

Philippine people and landscapes in the photographs from Pranciškus Baltrus Šivickis' photoarchive

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The photoarchive of Pranciškus Baltrus Šivickis (1882–1968), one of the most prominent Lithuanian biologists of the 20th century, is very large containing about 3 000 photos. This has been the first attempt at investigating the photoarchive. In the article, photos from the period 1922–1928 when P. B. Šivickis was professor at University of Philippines are published alongside with their analysis. The analysis of his photoarchive repeatedly reinforces the image of a personality of varied attainments. He liked to photograph and had a variety of interests: Philippine nature, landscape, architecture, historical monuments, traditions and customs, sketches of everyday life, engineering equipment, etc. This makes his photos of great value to historians who investigate the period of time (1922–1928) in general and the history of the country, ethnography and University of Philippines in particular. The majority of photos are portraits of his students and of University's staff which shows that not only scientific activity but also pedagogical work has been very much to his liking. Many localities in Philippines have been photographed with the emphasis on Puerto Galera where P. B. Šivickis has established Marine Biology Station. In the photos we identified part of P. B. Šivickis' assistants and students and the professorship of University of Philippines: President Rafael Palma, Dean of Liberal Arts College Maximo M. Kalaw and others. Of course, there is quite a number of artistic photos, however, in technical terms the quality is often far from satisfactory. The fact that sometimes photos have been glued in full to album pages or on Whatman paper is a great deterioration; besides, it aggravates the deciphering process – makes the reading of inscriptions on the reverse impossible. Apart from photographs taken by P. B. Šivickis the photoarchive also contains portraits of Philippine people taken in photo studios and given to him as a present. The gift portraits reveal the trends in photography of those times and allow us to make some suppositions about his personal life in Philippines.

Key words: Pranciškus Baltrus Šivickis, photoarchive, University of Philippines, history and ethnography of Philippines, Rafael Palma, Maximo M. Kalaw

INTRODUCTION

Pranciškus Baltrus Šivickis (1882–1968), one of the most prominent Lithuanian biologists of the 20th century, was not only a person very devoted to science but also a man of varied attainments. The array of his interests comprised folklore, traditions, history, literature, languages, photography

and even film production. Up to date, his photoarchive has been rather scantily studied. Of course, while writing about P. B. Šivickis' life or professional career some authors had to choose illustrations from the said archive and, thus, a small part of photos had been already published. However, the archive as a whole or as cultural-historical heritage of P. B. Šivickis has not yet been thoroughly investigated. This article is the first attempt to do the job which means that a lot of photos have been

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searched through and many albums opened for the first time. The archive is large in volume and value and its thorough study is worth more than one article. At the initial stage, we focused on the description of some portion of the archive, namely the photos of the Philippines period (1922–1928) when P. B. Šivickis was professor at University of Philippines. This way the aim of our study was abridged but we had to look through the entire photoarchive and the chapter below explains the reasons.

General information about the photoarchive

The major portion of P. B. Šivickis' photoarchive is stored in his personal fund F. 144 at Manuscript Unit, Vrublevsky Library of Academy of Sciences (LMAVB). In total, it contains 1 644 pieces. Other photos (218 pieces) are in the photo catalogue of Rare Printings Unit (Fig. 1 – 1284, Fig. 1 – 1947, Fig. 1 – 2479). In total, there are 1 862 photographs in the library. Also, two albums (about 450 photos) are stored at Institute of Ecology. Compared with those in the archive, the latter two albums seem to be a draft version of P. B. Šivickis' photoarchive. They contain quite a number of the same photographs as the library archive but of worse quality, lesser definition and smaller format, some of them have been clipped rather negligently. Many photos are at the house of P. B. Šivickis' daughters (three albums and some part of unglued photos). Altogether we searched through about 3 000 photographs and some albums had been scrutinized for several times in succession. On the whole, all the albums and folders contain quite a number of copies of the same photos, sometimes as many as four–six copies. Some of the repetitive photos are copies of the originals, some are originals. It is noteworthy that at times these repetitive originals have different inscriptions made by P. B. Šivickis, apparently they were made at different periods. Quite frequently these inscriptions differ very slightly, but sometimes the same photo carries the name of different localities. Thus, prior to making conclusions even those inscriptions which were made by P. B. Šivickis personally should be checked and compared.

Only one part of the photo catalogue (Fig. 1 – 1 248) contains a portion of photos of the Philippines period, the other two folders are about the Soviet period. The Philippines period photos are both

originals (a small part) and copies which, supposedly, have been made in the Soviet period. This can be easily recognized by photographic paper and method of production. The folders are compiled of several envelopes, each envelope with an inventory which sometimes may be misleading, consequently, all the photos should be looked through on a critical basis. For instance, one envelope with the inscription "Photographs of P. B. Šivickis' family" mainly contains family photos, however, one photo is of P. B. Šivickis when he has not got family yet and was taken surrounded by Prof. Tadas Ivanauskas' family and friends.

In P. B. Šivickis' personal fund (F. 144), some part of photographs are placed in separate envelopes, whereas the largest portion is glued in five albums. The photos in envelopes have been more or less classified and put in chronological order or by location; the inscriptions on envelopes are usually of general character, for instance Philippine students, outings, nature, trees. In those cases when inscriptions are given in more detail, they are not always correct, therefore, they need to be carefully scrutinized. For instance, in case of F. 144, sign. 1 025 the description of the content says that these are professors and colleagues of foreign universities (Philippines) (25 portraits) from the period of 1915–1924. The description gives the surnames of all persons, except one. From the surnames it becomes clear that those are not Philippine professors but rather American and European ones whom P. B. Šivickis had repeatedly mentioned in his recollections: Prof. E. Clark, from University of Missouri, Prof. F. R. Lillie from University of Chicago, Dane H. Schless, his partner in the joint expedition in Lithuania in 1937, and other well-known names. Hence, both the date and the country-representation are misleading compared with those indicated in the archive. In this envelope, a single portrait which might have some association with Philippines belongs to a Korean: he himself made a caption "S. K. Cho / Ping Youg / Korea"; moreover, the portrait carries a stamp of photo studio "Naltų Studio" and this could be a photo studio in Philippines. Sometimes the inscriptions handwritten in pencil by archivists are incorrect. For instance, in case of F. 144-1038 both signature description and the reverse of photograph No. 25 contain inscription *Little daughter of female assistant (?)*, although the reverse of this photo has

personal inscription of P. B. Šivickis saying *Domantay Jnr*, i. e. Domantay Junior (a definition used exclusively for male offspring); moreover it is a mistake to call Jose S. Domantay P. B. Šivickis' female assistant instead of male assistant.

In the albums, photos are glued in a rather chaotic pattern with only a small portion (certain fragments in some albums) having been classified to at least some extent, i. e. by time period or location. In total, in all albums one cannot find any coherent chronology, it is rather a mixture of all time periods and sites visited. Hence, the content of individual albums worked up by archivists can provide the researcher with very scanty information. The structure of albums does not allow the researcher to make proper descriptions apart from extracting the names of locations or acclaimed personalities. Consequently, the researcher is forced to carefully scrutinize the albums from the very beginning to the very end and personally arrange the classification and sort out the necessary material.

The exterior of albums shows the photos have been glued in the Soviet times as the covers have captions in Russian: „Альбом для рисования“ (“Album for drawing”) or simply „Альбом“ (“Album”). The photos have been glued in full to the album pages, thus concealing inscriptions, if any, on the reverse. This aggravated the deciphering and in some cases had an adverse impact on the quality of photos, for instance glue smears and change of colour. According to T. Šivickytė-Juodienė, the youngest daughter of P. B. Šivickis, under father's supervision the children used to glue photos sometime around 1955. During the procedure he frequently used to make inscriptions on the averse and this explains the discrepancies in some inscriptions – they simply were made at different times.

Some photos in the envelopes are also glued in full to a hard sheet of Whatman paper thus concealing the reverse from the researcher. The question is why they have been glued at all. Two options might be suggested: first, these photos were very precious to P. B. Šivickis and hence glued in order to better preserve them, second, P. B. Šivickis did not want the inscriptions on the reverse to be visible. The examination of the whole archive, however, makes the first supposition much more credible: even some of his Lithuanian landscapes or portraits, we should say the most artistic ones, have been also glued on Whatman paper.

So far not all the photos carry inscriptions. Sometimes his handwritten inscription on the averse does not help to decipher the given photograph. For example, inscriptions like “Crayfish”, “On the ship” or “On the seacoast” are quite uninformative for the researcher as it is only too obvious that the photo has been taken on the ship or on the seacoast. Quite frequently photos of individuals carry only a surname and in other cases no inscription at all. It stands to reason that in any case information about the person's surname and name would be most welcome while facilitating to extract additional facts from internet or other information sources. This explains how time-consuming the search for information on the persons photographed by P. B. Šivickis was and why it was not always successful. It was only about two persons in photos that we succeeded to dig up some facts from his book of recollections „Gyvoji mintis“ (“Live thought”) (Šivickytė Simokaitienė, Vitkauskaitė, 2005). P. B. Šivickis had one more bizarre trait, namely to make inscriptions which do not in any way disclose the personality, for example inscription “Hat” can be found on several portraits of his female assistants or students with huge sun hats in their hands.

