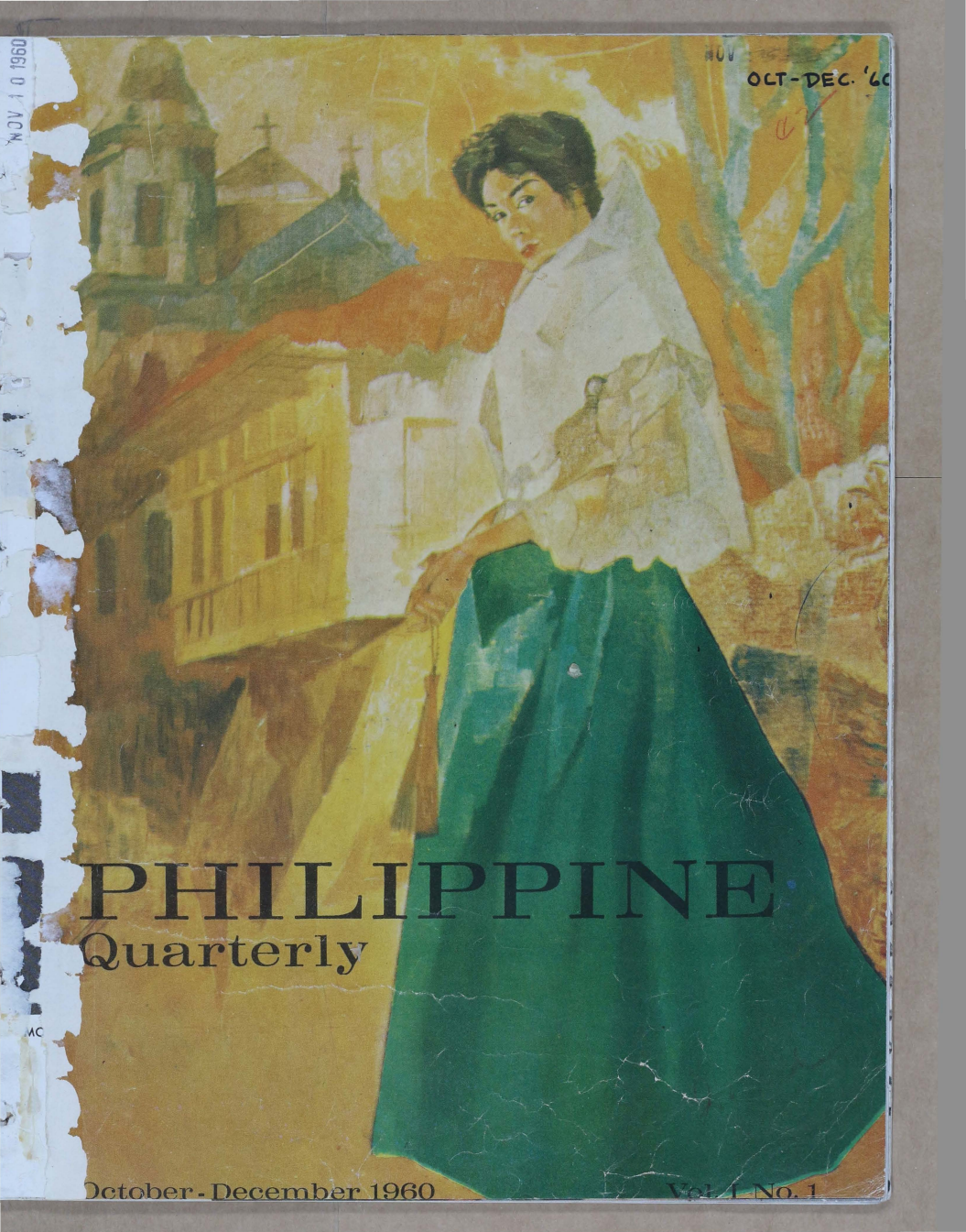


NOV 10 1960

NOV

OCT-DEC. '60



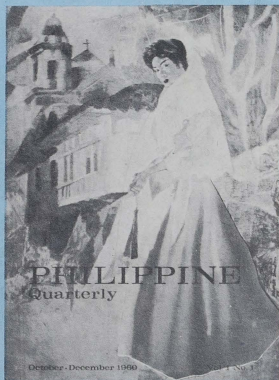
PHILIPPINE

Quarterly

MC

October - December 1960

Vol. 1 No. 1



OUR COVER

Like an improbable wraith stepping out of history's pages to evoke a storied past our 20th century model dressed in the fragile embroidered piña camisa and enormous silk skirt traditionally associated with Rizal's heroine, Maria Clara, steps athwart the shimmering image of an old stone church and its adjoining convento — such as one sees throughout the Philippines. This impressionistic study comes from the brush of artists Elmer Abustan. Original painting courtesy of Carmelo & Bauerman.

