

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Paintings, Sculptures, First Editions, Historical Documents and Ephemera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

## 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*Paintings, Sculptures, First Editions, Historical Documents and Ephemera*

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# 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 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 *Accidentil*, 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



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## 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 Benlliure y Gil to be produced by the Fundación 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 Exposición Histórico-Natural y Etnográfica, Madrid, 1893. Collection of Don Pedro Paterno.

#### EXHIBITED

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

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

Exposición Histórico-Natural y Etnográfica, Madrid, 1893



by LUCRECIA ENSEÑAT BENLLIURE

Mariano Benlliure Foundation, Madrid

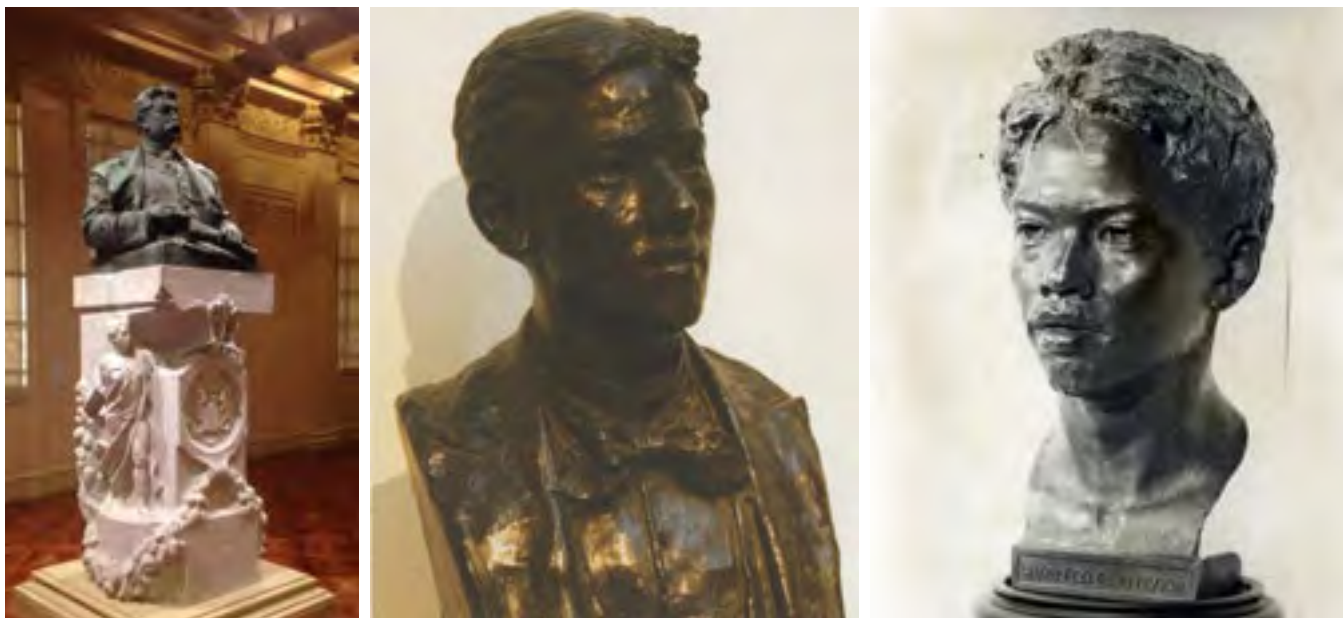
This bust of Pedro Paterno is modelled in Rome in 1881, the same year that Mariano Benlliure arrived in the city in the beginning of April, and where he immediately began working in a part of the studio of his brother and painter José Benlliure, in Via Margutta 33, who had resided there for two years.

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.





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 Maguino 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, '*Nlnay*', and as a speaker, for his lectures at the Ateneo, but this is the first that we have known= him as 'Maguino'. 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 Maguino, 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."