It was quite rarely that P. B. Šivickis put down the date on the photograph. In deciphering the archive of the Philippines period this does not seem a great problem as it is evident that all photos are from the period of 1922–1928. Understandably, knowledge of the exact dates helps a lot to learn more about the photos and people in them, thus facilitating the deciphering process. Of course, the fact that Philippine people are quite easily recognized by the face is to some extent a facilitation in sorting out photos from the immense and inconsistent archive: presently in the framework of the globalization processes it would not have been as easily accomplished.

All photographs (even those of the same period) greatly differ in size. From the Philippines period, merely a few photos are of large, standard size of approx. 9 × 14 cm. We still remember this size was very typical in Lithuania in the third decade of the last century; our parents' albums are full of photos of the precise measurements. The majority of photos in P. B. Šivickis' albums are approx. 7 × 9 or 6 × 7 cm in size, somewhat larger – 8 × 11 cm. On the other hand, some photos are surprisingly small: approx. 3 × 5 cm, whereas the smallest ones are merely 2.5 × 2.7 cm in size. We use the word

“approximately” as on the whole the size of photos tends to vary a lot. Sometimes it seems that P. B. Šivickis has been engaged in some sort of game concerning the size of his photographs by applying a completely different size for each photo. However, it is still unclear how many photos have been developed personally by P. B. Šivickis. In our opinion, at least some part of them have been developed by his assistants who presumably might have personally chosen the size of a photo. It is common knowledge that in Soviet times fellow scientists of Institute of Zoology and Parasitology have developed photos in connection with work, the P. B. Šivickis’ children in their teens have developed photos regarding family events and travelling across Lithuania. Eventually the children produced photos under primitive conditions at home, accordingly, we can expect no good quality.

The purpose of very small size photos became evident quite accidentally when the reverse of a photo came unglued: on it all Philippine students taken by P. B. Šivickis had written their surnames indicating the quantity of photos they wished to obtain. Hence these were primary photos made for the purpose of deciding how many of them to make in larger measurements.

Previously printed photographs

Book „Akademikas Pranciškus Šivickis“ (“Academician Pranciškus Šivickis”) (Petrauskas, 1980) contains 24 photographs from P. B. Šivickis’ archive, including four from the Philippines period (portrait of P. B. Šivickis, P. B. Šivickis among the staff of Chair of Zoology and two photos with his students at Puerto Galera). In this context, A. Jakimavičius’ book „Pranciškus Baltrus Šivickis. 1882–1968 (mokslo ir gyvenimo pėdomis)“ (Jakimavičius, 2004) is worthy of remark. In this publication P. B. Šivickis’ life passage has been very vividly documented both in text and photos (each page contains about 3–7 pieces). The Philippines period has been depicted with 10 photos (two portraits of P. B. Šivickis in the laboratory, P. B. Šivickis among the staff of Chair of Zoology, Manila cathedral, photos of traveling across Philippines, students at Puerto Galera, Marine Biology Station).

P. B. Šivickis’ book of recollections “Live thought” (Šivickytė Simokaitienė, Vitkauskaitė, 2005) contains a particularly great number of photos. A considerably larger volume (291 page)

enabled to place very many photos, e. g. the Philippines period is portrayed by as many as 43 photos with very brief inscriptions on the averses in P. B. Šivickis’ hand.

The content of the photos published by P. B. Šivickis himself are described on a more comprehensive and accurate basis. Some of them are found in scientific popular book “Live nature and us” (Šivickis, 1940) which has nine photos from Philippines. Six photos are of Philippine people, the author usually used them to demonstrate the proportion of the described object in comparison with a human being. In description of poriferes, P. B. Šivickis submits a photograph of *Petrosia* colony of very impressive size with an assistant in zoology from University of Philippines sitting next to it (p. 195). There is no mention of the assistant’s surname in the book, but in the albums we found the same photo with inscription: “Estempador + poriferes”. Furthermore, we happen to detect assistant Estempador in several group photos (see below) together with his portrait in the laboratory. In the discussion on ways of mollusk rearing, P. B. Šivickis again uses a spectacular photo from Philippines with a rather extensive description: “During the egg laying period some marine gastropod mollusks reach the shallow sea shores for egg laying. With the ebb-tide, the beaches become abundant in mollusks. We see one of the staff of Chair of Zoology collecting *Acclesia freeri* for laboratory works with redundancy of mollusks all around him”.

There are several other photos of mollusks in the said book: in illustration of the size of mollusk shell a photo of *Tridacna* cockleshell is supplied. It is so large that it is used as a trough to water the cattle (p. 268). Concerning mollusks, another object of interest was a specimen of tribe *Teredo* which is more frequently called a shipworm as it gnaws wood and is capable of eating wooden parts of the ship as well as piles in the sea. Two relevant photos from Philippines are given: small pieces of wood eaten by teredids (p. 271) and the remains of a tree stump, actually with heaps of teredid calcareous tubes (p. 272). Both photos were taken at Cavite in 1926. Cavite is a province in Philippines located on the southern shores of Manila Bay, in Island of Luzon, just 30 kilometers south of Manila (General... Wikipedia). P. B. Šivickis is known to have written an article on teredid and to have found several new species (Šivickis, 1928).

Information on crayfish is supplemented by a photo of a strikingly large *Palinurus* crayfish (p. 283; the same photo is published in Petrauskienė's article Scientific... in this issue, Fig. 5). The author also provides a description and illustration of the gear for catching crayfish in Philippines: there is a photograph of a huge pod made of bamboo fibres with two assistants in zoology nearby (p. 286). The observations of ant behavior and anthills are also illustrated by rather bizarre photos of Philippine forests: ants are shown to make anthills in trees, on the ground and even tree tops (p. 345 and 347).

Description of the photographs printed in this article

Firstly, below a photograph we give an original inscription which is on the averse in Italics, afterwards the inscription on the reverse, if any, also in Italics. Understandably, in cases when photos had been glued we were in no position to read the inscription on the reverse, although it actually was present – some traces could be seen under the lamp. In the cases of abbreviations in the inscriptions, all words were provided in full. The only abbreviation we use, except in the very first photograph, is UP – University of Philippines. Any additional information we have managed to gather about a given photograph is presented in normal type. In case the photograph history is considerably long and is given in the text a reference to this text is provided. It stands to reason that not all the photos published in this article have inscriptions made in P. B. Šivickis' hand. Moreover, not all photos have descriptions in the text, some are described in the text below a photograph. As we have already mentioned, some photos were made in more than one copy, sometimes with quite different inscriptions to them; in such cases we mention all the available inscriptions provided they give some additional notions about the photograph.

Philippine people and landscapes photographed personally by P. B. Šivickis

On the whole, there are many photographs of the Philippines period in the archive. We have not calculated yet, however, the visual inspection prompts us they could easily make about 15–20% of the total number. P. B. Šivickis' photos vividly reveal a particularly wide field of his involvement. The diversity of the topics in his photos shows his many interests: landscape, nature, people, architecture, historical

monuments, traditions, scenes of everyday life, outfit, engineering equipment, etc. In total, photos of his students and assistants prevail which is the testimony that pedagogical work has been as pleasant and exciting to him as the scientific one. Many photos show him smiling among his students; likewise, the students photographed by him are all smiles (a confirmation of his words in the book of recollections about him being loved and respected by his students). Students were taken both at the university building or at university campus (Figs. 1–3) and at Puerto Galera (this locality prevails in all photos) in the process of work and during numerous excursions and expeditions throughout Philippines.

Impressive photos from excursions (Fig. 4) and expeditions to Mariveles are particularly worthy of remark. Municipality of Mariveles is in Luzon Island, it is located in a cove at the southern tip of the Bataan Peninsula (Bataan. Wikipedia). The location boasts picturesque Mariveles Mountains and coral reefs on the seacoast. The photos show that in 1924 a lot of people participated in the excursion to Mariveles; from the faces one can guess these are not only students but some senior persons too. It might have been an excursion of the faculty's staff, including professors and other personnel. Mariveles has been repeatedly visited; there are P. B. Šivickis' photos with small groups of his students in this locality and a moderate group of students in the process of work. From P. B. Šivickis' archive we learn that in this locality biological material has been collected both for studies and research: there is an application dated 24 April, 1923 concerning expedition to Mariveles with the aim of collecting invertebrates *Echinodermes*, *Sponges* and *Coelenterates* (F. 144-1174).