CONTENTS

FRIENDS FROM ALL OVER (Department)

By Floro Mercene

WELCOME TO THE ORIENT

By Modesto Farolan

HOLIDAY TIME IN THE PHILIPPINES

By Conchita C. Tronqued

1961 INTERNATIONAL FAIR

Manila, February 1 to March 31

By Juan Collas

THE RAMON MAGSAYSAY AWARD

By Floro Mercene

TOWARDS FREE ENTERPRISE

By Manuel J. Marquez

THE MARANAOS AND THEIR ART

By Mario A. Mercado

ART EDUCATION, THE WESTERN VIEWPOINT

By E. Ziegfeld

THE EASTERN POINT OF VIEW

By Pura Santillan Castrence

FLOWERS AND GARDENS AROUND MANILA

By Beatriz Ildefonso & Mona Lisa Steiner

THE PHILIPPINE QUARTERLY Vol. 1 No. 1 October-December 1960

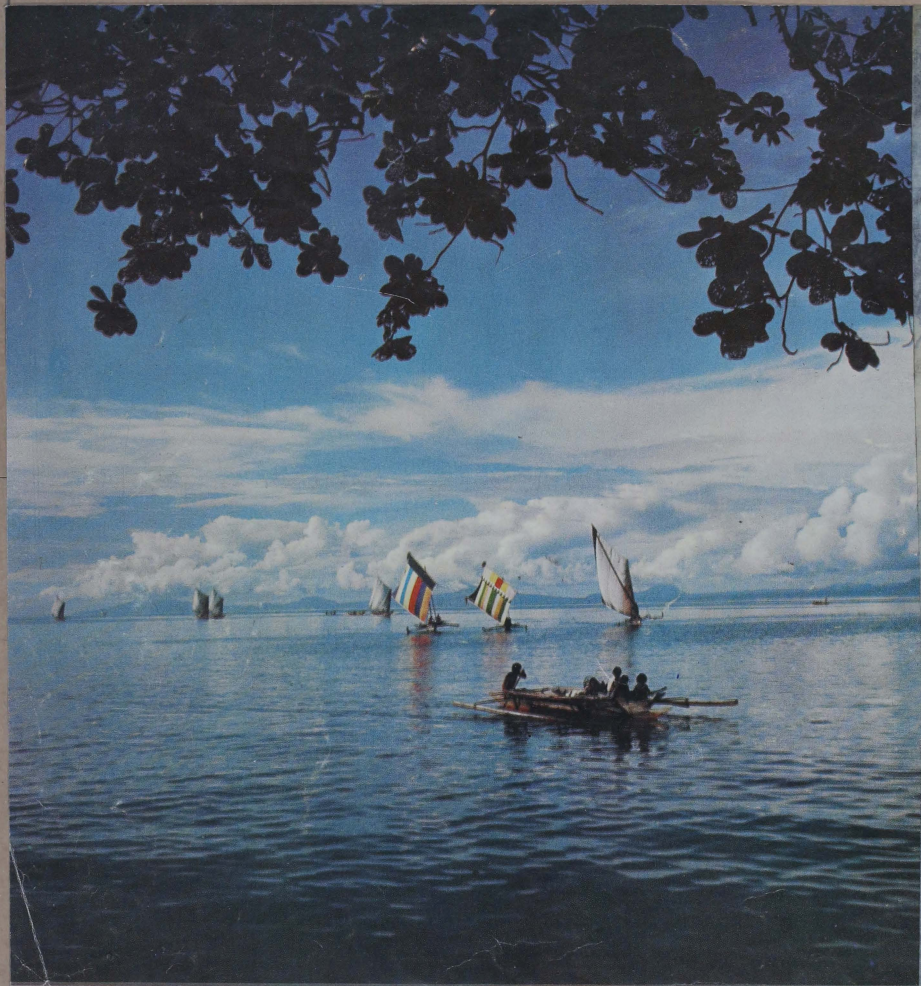
The Philippine Quarterly is published by the Board of Travel and Tourist Industry and the Philippine Tourist and Travel Association, with offices at the Shurdut Building, Intramuros, Manila. Federico Mangahas, Editor; Remedios Limiaco, Floro Mercene, Conchita C. Tronqued, Beatriz Ildefonso, Salvacion Kennewick, Hilario Francia, Jr., Associates; Mario Mercado and Jose Sarmiento, Art and Photo Editors.

Town church in Calamba,
native town of the Philip-
pine national hero, Jose P.
Rizal.



Mrs. Leoncio Lopez Rizal,
70, a hardy orchid-lover, is
wife of the hero's surviving
nephew, a retired physician,
now intimately identified
with the technical work of
the Jose Rizal Centennial
Commission.





Basilan Strait — Zamboanga

FRIENDS FROM ALL OVER



JOHN G. BRIDGES

John G. Bridges is relinquishing soon the presidency of the International Union of Official Travel Organizations, a post he has held since his election during the 14th IUOTO General Assembly in Manila last November. Mr. Bridges is the distinguished director general of the British Travel and Holidays Association and one of the top figures of IUOTO. As head of the British Travel Association since 1945, Mr. Bridges has witnessed the development of the British travel tourist industry into Britain's greatest single dollar earner. Born and educated in Glasgow, Mr. Bridges had traveled extensively in Malaya and the Far East in his early years. Later he held several important appointments in the Overseas League, and when war broke out in 1939 he was Tours Manager of a well-known Transatlantic shipping line. He is a fellow of the Royal Geographical Society and of the Canadian Geographical Society, and was for a number of years closely associated with the development of the Overseas League and English-Speaking Union.



