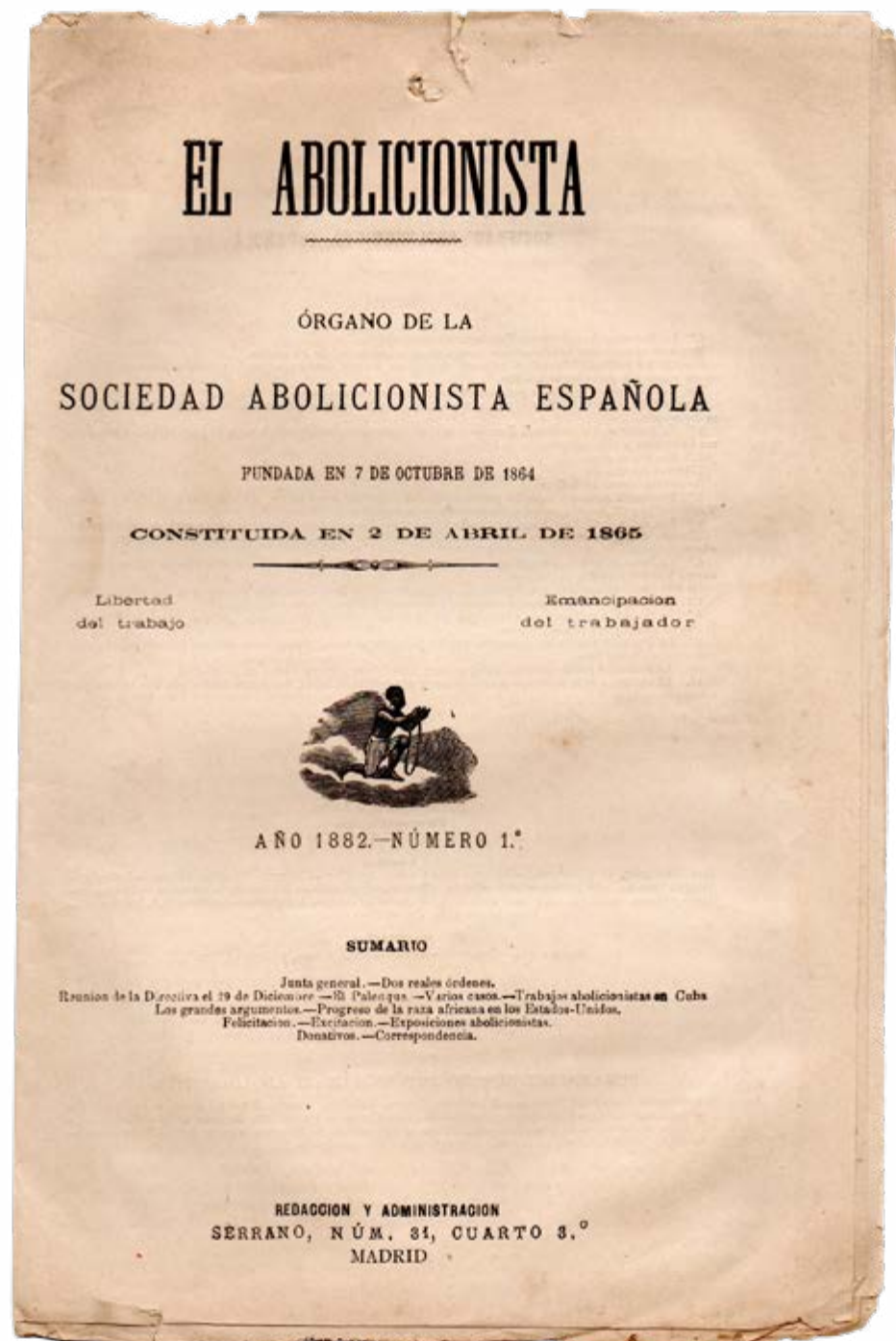
year 1882, number 1

Serrano, Madrid

15 copies

10 1/4" x 7" (26 cm x 18 cm)