Fig. 1. A palace of University of Philippines



Fig. 2. On the averse: A part of the staff of Department of Zoology of UP, 1928. On the reverse: A majority of women are in the Sunday best. Two of them are in common students dresses. In the second row, second from left – Prof. P. B. Šivickis, second from right – assistant Estempador

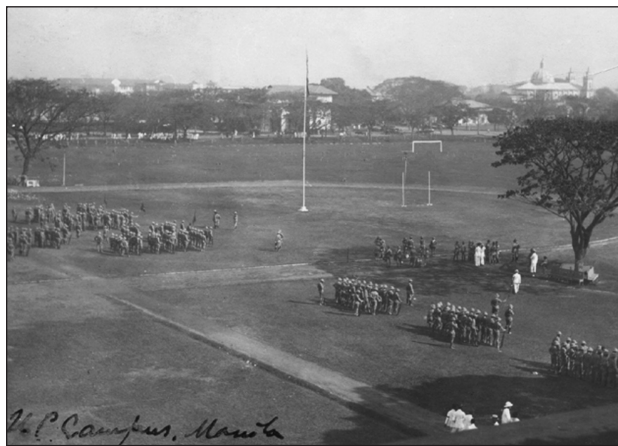


Fig. 3. A campus of University of Philippines, Manila. In the earlier publications this photo was mistakenly described as a military camp (Jakimavičius, 2004; Šivickytė Simokaitienė, Vitkauskaitė, 2005). All able-bodied male students enrolled in Philippine colleges and universities were required to undergo two years of basic military instruction administered under the ROTC (Reserve Officers' Training Corps) program. The Republic of the Philippines established its ROTC program in 1912, during American colonial rule, with the creation of the first unit at University of Philippines (University of..., Reserve...)

Also, the archive preserves photographs from Baguio, a site where an immense excursion of over 50 people has been arranged (some photos have P. B. Šivickis' wrongly spelled name Bagyo on them, possibly it is connected with the pronunciation of the word). During the excursion there were some meetings with some clergymen who are seen among the students, some of them taken

separately by P. B. Šivickis. As we can judge by a great number of photos of various groups of students, this location has been also visited more than once. Several photos of Baguio were published in the book „Gyvoji mintis“ (Šivickytė Simokaitienė, Vitkauskaitė, 2005, p. 258, 266).

During excursions P. B. Šivickis headed not only large groups of students but also some lesser ones, he skillfully combined recreation and scientific affairs. For example, outings to Pateros (Fig. 5) (a then small town merely 10 km from Manila with population of about a thousand) were arranged on 1 November, during All Saints' Day holiday, – he was known to never reckon his working hours and grudging his leisure time. It was from Pateros that they brought an exotic dish – hatched ducklings, called “balot”, to be savoured in the evenings lis-

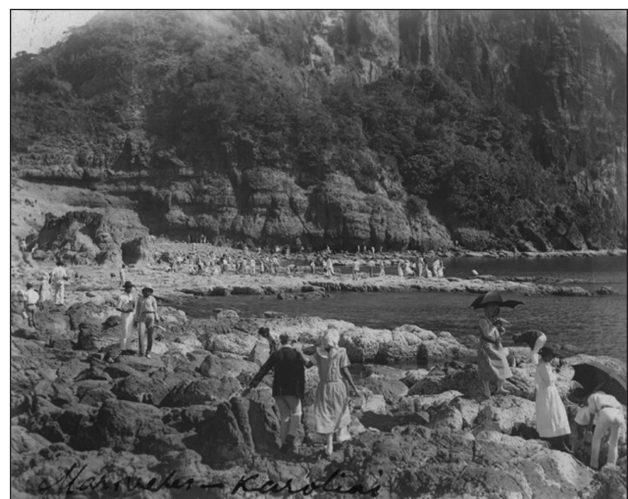


Fig. 4. Mariveles, corals



Fig. 5. *Expedition to Pateros.* Assistant Jose S. Domantay – with the black ribbon on the left hand. See more in the text

tening to guitar. He depicts these impressions in his book of recollections (Šivickytė Simokaitienė, Vitkauskaitė, 2005, p. 255–256). These excursions have not been pure distraction: students got information on the complex technology of hatching, surely some useful and constructive knowledge for those who study embryology. As a rule, students arrived to study from different islands and provinces of Philippines and thus the majority was unaware of the production of “balot” and keen to learn about it. They asked P. B. Šivickis to arrange excursions to Pateros and consequently they made such trips once or twice a year.

At that time, the most intensive production of “balot” was based on the shores of Laguno de Bay, a freshwater water body with abundant numbers of Chinese / Pekingese ducks. In his book of recollections P. B. Šivickis gives a thorough description of the process of production of “ballot” together with paddock of ducks in small enclosures near the water; he used to call them the ant gardens (Fig. 6).

Travelling by ship seemed to be very entertaining. There are photographs with musicians (violinists and guitarists) on board. In our opinion, they might have been passengers as among the performers we also see children (it is noteworthy that on the whole in Puerto Galera students loved to engage in music). As Puerto Galera had been always reached exclusively by ship, there are numerous photos from those voyages. For instance, there is a photo of the captain, also, of a couple whose surname in Lithuanian sounds like Hičankos (Engl.: Hi'tʃa:n'kos). The female in the photograph apparently was P. B. Šivickis' assistant because she is



Fig. 6. The gardens of Chinese ants in Pateros. See more in the text

quite frequently seen in his photos. In the article we provide only one group portrait of students on board of ship (Fig. 7).



Fig. 7. Students on the ship

Puerto Galera had been already mentioned as the most popular locality in P. B. Šivickis' photos. It had been visited by the most acclaimed people of University of Philippines: Rafael Palma, President of University, and Maximo M. Kalaw, Dean of College of Liberal Arts (P. B. Šivickis was professor of this college) (Figs. 8–10); presumably they were invited to survey Marine Biology Station.



Fig. 8. Palma. Rafael Palma, President of UP, near the laboratory building of Marine Biology Station in Puerto Galera. See more in the text

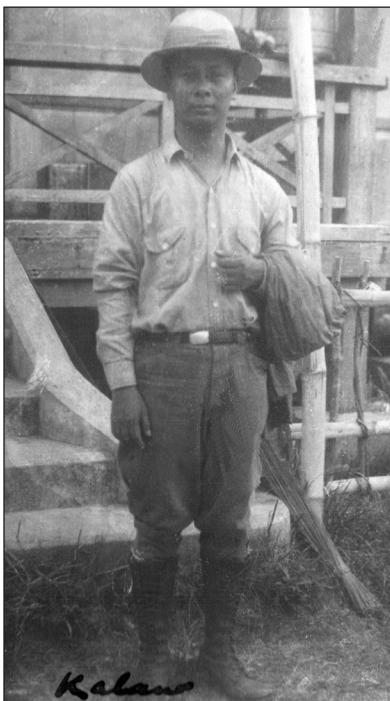


Fig. 9. Kalaw. Maximo M. Kalaw near the laboratory building of Marine Biology Station in Puerto Galera. M. M. Kalaw (1891–1955) was a great pioneer in the study of political science in Philippines and the first Filipino head of the Department of Political Science and Dean of College of Liberal Arts at University of Philippines. The author of many articles and several books on Philippine state, government and self-government (Tag...); his publications are abundantly cited till the present day (see: Google Scholar)

The photograph of R. Palma in his bathing suit at the laboratory building of Marine Biology Station is considered very exceptional (Fig. 8). Why? To answer this question we are to dwell upon the dressing habits of all photographed Philippine people, to be more precise, we will examine the kind of dress Philippines used to wear while being photographed. And the answer would be Philippines used to be photographed in their Sunday best: white dress, white suit, sometimes in luxurious national costume; even on a hot summer day women always wearing stockings, beautiful shoes. Initially, it was rather striking to us: in all photos, including those of work episodes, people were clad in white. To tell the truth, sometimes being dressed up to the nines looks a bit amusing, e. g., in the episodes of field studies one can see a person wearing a bow-tie same as at a reception (see Fig. 9 in Petrauskienė's article *Scientific...* in this issue). Our advice would be to look at these photos from the perspective of traditions and habits of that period; besides, the majority of photos were taken with persons posing for the camera. At that time, both in Lithuania and apparently in Philippines, being photographed was no ordinary event but rather a matter of luxury, thus there seems nothing amazing in people's aspiration to be dressed in one's very best. Most likely P. B. Šivickis could not give himself the liberty to make impromptu photos: photo substances were very expensive and he had to be thrifty. On the whole, there are only a few photos of a seemingly impromptu character but again who knows whether they have been staged or not. We must admit that the number of photos with people in casual clothes is very limited. It is noteworthy that two highly acclaimed personalities of Philippine academic circles, President R. Palma and Dean M. M. Kalaw, are among the latter. A paradox? We should say none as these are the kind of persons who have been photographed so often that it stopped to be something extraordinary for them.