MODESTO FAROLAN

Taking over the presidency of IUOTO when it meets in November in Buenos Aires is the Philippine's tourist commissioner, **Mr. Modesto Farolan**. Mr. Farolan is founder and president of the Philippine Tourist and Travel Association and vice chairman of the government board of travel and tourist industry. It was he more than any other Filipino who did much to start serious travel promotion in the Philippines. Mr. Farolan has an extensive journalism background, having served as publisher and editor of the **Philippine Herald** for almost 25 years. He served as press secretary to the late President Manuel Roxas upon the latter's inauguration as first president of the Philippine Republic in 1946, and later was appointed Philippine consul general in Hawaii. Since joining international travel promotion work, Mr. Farolan has on different occasions served as vice president, and later president, of the Pacific Area Travel Association. He is currently member of the Executive Committee of IUOTO.

Before Britain's John G. Bridges took over the helm of IUOTO in 1956, the organization was headed by **Dr. Paul Bernecker**, director of Austria's State Tourist Department, and also an active spark plug of IUOTO. Born in 1908, Dr. Bernecker took interest in tourism problems early in life and acquired practical experience while studying in Vienna. When only 28 years old he was entrusted with the management of 43 inns and restaurants owned by a big Austrian brewery. After a period as teacher at the Vienna Hotel and Catering School, he joined the Vienna Chamber of Commerce and was appointed head of the department of traffic and tourism.



DR. PAUL BERNECKER

Bernecker has acquired a considerable reputation as professor of tourist policy in all its aspects. He has written many books and scientific treatises on the theory and practice of tourism. He holds the chair of tourism at the Vienna University of Commerce and heads the Institute for Travel Research there.

Governor William F. Quinn of Hawaii was elected president of the Pacific Area Travel Associations early this year during its annual conference in Christchurch, New Zealand. The 40-year-old governor succeeded Sir Leonard Isitt, board chairman of Tasman Empire Airways Ltd. and New Zealand National Airways Corps. as head of the association. Mr. Quinn will serve until the PATA conference scheduled in Honolulu next November.



GOV. WILLIAM F. QUINN

A native of Rochester, New York, Mr. Quinn attended St. Louis University, and received his law degree from Harvard University. After serving as a naval officer during World War II, he joined a Honolulu law firm. Mr. Quinn was the last governor of the Territory of Hawaii, appointed by President Eisenhower in 1957, and took office as the first elected governor of the new state in August, 1959.

(Continued on page 50)



Delegates to the Southeast Asia Tourist Conference held in Manila recently. Left to right: Dr. Quan Phuoc of South Vietnam, Sri Budajo of Indonesia, A. C. Yuan of Nationalist China, Secretary Manuel Lim, Commerce and Industry, President Carlos P. Garcia, Commissioner M. Farolan, Paul Peralta of Singapore, Osman Siru of Malaya, Soong Yul Moon of Korea and Salvador C. Peña of the Phil. Tourist & Travel Assn.

WELCOME TO THE ORIENT

By Modesto Farolan

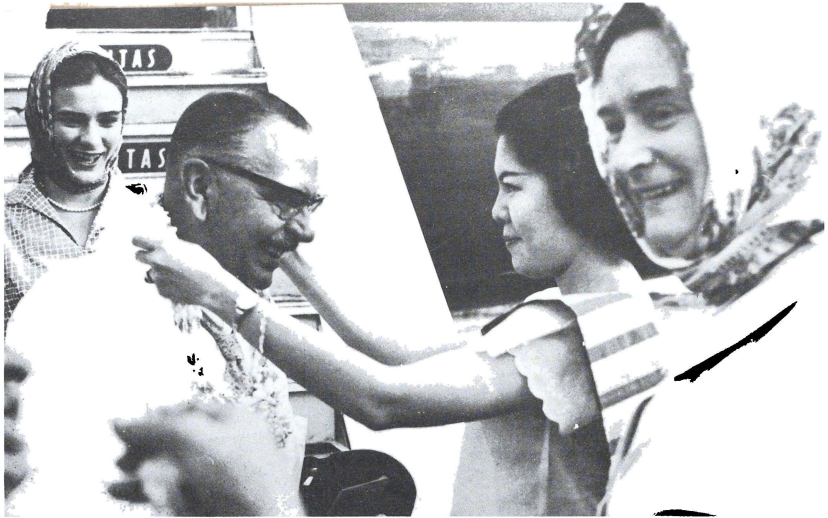
THE atmosphere of mysticism that has long shrouded the Orient and kept it the "distant horizon" of travel is rapidly clearing up. The veil of mystery is definitely lifting. The distances that separate it from continents across seas and oceans are becoming shorter and the region is today within easy reach by modern and fast means of transportation — only a few hours away by jet, in fact — from any section of the globe. Indeed, a distinct, lucid and fascinating image is taking shape and emerging into world view.