P 5,000



152

Alejo Vera (1834 - 1923)

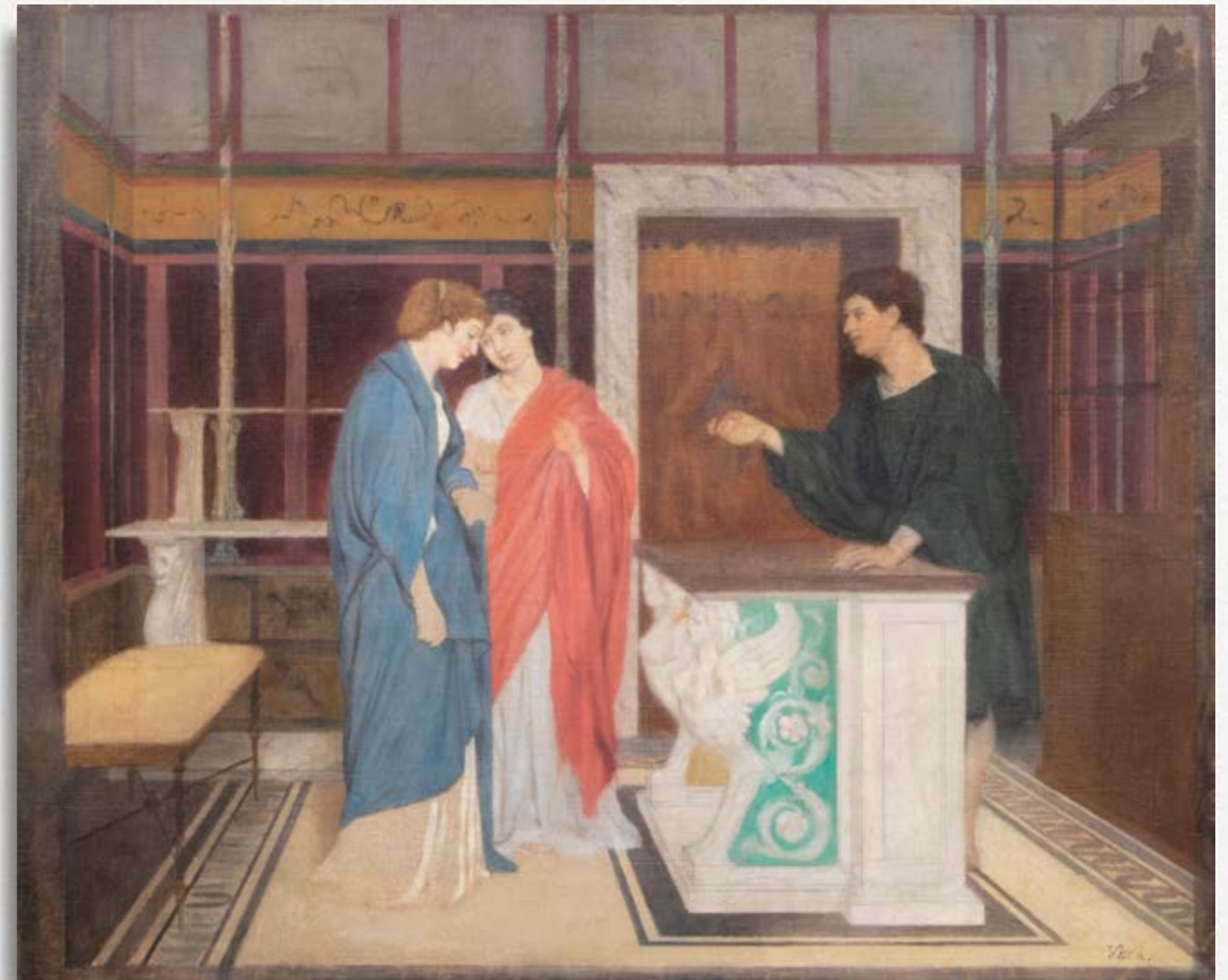
Pompeii

signed (lower right)

oil on canvas

24 1/2" x 30" (62 cm x 76 cm)