Fig. 10. *Puerto Galera.* Students and assistants with the honorable guests near the hostel. In the second row from left: the fifth – President of UP Rafael Palma, the sixth – Dean Maximo M. Kalaw. In the first row in the very middle – assistant Roberta Filoteo. See more in the text

But let us revert to this unique photograph of R. Palma as his way of posing reveals his character to the utmost. Philippine people knew that R. Palma believed in freedom of expression so he supported liberalism and academic freedom (Palma...). The photograph serves as an excellent testimony of the said assertion: R. Palma poses in his bathing suit paying no heed whatsoever to his robe and his quite far from impeccable figure. Regarding clothes, this is the most “liberal” photograph in P. B. Šivickis’ collection of the Philippines period. Of course, apart from this “liberal” photograph of R. Palma the collection contains several other photos taken at Puerto Galera where he wears a beautiful white suit and is photographed alone and together with Dean M. M. Kalaw or both of them with students and assistants at the laboratory building or hostel of Marine Biology Station (Fig. 10). On the whole, R. Palma was a very interesting personality of a versatile nature. Rafael Palma (1874–1939) was known also as a Philippine politician, lawyer, Rizalian (wrote a biography of Dr. Jose P. Rizal), reporter, writer, educator and a famous mason (Rafael Palma. Wikipedia). He was dubbed as the “builder president” because during his term, many new buildings and laboratories of University were constructed (Palma...). His publications are abundantly cited till the present day (see: Google Scholar).

Coming back to the issue of clothes, as a great contrast is the above mentioned unidentified person, maybe professor, who poses with a bow-tie during the field studies. The presumption about him being a professor is sustained by some other

photograph where he has been taken at his workdesk (Fig. 11). There are several photos of this person in P. B. Šivickis’ albums, one of them even has his surname written, alas, it is illegible. Looking at another photo we become aware of one more great opposition to R. Palma’s liberalism as it shows a moment during field studies with all students at work in the water – apparently at that time in Philippines any kind of demonstration of too much of uncovered body was considered unacceptable (Fig. 12). There are lots of similar photos, for example the one printed in another article of this



Fig. 11. Unknown professor. See more in the text



Fig. 12. *At work. Puerto Galera.* Students investigate the hydrobionts. See more in the text

issue (see: Petrauskienė. Scientific..., in the present issue, Fig. 10) where both students and P. B. Šivickis' himself in full dress are working not only in the water but also in the bottom sediment.

P. B. Šivickis has taken many student groups at the laboratory building of Marine Biology Station, Puerto Galera; merely a very small portion was published in this article (Figs. 10, 13). As a rule, together with assistants the student groups consisted of about 15–30 people, an arrangement apparently most convenient for daily work with students. The number of the assistants photographed at Puerto Galera prompts us that as many as nine assistants on and off came to aid to P. B. Šivickis at Marine Biology Station. We use expression “on and off” periods because in majority of cases the photos lack dates on them. From the photos with the dates

on we learn that in 1924 Puerto Galera was visited by a group of 16 people including P. B. Šivickis and his assistants. It is noteworthy that of 16 persons as many as five were assistants (Fig. 13). As we already know from P. B. Šivickis' letter to Kaunas in 1923 that year Zoology Department of University of Philippines had 322 students, making it the most numerous department at the University (F. 144-1274). Unfortunately, we have no data regarding during which course students went to Puerto Galera or the duration of field studies of individual groups there; the only information available indicates that on the whole students spent six weeks at Puerto Galera (Petrauskas, 1980).

P. B. Šivickis has taken quite a number of photographs of his colleagues and their children as well as students' portraits both individual



Fig. 13. *The scientific staff. Puerto Galera, 1924.* Near the laboratory building. First row from left: the first Prof. P. B. Šivickis, the third R. Filoteo. In the upper row in a white shirt: assistant Felix V. Santos

(Figs. 14–17) and in groups. It is possible that students themselves asked to be photographed as we see from the above given case with an inscription on the reverse. Moreover, P. B. Šivickis used to photograph other inhabitants of Puerto Galera and Philippines in general (Figs. 18–19), women in national costumes, children, even the authorities of Puerto Galera – four handsomely dressed men with hats (no names written). It is too bad there are only a few photos taken inside, presumably owing to insufficient lighting; but one such photo with the female assistant at the Laboratory of Physiology of University of Philippines (Fig. 20) is certainly of great interest to historians of science.

It is common knowledge that photographs can be tremendously eloquent: they tell a lot not only about the persons photographed but also



Fig. 14. *Filoteo, 1927.*
The children of assistant R. Filoteo



Fig. 15. *Domantay.*
Assistant Jose S. Domantay



Fig. 16. *Domantay Jnr.*
The son of assistant J. S. Domantay near the family house



Fig. 17. *Lazo, Puerto Galera.*
A student Rosario Lazo near the laboratory in Puerto Galera. See more about her in chapter “Photos presented to Prof. P. B. Šivickis”.



Fig. 18. Woman in traditional dresses

about the photographer himself. The photos of P. B. Šivickis' colleagues give us a clue about the people with whom he most frequently communicated and appreciated in Philippines. For instance, Roberta S. Filoteo is most often found in his photos, although we succeeded to detect merely two photos with inscription "Filoteo". Apparently she worked as assistant for the longest period of time as we can find her face in photos of various time spans. Of all Philippines, it was only with Roberta S. Filoteo and Jose S. Domantay (See: Petrauskienė. Scientific..., in the present issue) that P. B. Šivickis had written articles (Šivickis, Domantay, 1928; Šivickis, Filoteo, 1928). R. S. Filoteo was a biologist – a perspective scientist with a wide scope of interests. We see it not only from the co-authored article published in a more prestigious journal than that of P. B. Šivickis and Jose S. Domantay but also from P. B. Šivickis' article about newly found shipworms (wood eating mollusks) in Philippines. In this article, P. B. Šivickis made use of some of R. S. Filoteo's collections and in gratitude gave her name to one of the new species – *Bactronophorus filoteoi* (Šivickis, 1928). Most probably they communicated on unformal grounds, too – there are several photos of R. S. Filoteo with her mother and children and daughters each separately and together taken by P. B. Šivickis at her house (Fig. 14). He clearly visited R. S. Filoteo's house more than once. Also, he was very benevolent in regard with R. S. Filoteo as a young mother – she was allowed to take her little daughter to Puerto Galera, to combine her work with child caretaking; we see her daughter on the ship bound to Marine Biology Station. He was kind-hearted and well-meant not only towards R. S. Filoteo but also towards another unidentified female assistant – photos taken at Puerto Galera also show her daughter. We failed, however, to find any more additional information about R. S. Filoteo in internet; maybe her family and children hindered her from pursuing scientific career or perhaps not all her works are accessible through internet.

Another assistant, Felix V. Santos whom P. B. Šivickis has quite often mentioned in his book of recollections (Šivickytė Simokaitienė, Vitkauskaitė, 2005, p. 254), is also often seen in photographs. Moreover, he has given some of his portraits to P. B. Šivickis as a kind of present (see

below). F. V. Santos was born into a Tagal family in Manila and lived there. He had good knowledge of the English language and thus became an indispensable aid to P. B. Šivickis in communicating with Philippines, in particular in the province. Undoubtedly, P. B. Šivickis might have written about his other assistants, too, but we know that not all of his manuscripts have survived to this day.

Compared with R. S. Filoteo and F. V. Santos, the face of J. S. Domantay is seen more rarely although the latter's personal relations with P. B. Šivickis also have quite a long history: in 1923–1928 J. S. Domantay worked in Chair of Zoology of the University and simultaneously studied there (Cichon, 1997; Tripod..., 1970). It might have been that he had more functions at the University than at Puerto Galera where P. B. Šivickis used to take his photographs. Also, perhaps it was not in all photos that we recognized J. S. Domantay's face as admittedly his face lacked standout features and hence was not easily identified, the more so that the majority of photos were of considerably small measurements. R. S. Filoteo and F. V. Santos' faces, on the contrary, had very characteristic and readily recognizable features. P. B. Šivickis and J. S. Domantay were surely on good terms because he had taken several portraits (Fig. 15), had been a guest at J. S. Domantay's house, had made photos of his house and son (Figs. 16, 32), had a present from J. S. Domantay – a photograph of his newborn son (see chapter below). Additionally, in several photos we succeeded in identifying P. B. Šivickis' assistant Estempador. We have found on the internet pages that Estempador identified a new species of shrimp *Palaemon lar* in 1937 in Philippines (Yu, Miake, 1972). Quite possibly, this information is about the same person who is presented in the photos, therefore, we presume he continued with zoology investigations after P. B. Šivickis had left his country. It is a pity that we do not know the first name of Estempador, under such circumstances it is quite complicated to retrieve more information about him

To summarize on the group photographs of students and assistants, we may say that in the 30s of the XX century Philippine women already were rather emancipated, with free access to higher education – in many photographs women make the majority. We presume women's emancipation in