But the Orient remains the exotic lure to adventure and discovery and for long it will continue to offer most of the excitingly new travel attractions that are opening up in the world of today. For aside from the wealth of its scenery and natural resources, the rich variety of its cultures, the wonderful array of its colorful traditions, the unique ways and customs of its many races and nationalities constitute an altogether different world still possessed of the surprisingly unusual and the strange.

What is the Orient?

It is a whole continent, myriads of islands, many oceans and seas — home of more than half of humanity and the greatest collection of the earth's flora and fauna. It encompasses near-limitless areas, heights and depths rendered sublime or forbidding by the limits of man's imagination. Gradually compressed by increasing knowledge about the world, it is what has been left of the remote and enigmatic East dreamed of by restless minds in ages past and wrestled with by dauntless men in ceaseless explorations and conquests.

Geographically, the Orient is Asia from the Mediterranean Sea to the Pacific Ocean and from the equatorial strip upward to the Arctic. In travel lore it is roughly the area from the Indian subcontinent eastward to the outer rims of Asia — the vast dreamland archipelagoes that shield the mainland from the mighty sweep of the greatest of oceans. As rapid communication and transportation gradually linked more and more of Asia with Europe on one side, and with the Americas on the other, the once almost boundless East has been steadily reduced to the much narrower Orient, which, strictly speaking, it is today.



Lord Mayor Bernard Evans of Melbourne, Australia, is welcomed at the airport by PITTA travel manager.

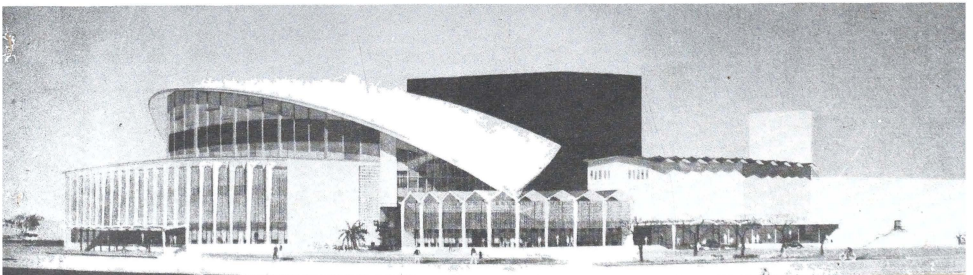
Some Oriental mystery remains, enough to tantalize the adventurous spirit and quicken the wanderlust. What stands revealed is the immensity of the civilizations that once flourished in Eastern lands, only today being rediscovered by modern archeology. The monuments to old cultures and early faiths being gradually recovered from the jungle and the bowels of the earth challenge the modern mind with their magnitude and endurance. The fascinating new knowledge and experiences they offer are the rewards awaiting the present-day traveller to the Orient: all these, the old and the new, all the vast and priceless legacy from the past together with the exultant pride in nationhood and its fresh achievements — even its

tremendous, if trying, opportunities.

That is the Orient, which surging efforts in international tourism aim to open up and make easily accessible for the enjoyment of the rest of mankind. We, of the region which those of the Occident call the Orient, invite the world to share the pleasures of travel in our exotic lands, to seek friendly contacts with our peoples and to strengthen mutually beneficial relations in the interest of international harmony and peace. Regular and continuous exchanges of visits, experiences and the goods of trade will make ours a mutually richer, happier, and more secure existence.

We welcome you to our shores in 1961 — Visit-the-Orient Year.#

National Theater, now under construction at the Rizal Cultural Center, Manila.



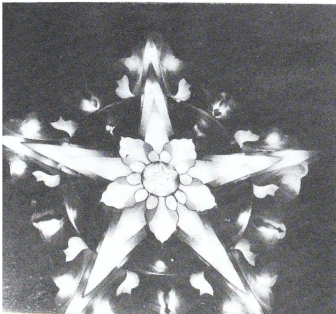


Pipigan Festival

HOLIDAY TIME IN THE PHILIPPINES

By Conchita C. Tronqued

Christmas lantern



THE Philippines attracts a steadily increasing number of visitors every year. Her secret perhaps lies in a delightful blending of alien cultures and her own charming ways.

Leaving the deepest marks were four centuries of Spanish rule and fifty years of America. The march of the friars with the Cross before their faces, and the coming of the North Americans opened the Philippines to the confluence of distant cultures — some good, some not so good, all of them vital.

It is amazing how traces of such epochs are faithfully preserved here and are holding their own. A few hours by air from Manila, for instance, are Igorot villages where survives a way of life unchanged for two centuries. In the far south, in Mindanao, the voice of Islam still prevails, recalling the splendors of a vanished era. And in cosmopolitan Manila, where one can easily pick up details of Westernization, a careful look would reveal some quaint and arbitrary elegance of living.

The Filipino loves fiestas. He lives from fiesta to fiesta. And between fiestas are still numerous other fiestas.

Unique Christmas celebrations, harvest-time rituals, Maytime Santacruzans, colorful river festivals, religious processions crowd a calendar which possibly marks the world's longest list of festivals.