P 200,000



A Collection of Regidor and Paterno Letters

size variable

P 5,000



A Collection of Paterno Letters

size variable

P 5,000



A Collection of Maria and Enriquetta Pineyro Paterno Letters

size variable

P 5,000



A Collection of Paterno Letters

consisting of Miguel Villalba Hervás that he received a letter from Paterno; A Letter to the President of the Commission of the Philippine Exposition

size variable

P 5,000



A Collection of Pedro Paterno and Manuel Regidor Letters

size variable

P 5,000



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Account Name: **LEON ART GALLERY**
Account Type: **PESO ACCOUNT**
Account No.: **166-7166-52009-2**
Bank/Branch: **MBTC- CORINTHIAN PLAZA BRANCH**
Swift Code: **MBTCPHMM**
Bank Address: **G/F CORINTHIAN PLAZA BLDG. 121 COR PASEO DE ROXAS, GAMBOA STREETS, LEGAZPI VILLAGE, MAKATI CITY**

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León Gallery
FINE ART & ANTIQUES

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ABSENTEE

BIDDER INFORMATION

Full Name:

Address:

Mobile no.:

Landline no.:

Fax no.:

Email:

BANK ACCOUNT INFORMATION

Bank Name:

Branch:

Account no.:

Contact Person:

Phone no.:

CREDIT CARD DETAILS

☐

VISA

☐

MASTERCARD

☐

AMEX

☐

JCB

Cardholder name:

Card no.:

Expiry date:

LOT	DETAILS	BID AMOUNT

I have read and understood Leon Gallery's Terms and Conditions printed in the catalog.
I recognize and concur that I will bid in conformity with the said Terms and Conditions.
I am accountable for the information I have provided above, and in the event that my bank details may have changed, I will inform Leon Gallery immediately.

Signature over printed name

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Paintings and Sculptures

A		
Att. to Sra. Doña Luisa Pineyro y Merino	139	
Attributed to Cirineo Gaudinez, Filipino architect	55 - 56	
Attributed to Esteban Villanueva y Vinarao	51 - 52	
Attributed to Jesus of Sta. Cruz, Manila	55 - 56	
Attributed to Juan Luna	83 - 84	
E		
Egg-Shaped Piercework Container	138	
Esteban Villanueva Y Vinarao (1851 - 1920) Glazed Earthenware Container ("Palayok") Painted with a View of the Pasig River	53 - 54	
G		
Gil, Mariano Benlliure y	59 - 62	
H		
Hidalgo, Felix Resurrección	45 - 46, 134	
L		
La Ilustración Filipina I	111	
La Ilustración Filipina II	111	
Lorenzo, Rosendo Martinez y	29 - 30	
Declaration of Jose M. Basa on the Cavite Mutiny of 1872		
Declaration of Jose M. Basa on the Cavite Mutiny of 1872	93	
Dictamen de la Minoria Junta de la Junta Consultiva de Reformas de Filipinas	102	
Don Antonio Maria Regidor	96	
E		
El Feligrés Instruido o Sea Explicación de la Doctrina Cristiana, del Santo Sacrificio de la Misa, de las Indulgencias y de la Santa Bula	105	
El Marques de la Fuensanta del Valle and D. Jose Sancho Rayon Y D. Francisco de Zababuru	98	
El Rector de la Universidad Central	113	
Exposicion General de las Islas Filipinas	104	
Exposición Histórico Europea	114	
F		
Felipe Ma. Govantes	98	
Francisco de Paula Entrala	107	
Francisco van Kamp	6	
Félix de Huerta	110	
G		
Gaceta de Manila	126	
H		
How Juan Luna Painted	7	
I		
Important and Rare Photograph of the Exposicion Historico-Natural y Etnografia	13 - 14	
Invitation to the Exposicion Regional Filipina, Manila 21 January 1895	125	
J		
Japanese Lamp With Reverse-Painted Glass Panels	61 - 62	
Jean Jacques Rousseau	112	
Joaquín Rodríguez San Pedro	109	
Juan Alvarez Guerra	101	
Juan Luna's Las Damas Romanas Carte-de-Visite	130	
L		
La Junta Patriotica	123 - 124	
Letter from Agueda Paterno to her brother, Pedro A. Paterno	73	
Letters from Sra Luisa Piñeyro de Paterno	135	
Letters from Sra. Teodora Paterno, third wife of Don Maximo Paterno	136	
M		
Manuel Alviach	129	
Manuel Azcárraga y Palmero	103	
Ministerio de Ultramar - Exposicion General de las Islas Filipinas Diploma	113	
N		
Note of a meeting held on April 26, 1898 between Pedro Paterno and leading revolutionists	116	