Fig. 19. *In Philippines. The Philippine children*

Philippines was a consequence of the American culture in the country; at the time Philippines was under the rule of the USA. Neither Spanish nor Asian cultures could boast any marked women's emancipation whatsoever at that time. Great Lithuanian traveller Matas Šalčius who was also a journalist and writer and who had seen the world and thus was in position to compare many countries, after his trip across Asia in 1929–1933 wrote his impression: “Philippines is a minor America in Asia” (Šalčius, 1935). M. Šalčius stressed the high rate of literacy among Philippine population, admired many nice-looking schools in towns and in the countryside. In his opinion, Philippines had sufficiently large numbers of educated people and in terms of modernness even outran Japan. It is noteworthy that M. Šalčius was in good terms with General Emilio Aguinaldo, an ardent combatant for Independence of Philippines, the first President of the country, who declared his adherence to all nations non-invaders and presented his portrait to the traveller

with an inscription in Spanish: “Con mes mejores deseios al pueblo Lituania” (My best regards to the Lithuanian nation). It is also noteworthy that in 2011 a copy of this portrait was presented to Cesar Aguinaldo Viratos, a grandchild of E. Aguinaldo and former Prime Minister of Philippines, by the Lithuanian journalists who that year travelled the paths of M. Šalčius in Philippines and had a meeting with the grandchild in E. Aguinaldo College (Statinis, 2011). P. B. Šivickis himself was in good terms with General E. Aguinaldo and described his impressions in his book, in chapter “Our crocodile” (Šivickytė Simokaitienė, Vitkauskaitė, 2005, p. 263–267). This crocodile was the reason of their meeting on P. B. Šivickis' initiative because Zoology Department had been given a stuffed animal of an extraordinary large size (almost 8.5 m in length) – crocodile *Crocodylus porosus*. There were rumours that it was shot by the General thus P. B. Šivickis was eager to hear the story in detail from the General himself. In the book P. B. Šivickis

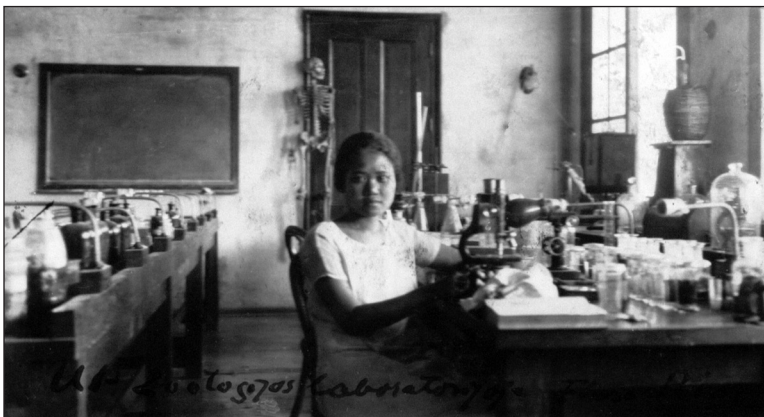


Fig. 20. *Fioza Rios in the Laboratory of Physiology, UP. The name of the assistant might be Flora as well: the inscription is dim*

urnishes a vivid description of a long and pleasant conversation with E. Aguinaldo. He depicted the story of a hunted crocodile in Tagal and English and placed it in the frame by the stuffed crocodile at University of Philippines. Unfortunately, in P. B. Šivickis' albums we did not manage to trace any photographs from this historical meeting, apparently he had not taken his camera with him to the meeting.

During his vacations P. B. Šivickis also used to travel around Philippines: both by his car and by ship: there is quite a large number of photos from these occasions (Fig. 21).

Of all natural objects in the country, palm trees were his true favourites. There are lots of photos: huge palms, very tiny palms, freshly sprouted and growing in special boxes, slightly gaining height, young palms, all sorts of the tree (coco, nipo, royal palms, etc.), palms in Luzon, palms in Mindoro Island, palm tracks, roads and avenues, palm forests and gardens, palms with nuts; photos of P. B. Šivickis' students, assistants and other people who pose in the process of chopping coconuts and drinking coco milk. On numerous occasions P. B. Šivickis used to position a person at a palm tree. In this article, however, the number of photos with palm trees will not be overabundant as they no longer are something exotic even to Lithuanian eyes, hence only one photo is given (Fig. 22). There is quite



Fig. 22. *In Philippines.* Most probably, this is a palm tree of genus *Hyphaene*. They are rather unusual in having regular naturally branched trunks; the majority of palms are single-stemmed from the ground. The height of the tree is shown in comparison with the height of a man who stands near the tree. Photo is made from the hill in order to include the whole tree into the picture



Fig. 21. Prof. P. B. Šivickis (at the wheel) with his friends gets round Philippines. The first from left: Dr. Wishnu Goghale. W. Goghale graduated and defended doctor thesis of philosophy in mathematics at the same Chicago University as P. B. Šivickis; he was a professor of mathematics at UP and a close friend of P. B. Šivickis during the time he was in Philippines (Šivickytė Simokaitienė, Vitkauskaitė, 2005)

a number of photos of mangrove forests (Fig. 23) with his students or assistants frequently posing in them, also we can see bamboo trees, a very impressive durian tree, etc.



Fig. 23. *Mangroves*

We must say that photographs of animals are rather sparse in the collection. Apparently much more skills or some different kind of equipment (we do not know what camera he has been using) were necessary to take photos of moving objects. Additionally to the above listed animals which had been published in the science popular book, in photos we traced a dolphin and some bulls used in ploughing as well as drawing a cart (Fig. 24) or sometimes standing still. There are surprisingly less photos with aquatic invertebrates, an object of P. B. Šivickis' investigations. We find only those already discussed in the above mentioned book "Live nature and us" and they are exclusively photos of animals taken out of the water: no photos of sea stars, urchins or holothurians. Even in his book, illustrations of those animals were given in drawings instead of photographs. It is not easy to find a well-grounded explanation for this, our guess would strongly rely on technical setbacks. Insufficient sensitivity of photo film for photographing animals under the water maybe regarded as one of possible reasons.

As we have mentioned before, P. B. Šivickis took a very lively interest in many fields and his interests find reflection in his photographs of Philippines, too. For instance, we see Philippine meteorological station and the initial stages of water supply system in Manila which now looks exceedingly odd to us with a building of very unimpressive primitive construction by the water reservoir (Figs. 25–26). Also, we see a variety of larger and smaller ships, both *bangka* (P. B. Šivickis spelled the word "banka" possibly by way of pronunciation) and other sorts of vessels used in Puerto Galera for scientific purposes as well as sport competitions (Fig. 27). Among

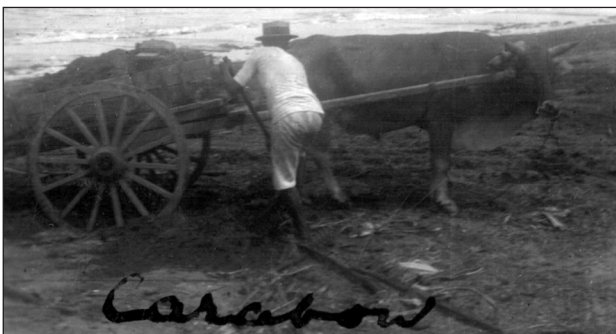


Fig. 24. *Carabow*. Asian Bull Carabow (*Bubalus bubalis*)

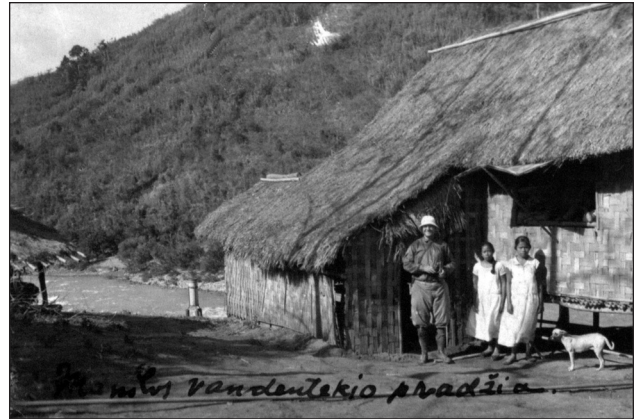


Fig. 25. *Here begins the water-supply for Manila*

other things, we see typical means of transport in Philippines of that period: light horse carriage called *karetela* (Fig. 28), carts drawn by bull *carabow*, automobiles available at that time and personal car of P. B. Šivickis – "Buick".