Take the simple duty of paying homage to the dead every first day of November. On this day the whole nation takes a holiday, and in time-honored tradition people flock to Manila's four biggest cemeteries and more than 3,000 others all over the country. As early as one week ahead imposing family mausoleums, tombs and even the simplest of plots undergo various degrees of sprucing up — from a mere clearing of weeds to acquiring a completely new coat of paint, but each one decked with flowers and candles.

As the sun rises the trek to the cemeteries begins. This goes on all day long so that by late afternoon and early evening all cemeteries overflow with throngs gathered around family plots and with the curious milling around. Thousands of candle lights flickering in the deepening dusk give the place a carnival atmosphere that generally lasts until the early morning hours.

Tradition goes farther still. In Bacoor, Cavite, and in some towns in Rizal and other Tagalog provinces, groups of street "minstrels" roam the streets after midnight begging for prayers in song and verse. This practice stems from a belief that the souls in purgatory are allowed to return to earth on this one day every year to beg for prayers for a speedy release from their sufferings. Out of this ancient belief has evolved a charming practice that has been accepted as part of Philippine life: the "pangangaluluwa" (from *kaluluwa* meaning soul).

But this is not all. Everybody believes that the wandering souls make away with whatever they see along their way. Hence when people lose things from chicken coop and orchard on this night they take it all in the spirit of fun and tradition.

The overworked word "unique" can be applied with confidence to the celebration of Christmas for nowhere else can one find such a beautiful spirit of joy as pervades here over a three-week long season.

To almost everybody elsewhere Christmas means Christmas Eve and Christmas Day and New Year's Day. But to Filipinos, Christmas means 22 long and happy days — from the sixteenth of December until the sixth of January. On the sixteenth of December church bells in cities and in towns and villages herald the first of a novena of dawn masses known as "misas de gallo." Each of the masses is said in the early morning and in some towns,





Christmas creche set up in front of the Post Office building.

Ati-ati Christmas carolers in Aklan



even earlier, at cock's crow, so that it has come down to us by its popular name, *misa de gallo*. This novena of dawn masses comes to a joyous climax in a Midnight Mass on Christmas Eve. Then the church, aglow with myriad candles and star lanterns, fills up with thickly-clothed and bleary-eyed townsfolk who have come to adore the Babe in the shining creche set up at the side of the altar.

The mass ended, the people are inevitably lured by the persistent smell of hot rice cakes (*bibingka*) to the stalls hastily set up on church yards. Picturesque wayside *tiendas* likewise offer more native delicacies and pots of hot tea.

History recalls that these dawn masses were brought over from Mexico, then a colony of Spain. It has often been suggested that the tradition was born in a farming village where a Spanish missionary held mass in the early morning to give the people enough time to harvest a December crop. Others say that more than 300 years ago this was started in the Bicol provinces by Spanish priests. At any rate the tradition has spread throughout the length and breadth of the land until today it has become a distinct local touch to the picture of Christmas.

Certain customs that attend the Philippine Christmas are very charming. One is the *panunuluyan*. Many Christmases ago, the Filipinos sought to be faithful to the Bethlehem surroundings and made up a ceremony which is still practiced in many Tagalog towns on Christmas Eve.

This little pageant represents the attempts of the Holy Couple to seek shelter for the night before Jesus was born. A lady dressed as the Virgin Mary and a make-believe St. Joseph wander through the town, knocking at doors, the townspeople following them. Shortly before midnight, the procession — which has increased to include almost everyone in town — arrives at the church, where they knock and find shelter. There the Nativity story is reenacted. Goats and lambs nestle in the straw, richly dressed Magi bring gifts and proud Filipino children in white robes and cellophane wings are angels for one evening.

Another venerable custom is caroling. Carolers vary in manner, repertoire and membership. Invariably they are made up of song-and-dance groups dedicated to the proposition of spreading! good cheer, happiness and, often, pure noise. In the West Visayas there is the traditional *daigon*. Singers, musicians and local vaudeville troupes in colorful costumes complete with plumed hats, form into caroling groups and go from house to house, offering lively dances and songs in the vernacular.

There are the *ati-ati* carolers, also in the Visayas, who got their name from the fact that the carolers,

usually small boys, cover their faces with soot and dance a primitive jig which supposedly approximates an Aeta stomp. A necessary instrument in the music to this dance is anything that can pass for a tom-tom.

A more sophisticated group than the ati-ati dancers are the cumbancheros of Manila and neighboring provinces, who produce Afro-Cuban improvisations on such traditional melodies as "Silent Night" and "Jingle Bells."

Then there are the Igorot women in their primitive attire who come down from the Mountain Province during the Yuletide season, hopping and skipping snatches of their tribal dancers to the metallic beat of a frying pan.

On New Year's Eve, tiny fire-crackers are exploded. In the absence of fire-crackers, the children avail themselves of the next most happy medium — the bamboo cannon. This is a length of hollowed bamboo tube into which is poured some kerosene and which, when lighted, goes boom! The din of exploding fire-crackers rises to a crescendo by midnight, when the bells, car horns and a great siren blasts off a tumultuous "Happy New Year!"