Antiques and Ephemera

A		
A Collection of (86) Eighty-Six Carte-de-Visite Portraits	86	
A Day in the Country	40	
A Day in the Country, II	44	
A Dialogue between Three Pioneering Historians : Morga, Rizal, and Paterno	21	
A Philippine Home, possibly in Pagsanjan, Laguna	117 - 118	
A Photographic Portrait of Señorita Maria Jacoba Molo Agustin Paterno	74	
A Set of Various Newspaper Clippings, numbering 18, of the Outbreak of the Philippine Revolution	115	
Albert Honiss	128	
Alejandro Benisia and Manuel Corchado	108	
Alejandro Dumas	112	
Antonio de Morga Annotated by José Rizal	19	
Antonio Ma. Regidor	92	
Ateneo Municipal de Manila	114	
C		
Cristóbal Pérez Pastor	108	
D		
D. Antonio Garcia Del Canto	100	
Declaration of Congratulations to Pedro Paterno upon his appointment as first Filipino Director of Museo Biblioteca de Filipinas Declaration of de Pio Ma. Basa on the Cavite Mutiny of 1872	127	
O		
One Lot of Three (3) Woven Cigar Cases	142	
P		
P. Francisco X. Baranera	106	
Pair of Photographs of Two Artworks by Mariano Benlliure y Gil	57 - 58	
Panuelo of Embroidered Piña		
Textile	75 - 76	
Panuelo of Embroidered Piña		
Textile	77 - 78	
Paterno Ephemera related to Minister Segismundo Moret of the Ultramar	119 - 120	
Paterno, Pedro Alejandro	24, 26, 27, 36, 37, 38, 79	
Pedro Paterno and Family and Friends		
Photograph of Manuel Luna and Companions	82	
Pictorial History of Laguna		
Monuments	122	
Portrait of Don Pedro Paterno	4	
Portraits of Madrid Intellectuals	87 - 88	
R		
Rafael M. de Labra and D. Manuel Regidor	95	
Rafael Maria de Labra	97	
S		
Salita at Buhay nang Doce Pares sa Francia: na campon ng emperador Carlo Magno	109	
Six White Coconut And Silver Cups	57 - 60	
T		
T. H. Pardo De Tavera	99	
The Correspondence of Pedro Paterno through the years, expressing the identity he cultivated as man of the world, international citizen, and ambassador of all things Philippine.	42	
The Dramatis Personae of 'L'Affaire Luna'	8	
The Paterno Family Album: Photographs of Manila's Wealthiest	89 - 90	
The Paterno Salamanca Library	143 - 148	
Travel Pouches	140	
Two Photographs	81	
V		
Views of Biarritz	80	
Y		
"Yu-Shan" Chinese Feather Fan	141	

INDEX



LOT 23
Félix Resurrección Hidalgo (1855 - 1913)
Portrait of Luisa Piñeyro y Merino
(*Lady on a Bamboo Chair*)

Patrick Diokno



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