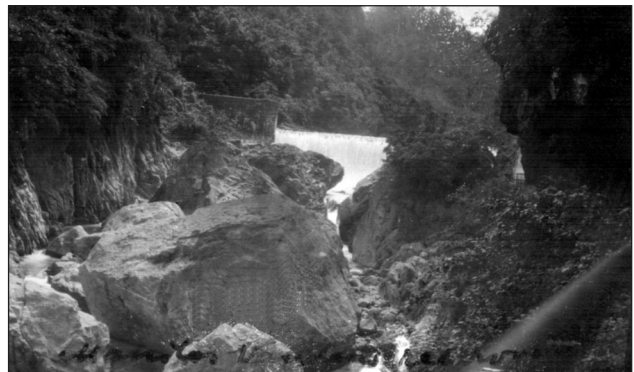


Fig. 26. *The Manila's water-supply reservoir*



Fig. 27. *In the sea*. The other two analogous photos have an inscription: *A racing*. Teams of students compete among themselves in *bangka*. Puerto Galera

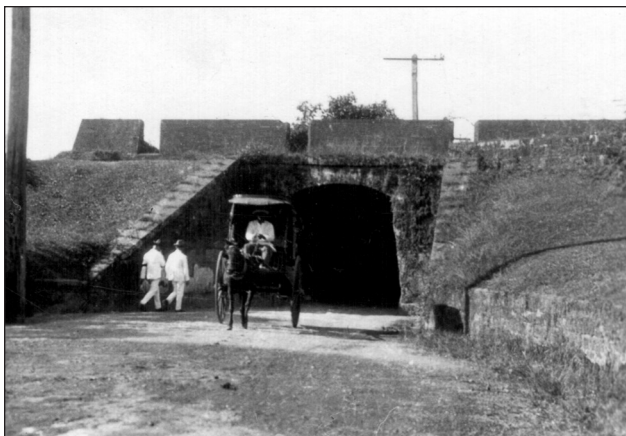


Fig. 28. Karetela (horse carriage), a two wheeled carriage drawn by a horse. Manila

It stands to reason that the exquisite beauty of Philippine seacoast and islands could not possibly go unnoticed. There are photos of the seacoast (Figs. 29–30), Puerto Galera lighthouse, many views of Manila harbour as well as those of Philippine architecture of residential houses beginning from luxurious houses and ending in poor slums or starting from impressive Manila cathedral and ending in pictures of the province (Figs. 31–35). Quite many photos of historical monuments of Philippines have been taken (Fig. 36), although it is not always clear what they are as some of the photos



Fig. 29. Puerto Galera

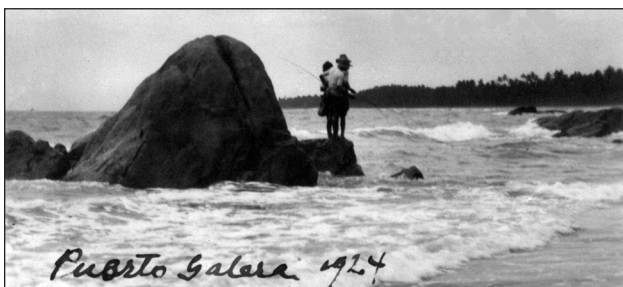


Fig. 30. Puerto Galera, 1924. Anglers on the rocks

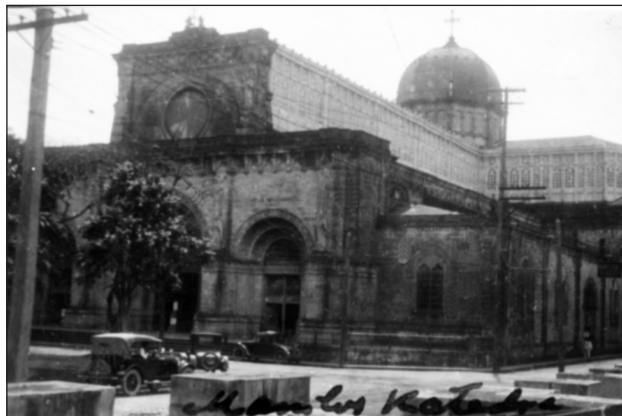


Fig. 31. The Cathedral of Manila



Fig. 32. The house of Domantay in Manila. The house of assistant Jose S. Domantay in Manila

habitually to P. B. Šivickis merely carry an inscription “In Philippines”.

To many objects in Philippines P. B. Šivickis looked through ethnographer's eyes (back in Lithuania he was known as the author of a variety of very valuable ethnographic photographs) and photographed Philippine people both dressed in their national costumes and on various occasions of everyday work, including buildings, utensils and equipment necessary for such work, etc. Moments of routine work very common to Philippines but quite exotic to Lithuanians' eyes have been recorded:



Fig. 33. *In Philippines*

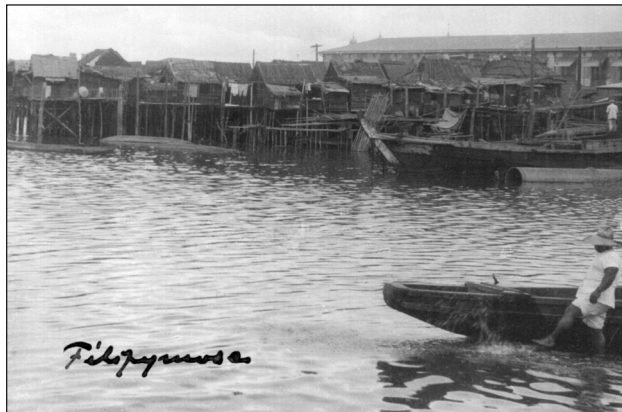


Fig. 34. *In Philippines*. Stilt houses (other names: pile dwellings or palafitte). These houses are raised on piles over the surface of the soil or a water body. Stilt houses are built primarily as a protection against flooding, but also serve to keep out vermin. The shady space under the house can be used for routine work or storage

gathering of oranges and huge mounds of them, labour in paddy-fields, paddy-fields themselves, activities following rice harvesting; fishing and angling, fishermen's nets in the sun, a netshed (a house of fishing nets, as P. B. Šivickis has romantically put it), drying of copra, enormous heaps of shells of bivalve mollusk *Placuna placenta* (Figs. 36–40) and others.



Fig. 35. *In Philippines*. Nipa huts. Some Philippines live in such huts in remote and poor localities of the country (Information from Vytis Silius)



Fig. 36. *Monument to Rizal*. The inscription on the analogous photo is: *Rizal, Manila*. See in the text about José P. Rizal, the Philippine national hero

There are photos of many churches (Figs. 31, 41) and several religious customs: a cross decorated for the Easter holiday in Puerto Galera (Fig. 42), church processions. One can imagine that P. B. Šivickis who himself came from a Christian country



Fig. 37. Manila – Fishing nets



Fig. 38. House for fishing nets. Such expression is unusual even in Lithuanian; typically we would say: shelter for fishing nets. Most probably, P. B. Šivickis used a little bit poetical phrase for such a lovely construction

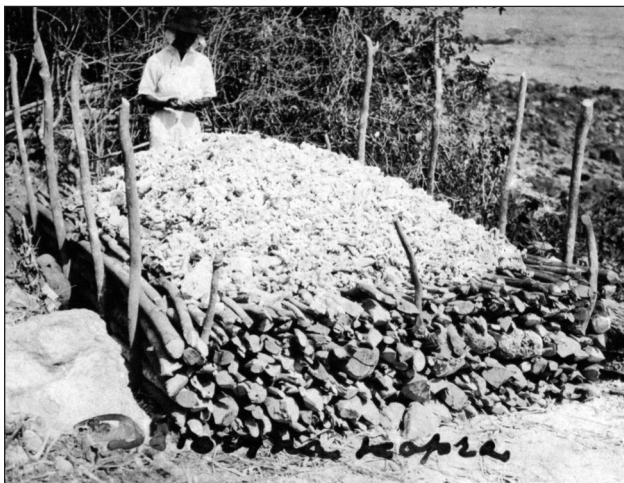


Fig. 39. Copra is drying. Copra is the shredded and dried endosperm of a coconut



Fig. 40. *Placuna placenta*. It is a bivalve marine mollusk of the family *Placunidae*, the windowpane oyster, also known as capiz, or kapis. *Placuna placenta* has an inner shell translucent enough for commercial use. The translucent capiz shells are commonly used in window panes in Philippines, India, and other Asian countries as they are a cheaper alternative to glass and readily abundant. Shells used in the manufacture of decorative items like chandeliers and lampshades, to kitchen utensils like mats, trays and bowls and various decorative items, including beads and other knick-knacks. These oysters are edible but valued more for the shell which are used also as a raw material in the manufacture of glue, chalk, varnish, etc. (*Placuna placenta*. Wikipedia)



Fig. 41. In Philippines. A church

and who never kept his Catholic creed secret found the religious environment in Catholic Philippines interesting and close to his heart.