The Christmas season does not end with New Year's Day. It winds up with the Feast of the Three Kings, January 6, when gift-giving reaches its climax. Children's shoes are laid out on window sills for the Wise Men to see and fill with gifts.

Just as the long Christmas season comes to an end people in a small, quiet barrio in Novaliches, Rizal, start preparations for a "Pipigan Festival." This is a celebration of the year's first harvest. Outside a farmer's hut a crowd gathers before an open fire where they roast "pinipig," the Filipino crunchy rice flakes made from the newly harvested glutinous grain. Everybody feasts on the "pinipig" amidst continued pounding of more fresh "malagkit." Soon the pace of rhythmic pounding picks up with the snappy beat of folk dances and songs. Pounding and roasting continue; more singers and dancers join the group and the speedy neighborhood comes to life and lives one whole night of merriment and fun.

A visit to the Philippines, no matter how short, will show the visitor how intimately and completely music enters into the everyday life of the Filipino. He will see it in the fruit vendor who counts out his fruits to customers by chanting his figures. He will see it in the group of farmers pounding rice in a mortar, bringing down their pestles alternately to the rhythm of folk songs.

There is music for the planting season. There is music for the harvest too. The gathering of *tuba* is celebrated in songs. There is even a song to ask Providence for a child.

The village or town fiesta is an institution that has retained its vigor through the centuries. Because every Philippine city and town is dedicated to a patron saint, its annual feast is a big cause for rejoicing. It means three days or a week of eating, dancing and singing, come rain, come shine. Three important features of the fiesta, the moro-moro, the band contests and the religious processions — all have something to do with music.

The moro-moro is a play set to music. It deals with legendary characters. But the music that forms its background contains many native strains not heard anywhere else.

The band contest, called *Bangaan* by the Tagalogs, is simply a contest in volume of sound, variety of repertoire and stamina, between two bands. On the eve of the village festival, or several days before, the two bands take their place at the town plaza. One band plays a selection, then the other plays after it, and so on for days and nights until one or the other runs out of wind from exhaustion of energy and repertoire.

On the third week-end of January the feast of the Holy Child (Santo Niño) is celebrated in several places: the city of Cebu and the Manila districts of Tondo and Pandacan.

Cebu, the oldest city in the country, was built in honor of the Child. For almost half a century, her natives worshipped the Santo Niño with pagan ceremonies. Now, devotees flock to the beautiful San Agustin Church where rests the image, kissing it and burning candles in veneration and in most cases, dancing the "pit senyor." This is an odd and lengthy hopping dance performed to the beating of drums and tom-toms, probably the most taxing way of expressing one's devotion. It is obviously a relic of a pagan cult of long ago.

In Manila, the Pandacan fiesta is replete with

Little boys exploding a bamboo cannon



religious fervor; the district attributes its miraculous redemption from several disasters to the seventeen-inch image. The Tondo fiesta, however, outranks all other fiestas of Manila, perhaps because its Little Lord has unquestionably received more passionate homage from Tondo people than any of their great rulers. Most interesting and touching feature is the Santo Niño being borne through teeming Tondo, followed by what seems to be the entire child population of the country.

Still other places have their own charming variations on the old theme of town fiesta. But any way you look at it, you can't miss the lavish display of a people's faith, which serves as a wonderful excuse for a happy time.

But all is not tradition. Constant contact with the outside world makes it impossible to stick to just tradition. Hence the varied calendar of events that fill up the historical, social, traditional and cultural life of the people.

January, February and March are months designated to a Philippine Music Festival: band concerts, symphonies, zarzuelas, folk dances. For mid-January is scheduled a National Band Contest at the Luneta, where the best bands from neighboring towns perform nightly, competing for prizes for best performances.

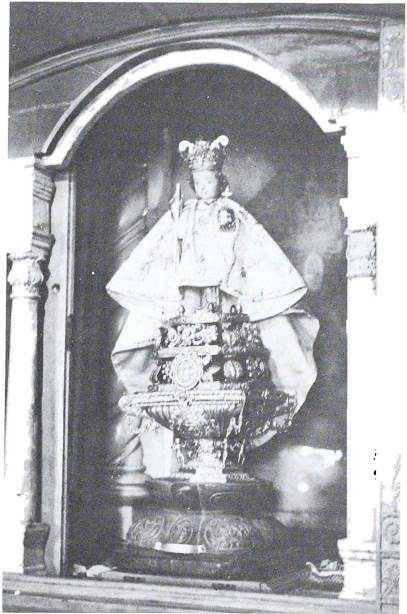
Every Friday evening of those three months will see regular presentations of "Filipinescas" — a full-length concert program on Philippine life, legend and lore, in dance.

1961 is Rizal Centennial Year, in honor of the hundredth anniversary of the birth of the country's national hero, Dr. Jose P. Rizal. February will be dedicated to Rizal and Philippine culture, specifically literature and art. In line with this, various cultural expositions and exhibits will be featured. National folk dance troupes from Southeast Asia have been invited for a performance of their dances and to put up exhibits of their own arts and crafts.