Rizal Day, the major holiday in Philippines, also found its place in photographs (Fig. 43). José P. Rizal (June 19, 1861–December 30, 1896) – a politician, writer, poet, doctor – is the most venerated and acclaimed patriot in Philippines recognized for his unselfish and non-violent contributions to the historical and social transformations in the country. He is considered one of the national heroes of

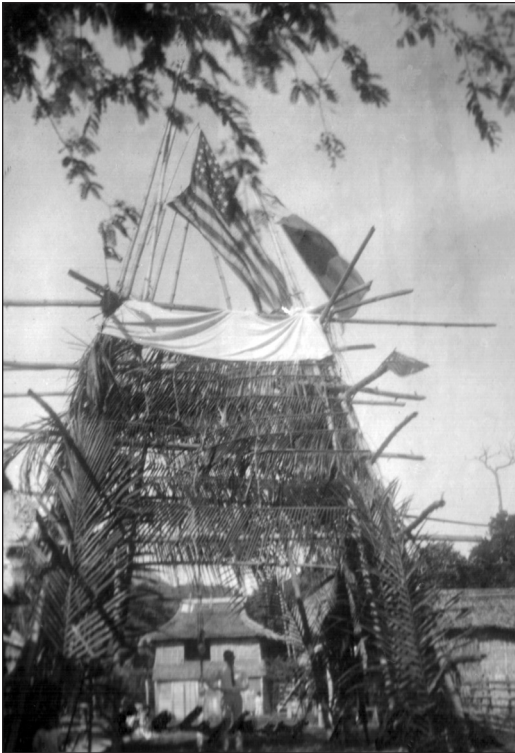


Fig. 42. *Easter. Puerto Galera.* The Easter decoration around the cross. Decoration is made of palm tree branches. The cross is clearer visible by amplification of photo, the height of it is about 1.5 of the height of the man standing inside the decoration. On the top of the decoration – the flags of Philippines and USA



Fig. 43. *On Rizal Day. Manila.* 30th of December was celebrated as Rizal Day, a national holiday in the country. See more in the text

Philippines. Studying in Europe, he was the most prominent advocate for reform in Philippines during the Spanish colonial era. He was wrongly implicated as the leader of the Katipunan Revolution that led to his execution on December 30, 1896, now celebrated as Rizal Day, a national ho-

liday in the country (José Rizal, Wikipedia). The photographs from P. B. Šivickis' albums show a very pompous celebration of Rizal Day, there usually was a luxuriant parade with crowds of people almost up the horizon.

There is not a single photograph of a cockfight, a tradition cherished by Philippines. Supposedly P. B. Šivickis did not admire this custom or maybe being a biologist felt great pity for tormented animals.

Photographs presented to Prof. P. B. Šivickis

Admittedly there are not so many of them, we managed to find 22 photos, of them 21 was taken by professional photographers. Of those, 20 were taken in photo studios and one – outside. The amateurish photo was a portrait of Justina S... (the surname is illegible) presented in 1927.

The largest of the gift photos (16.5 × 10 cm) is a group photo of teachers of Vigan High School (Fig. 44). There is no dedication on the reverse, so it remains unclear who has presented the photo, however, the quality of it points to it being taken by a professional. In the photo, all the female teachers seem to be Philippine; six or seven men are of European complexion, the remaining persons are Philippine. In total, there are 29 people, women in majority which gives us one more occasion to mention marked women's emancipation in Philippines.

Other gift photos are personal or family portraits of P. B. Šivickis' students and assistants (Figs. 45–55), a wedding photo of his former students and a portrait of a child. In this group, all donors of the photos are women (the most frequent occurrence in Lithuania and most likely all over the world). There are only two men who gave photos as a present to P. B. Šivickis. They are his assistants F. Santos (his two portraits) and J. Domantay (a portrait of his son). In total, we found portraits presented by six women. The garments and photo studio attributes indicate that the majority of female students – donors of photos – came from well-to-do families. Both from artistic and technical point, the portraits made at photo studios are truly of very high quality; it is a pity their quality had suffered from photos being glued in full on album pages.

Although we have only a limited number of photos we still are able to speak about fashion



Fig. 45. *Domantay Jnr.* Son of assistant Jose S. Domantay

tendencies in photography of that period in Philippines. It was fashionable to take photographs upon attaining bachelor or master degree dressed in appropriate tog; likewise in Lithuania these are usually family photos. In case of a woman's portrait, she usually preferred to be photographed standing, in a long dress, a fan in hand and eyes downcast in a modest attempt to hide her eyes. We did not happen to come upon those downcast eyes in any Lithuanian or European portraits which marks a truly great difference between European

and Asian portraits (besides, the downcast look impedes the researcher's exertion to identify the person). Also, in Philippines it was fashionable to take portraits sitting with a bunch of flowers in hand and an intent look down at it. Portraits of Rosario Lazo are an exception with him always gazing straight into the objective. Here we would like to seize the opportunity of reminding that P. B. Šivickis has taken a lot of portraits of his female students and assistants – all of them always gazed into the objective, quite often they smiled and looked genuinely natural. In all likelihood, there was quite a gap in the customs of official and unofficial photography in Philippines.

As has been mentioned above, photographs can really tell a story both about the persons photographed and the photographer himself. Gift photos are equally eloquent and capable of telling stories or presuppositions of somebody's life stories. On the whole, the personal life of each prominent personality is always enveloped in one or other legend. In this respect, P. B. Šivickis is no exception, of course some stories may be true to some extent, others may be fancied. They say in Philippines P. B. Šivickis had fallen in love with his student and she answered his feeling; he asked her hand



Fig. 44. *Teachers of Vigan High School.* The City of Vigan is the capital of Province of Ilocos Sur. The city is located on the western coast of Island of Luzon, facing the South China Sea (Vigan, Wikipedia)

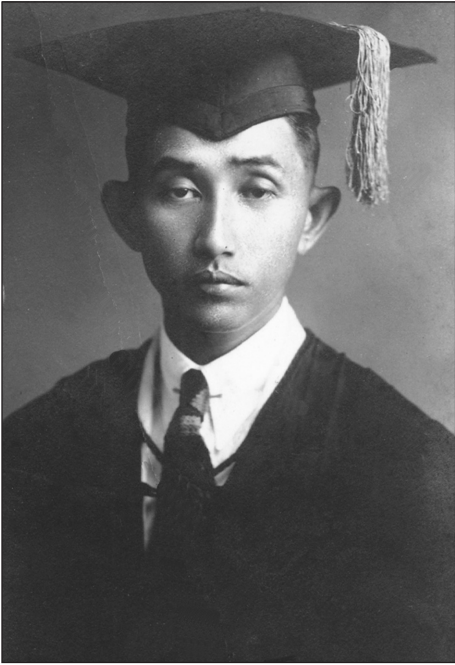


Fig. 46. Assistant Felix V. Santos as a bachelor. See more in the text



Fig. 47. Unknown student. Photo: BORFAI (or BORFAL?), R. Marcelino, Manila



Fig. 48. Averse: Ready. Reverse: Sn Vicente, I. Sur / March 27, 1926 / Dr. P. B. Sivickis, / Head of the Zoology Department. / To Dr. Sivickis lest he forgets his old student, Rosario. Rosario Lazo as a master. See more in the text. Photo: Venus Studio, Manila



Fig. 49. Family of Lazo. In the second row the first from the right – Rosario Lazo in the bachelor wear. Photo: Sun Studio, Manila

with her parents and had been refused by reason of him being a foreigner. As a rule, when telling these stories a photo of a totally different implicit student is shown, so these are portraits of three different women. Of course, a skin-deep glance at gift photos may be misleading because the above mentioned similar postures and downcast look of the portrayed women make all the photos look very much alike.

However, the authors of this article – like any other new researcher of P. B. Šivickis' life – have a right to their own version of the story. For instance, our guess would be that not all of the six women who gave their photos as a gift necessarily nourished warm feelings towards P. B. Šivickis. During that time, at least in Lithuania, it was habitual to present one's photo to somebody in token of friendship: such portraits might mean



Fig. 50. *In Manila.* Family of Sarayba. Stands M. T. Sarayba; sits on the arm of the chair her sister. 1926. Photo: Sun Studio, Manila



Fig. 51. M. T. Sarayba. 1926. Photo: Sun Studio, Manila

nothing else except good-fellowship and amiability, something very much like visiting-cards as a memento of the acquaintance. Naturally, when the number of photos builds up this can genuinely imply a stronger feeling than simple friendship or respect.

In all likelihood, at least three women showed their feelings to P. B. Šivickis and the abundance of photos presented suggests that perhaps they did it quite fervently. This was obviously a gradual process starting with a strictly official photos, for instance portraits in a bachelor and master tog: that might be simply a token of their appreciation to their professor. Afterwards follows the introduction to the family and still later we see photos of quite different character which reveal feminine beauty, wonderful clothes, beautiful interiors.

Who are those reputed women? They might possibly be: Rosario Lazo, a student of P. B. Šivickis (there are four photos presented by her



Fig. 52. Miss Eina Buch. A student of P. B. Šivickis

and her portrait taken by P. B. Šivickis at Puerto Galera, Fig. 17). Also, student M. T. Sarayba (seven photos given as a gift, of them three group photos – with her mother and sister and four portraits of hers). There is also a third one whose name has been for ever lost on the glued up reverse of the photo. The arrangement of the photos, however, gives us a clue that the third woman, the obscure one, was the younger sister of M. T. Sarayba: in three photos they have been taken together, and the photo of Fig. 50 indicates they have been taken with their mother, thus, are members of the same family. It seems as if both sisters felt warm feelings towards P. B. Šivickis: the younger sister apart from those three group photos where she is together with her sister and mother additionally presented him three very beautiful portraits of hers.