Also to open on February 1 through March 31 is the 1961 International Fair and Exposition, a joint undertaking of the Jose Rizal Centennial Commission and the Philippines International Fair with the cooperation of the Board of Travel and Tourist Industry. Southeast Asian countries have been invited to participate. A striking feature of the Exposition will be a magnificent display of the different native costumes by several Asian beauties.

Manila society will also have its share of excitement during the month when the famous Spanish couturier, Pedro Rodriguez will present a fashion show featuring four Spanish models who will show off an exclusive collection of dresses specially made for Philippine wear.

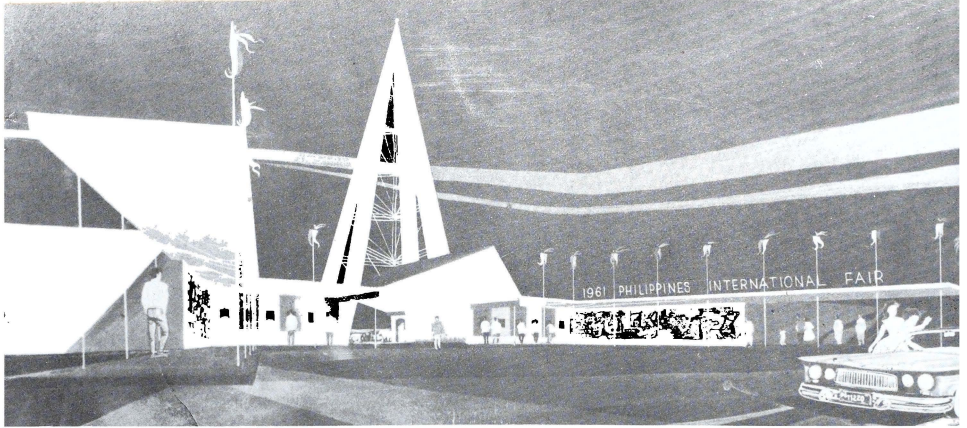
There will be garden shows too. A colorful show of Philippine plants and flowers in November



The "Santo Niño" — Holy Child of Cebu

in historic Paco Cemetery, sponsored by the Philippine Garden Club, and another show in the Diliman campus by the UP Garden Club in January will present to the public the lush and verdant array of flowers that can be easily grown in one's own garden. In early February is scheduled an Orchid Show, sponsored by the Philippine Orchid Society. A view of this show will no doubt prove to one and sundry that the Philippines is indeed an orchid paradise.

And so the visitor who stays with us a while will readily notice that quaint customs and traditions go hand in hand with all the hustle and bustle that modern living demands. The result? A pleasant blending of charm and versatility. ☺



Entrance to grounds of the 1961 Philippines International Fair

1961 INTERNATIONAL FAIR

Manila, February 1 to March 31

By *Juan Collas*

RICH in romance, beauty and scenic enchantment, the Philippines, "Eden-Isles" to an English poet and man of adventure, and land where East and West have met, mingled and blended for centuries, will hold an International Fair from February 1 to March 31, 1961. The place will be Manila. The fair is expected to be bigger and more impressive culturally, industrially and commercially than the first held here in 1953. That was when twelve foreign nations participated in grand style, each constructing a pavilion of its own design which displayed its latest and most attractive wares.

A joint undertaking of the Rizal Centennial Commission and the Philippines International Fair, Inc., with the cooperation of the Commission on Tourism, the fair and exposition has for its principal theme the honoring of Dr. Jose Rizal as one of the greatest Malaysans and the foremost Filipino hero, pa-

triot and martyr.

The year 1961 will mark Rizal's first centenary, as he was born on June 19, 1861. For the purpose, there will be, in addition to the awarding of prizes for the different literary contests, a Rizal International Congress. To that congress some of the world's scholars and intellectual leaders, particularly those familiar with and deeply read in the works of Rizal, have been invited.

Not a few of Central and South America's statesmen and literary figures, researches have revealed, have been inspired at one time or another by the noted Filipino hero. Not only have they read him and studied his writings, but to this day can recite from memory his "Last Farewell," a real literary gem belonging to that special kind of literature written on the eve of the poet's execution. The poem is a moving expression of love for one's country.

Five months remain before the official inauguration. Already six foreign countries have signified their intention to take part. The first to pledge their participation were the United States of America, Japan, West Germany, Nationalist China, the Republic of Korea and Malaya. Expected to join soon are the United Nations, England, France, Spain, Australia, Indonesia, Italy, Sweden, Belgium, Thailand, Vietnam, and most likely the Vatican.

Among the Philippine provinces which have communicated their intention to participate in the coming fair are Aklan, Bohol, Bulacan, Camarines Norte, Capiz, Cavite, Cebu, Cotabato, Davao, Ilocos Norte, Isabela, Laguna, Marinduque, Mindoro Oriental, Misamis Occidental, Negros Occidental, Negros Oriental, Nueva Vizcaya, Palawan, Rizal, Romblon and Zamboanga del Sur.

Zamboanga, politically divided into North and South, has long been famous for its picturesqueness and the beauty of its women. No less noted is Bulacan, both for its culinary excellence and the loveliness of its maidens, one of whom, years ago, captured the heart of a visiting prince. It happens also to be the birthplace of Balagtas, poet laureate of Tagalog literature, and of Marcelo H. del Pilar, statesman and patriot and Rizal's greatest collaborator in the publication of the fortnightly "La Solidaridad", in Spain.