It was merely on three photographs that we succeeded to detect the dates: M. I. Sarayba presented him a portrait on 23 August 1925 (this portrait is not published in the article, it is published in the book „Gyvoji mintis“, p. 263), R. La-

zo – on 27 March 1926 (Fig. 48) and sister of M. T. Sarayba – in 1926 (Fig. 55). But the outfit, women's decorations and photo studio attributes prompt us that the latter photo has been taken at the same time as the portraits of M. T. Sarayba and their family (Figs. 50, 51, 54). As we have no chance to read the dedications on the reverse, it remains uncertain whether the sisters presented their portraits at the same time or not.

It is quite probable that at some moment P. B. Šivickis might have been at a loss from such ardent demonstration of feelings: whom should he choose? It seems as though he has been lost between two women instead of three. This supposition is supported by P. B. Šivickis' handwritten contemplations or should we say nearly a poem which has been inserted into the synopsis of the lessons of the Tagal language (the poem was found by V. Kuprevičius, who investigated this part of the P. B. Šivickis' archive): „Kurią vesti Rožę ar Uršę / **Rožę graži, Uršę draugin-** ga – / Gal geriau važiuoti Lietuvon / Ir viską palikti. Bet – / kaip su Kalu, politika? / Ten juk amžina“ (F. 144-604, p. 125). Free translation of the poem might be as follows: “Whom shall I



Fig. 53. A Student. Rosario Lazo



Fig. 54. M. T. Sarayba. 1926. Photo: Sun Studio, Manila

marry Rožė or Uršė / Rožė is beautiful, Uršė is amicable – / **Maybe I would rather go to Lithuania** / And leave everything behind. But – / What about Kalu, policy? / It is eternal there”. There is no full-stop at the end of the final line, apparently the poem is unfinished as is the whole thought. Upon reading the poem one can remonstrate that the male name is Kāsu instead of Kalu. However, we still reckon that Kalu is the word to be used here. Analysis of P. B. Šivickis’ handwriting shows that he was in a habit of a full “nipping off” of the upper part of small letter l making it look similar to letter s. Thus Kalu might have been an instrumental case of surname Kalaw, in Lithuanian to be pronounced as Kalo. By the way, inscriptions on the photographs, for instance surname Lazo (Fig. 17) and the Lazo (in Lithuanian the spelling is Lazų) family (Fig. 49), demonstrate that P. B. Šivickis used to inflect the surnames which

end in letter o (presently the notion is no longer in use). We would like to remind that Maximo M. Kalaw was Dean of College of Liberal Arts of University of Philippines (Fig. 9) where P. B. Šivickis was a professor. Both M. M. Kalaw’s photographs taken by P. B. Šivickis and Dean Kalaw’s letter sent to him in Lithuania (F. 144-1185) imply that they were on very good terms. M. M. Kalaw was always an active politician: in 1919 he was Secretary of the Philippine Mission to the United States and was a member of the Government after attainment of Independence of Philippines. Admittedly P. B. Šivickis had political discussions with him, too, as he himself had been involved in fighting for Independence of Lithuania and suffered losses which made him better understand the aspirations of Philippine people in their battle for Independence.



Fig. 55. A Student, 1926. Sister of M. T. Sarayba. Photo: Sun Studio, Manila

Let us come back to the names of the women mentioned in the poem. The Lithuanian equivalent for Rosario (we suppose that this is Rosario Lazo) is Rožė. In the poem, the second name should have been Ursula with Lithuanian equivalent of Uršulė (Uršė for short). However, we fail to read the reverse of many photos and find the name Ursula provided it has been written on the photos. She might have been M. T. Sarayba's sister, but also it is possible that M. T. Sarayba herself had one name for official usage which she used as a signature and some other name by which she had been called. The latter supposition seems quite possible knowing the fact that it was **M. T. Sarayba to whom P. B. Šivickis had proposed.**

The revision of all gift photos of M. T. Sarayba gave us some ideas and clues concerning **P. B. Šivickis' proposal. As we know M. T. Sarayba's** parents refused to give their daughter's hand to P. B. Šivickis but their refusal based on the fact that he was a foreigner might have been insincere – just a diplomatic “no” in order not to offend the respectable professor. What makes us hesitate is the fact that in Philippines, a cauldron of various nations, nationality hardly played such a crucial role. In all probability, the parents of M. T. Sarayba wished a more substantial husband for their daughter, let us say a prosperous businessman – the gift photographs have an aura of genuine luxury and as a rule rich people are very keen to enhance their wealth. Meanwhile **P. B. Šivickis** irrespective of his rather high professional position and material well-being could not meet the demand. Our second thought was that upon making inscriptions on the averse P. B. Šivickis himself to some extent played at hide-and-seek. For instance, the portraits of the women who had surely been momentous to him carry such blank inscriptions: “A student”, “End of course in zoology”, “Ready”, “In Manila” as though he has suddenly forgotten names and surnames. Contrariwise, the portrait of a woman he had never made a proposal has both a name and surname written – Eina Buch. Also, worthy of remark is the fact that we have not found Sarayba in any of group photos taken by P. B. Šivickis, hence, if she was a student at all, most likely she was not a student of P. B. Šivickis.

CONCLUSIONS

The analysis of **P. B. Šivickis' photoarchive** reinforces the image of a personality of varied attainments. He liked to take photographs and actually had very many interests: Philippine nature, landscape, architecture, historical monuments, traditions and customs, sketches of everyday life, engineering equipment, etc. This makes his photos of great interest to historians who investigate the period of time (1922–1928) in general and the history of the country, ethnography and University of Philippines in particular. The majority of photos are portraits of his students and University's staff; in most cases the locality is Puerto Galera where **P. B. Šivickis has established Marine Biology Station.** In the photos we identified part of **P. B. Šivickis' assistants and students and the professorship of University of Philippines: President Rafael Palma, Dean of Liberal Arts College Maximo M. Kalaw and others.** The portraits of Philippine people presented to **P. B. Šivickis reveal the trends in photography of those days and allow us to make some suppositions about his personal life in Philippines.**

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FILIPINŲ ŽMONĖS IR VAIZDAI P. B. ŠIVICKIO FOTOARCHYVO NUOTRAUKOSE

Santrauka

Vieno žymiausių XX a. biologų P. B. Šivickio (1882–1968) fotoarchyvas yra labai didžiulis, apimantis maždaug 3000 vnt. nuotraukų. Šis archyvas tiriamas pirmą kartą. Straipsnyje analizuojamos ir publikuojamos 1922–1928 m. nuotraukos, kai Šivickis ėjo profesoriaus pareigas Filipinų universitete. Fotoarchyvo analizė dar kartą patvirtina jo kaip labai visapusiškos asmenybės įvaizdį. Jis fotografavo ir kartu domėjosi daug kuo: Filipinų gamta, kraštovaizdžiu, architektūra, istoriniais paminklais, žmonių papročiais, jų buitimi, inžineriniais įrengimais ir kt. Jo nuotraukos yra įdomios tiek tą laikmetį tiriantiems istorikams apskritai, tiek ir konkrečiai nagrinėjantiems Filipinų universiteto bei šalies istoriją ir etnografiją. Didžiausią nuotraukų dalį sudaro jo studentų bei mokslo personalo portretai, o tai rodo, kad ne vien tik mokslinis, bet ir pedagoginis darbas jam buvo labai prie širdies. Fotografuota įvairiose Filipinų vietovėse, tačiau daugiausia Puerto Galeroje, kurioje Šivickis buvo įkūręs Jūrų biologijos stotį. Nuotraukose užfiksuota dalis Šivickio asistentų ir studentų bei Filipinų universiteto profesūra: prezidentas Rafaelis Palma, laisvųjų menų koledžo dekanas Maximo M. Kalaw ir kt. Fotoarchyve yra gana nemažai meniškų nuotraukų, deja, techniniu požiūriu jų kokybė toli gražu ne visada gera. Nuotraukų kokybę gadina ir tai, kad jos visu plotu priklijuotos prie albumo ar vatmano lapų; pastaroji aplinkybė sunkina ir nuotraukų dešifravimą, nes negalima perskaityti, kas parašyta reverse. Fotoarchyve yra ir filipiniečių portretų, darytų to meto Filipinų foto studijose ir padovanotų Šivickiui. Šie portretai atspindi to meto fotografavimosi madą, iš jų galima spręsti apie jo asmeninį gyvenimą Filipinuose.

Raktažodžiai: Pranciškus Baltrus Šivickis, fotoarchyvas, Filipinų universitetas, Filipinų istorija ir etnografija, Rafael Palma, Maximo M. Kalaw