Other provinces worthy of special mention are Capiz, birth place of Gen. Manuel Roxas, the first President of the Philippine Republic, Cebu, first outpost of Christianity in the Orient and home province of the last President of the Philippine Commonwealth, Sergio Osmeña; and Laguna, home of Rizal. Many parts of Laguna are immortalized by Rizal in his works, *Noli Me Tangere* and *El Filibusterismo*, the two novels that gave impulse to the Revolution.

Since the fair and exposition will serve, so to speak, as a grand prelude to the Rizal Centenary celebration, one may safely predict that before long many more of the provinces will have signified their desire to participate.

Along with the provinces, chartered cities have also been invited to take part in the fair. Some of the most progressive and enchanting of our cities such as Baguio, Tagaytay, Bacolod and Cebu, have already accepted the invitation to join in this nation-wide undertaking. So have the old city of Cavite, which used to be a bit of Spain; the southern city of Marawi, formerly Dansalan; Roxas; San Pablo; and Silay. The rest of the cities are expected to follow as they come to realize the tremendous significance of the occasion, to say nothing of the enormous cultural and business advantages such an event generally offers. For one thing, the name

and honor of each participant city will be immensely enhanced as well as those of the country itself.

Foreign and local participants will exhibit their best products at the fair, as well as their latest mechanical devices and inventions. Every opportunity will be given the participants and the public to make fruitful contacts leading to the establishment of trade relations.

To emphasize the fair's cultural character, no less important to the over-all picture than the commercial, exhibitions of the musical, literary and artistic progress of the country since the beginning of the Spanish conquest will be offered to the public. Colorful pageants showing Philippine folklore, Philippine music and dances of old, will be staged.

Dressed in their native costumes, nationals of each participating country will exhibit their respective music and dances as well as offer special numbers during the duration of the fair to add color and beauty to the occasion. In short, the best in art and culture of each foreign participant will be shown. A spacious auditorium is being built for the purpose. The International Fair will thus serve as a congenial meeting ground of nations in an atmosphere of utmost cordiality.

Site of the International Fair will be Manila's famed Sunken Gardens just outside the old and historic Walled City. Called *Intramuros* by the Spaniards, the Walled City was formerly the home of Spanish *hidalgos* and *hidalgas* and their descendants, for whose sake the place was surrounded with high walls and provided with magnificent churches and colleges. It was in the Walled City that the royal and pontifical University of Santo Tomas was first erected — even before the founding of America's University of Harvard.

By statutory enactment passed some time ago, Manila has ceased to be the capital of the Philippines. It has been replaced by Quezon City, where the unfinished Quezon Monument stands. To all intents and purposes, however, Manila continues to be the nation's metropolis, the centre of its educational, cultural, religious, political, and commercial activities. It's Sunken Gardens are not only easily accessible from all directions, but are close to the Escolta, the city's old shopping thoroughfare. It is also near Plaza McKinley, behind which stands the imposing Catholic Cathedral, rebuilt after the war and inaugurated in 1958.

Since the days of Spain when the Castilian elite were wont to promenade in carriages along the Old Luneta, Manila has been a center of culture, trade and commerce in the Far East. It is ideally situated, being at the crossroads of international sea and air traffic in Southeast Asia. A treasure-trove of European civilization in the Orient almost

ON HER PART, THE PHILIPPINES has in the works a series of international and local expositions and conferences, fiestas and festivals and a large variety of other shows and attractions lined up for 1961.

The biggest attraction will be the Jose Rizal Centennial celebrations, a year-round program of activities designed to honor the national hero, which starts in January with a mass exhibition of folk dances, contest and demonstrations, besides nation-wide observances of religious and patriotic character.

Interest will be focused in February on Philippine art and literature; in March, the emphasis will shift to history and culture. An international fair emphasizing the culture, folk arts and native crafts of Southeast Asia will dominate these months. Plans now include a Malaysian festival, with folk dance troupes from countries in the region participating. A Garden Week and a Festival of Music are also scheduled during the same period.

ASIDE FROM THE CENTENNIAL CELEBRATIONS, there will

be in 1961 a number of international conferences to be held in Manila, beginning with the first Asian Newspapermen's Conference and the Asian Postal Union Conference in January and closing with the International Conference of Rizalists and Filipinologists in December.

As 1961 marks a decade and a half of the Philippine Republic, the independence celebrations in July will be of a scale and grandeur not witnessed since the advent of national freedom in 1946. A band concert which, it is hoped, will be participated in by countries in the region, will be added attraction to the yearly National Band Music Parade on July 4.

To the already far-famed Cycling Marathon will be added another patterned after the famed Boston Marathon.

BEGINNING NEXT YEAR the Philippine Tourist and Travel Association will include as regular tourist fare, garden tours. It has arranged for private gardens to be open to visitors, along with the fabulous residences in Manila and suburbs, to which they belong.



Paco Memorial park
Site of Phil. Garden Show, November

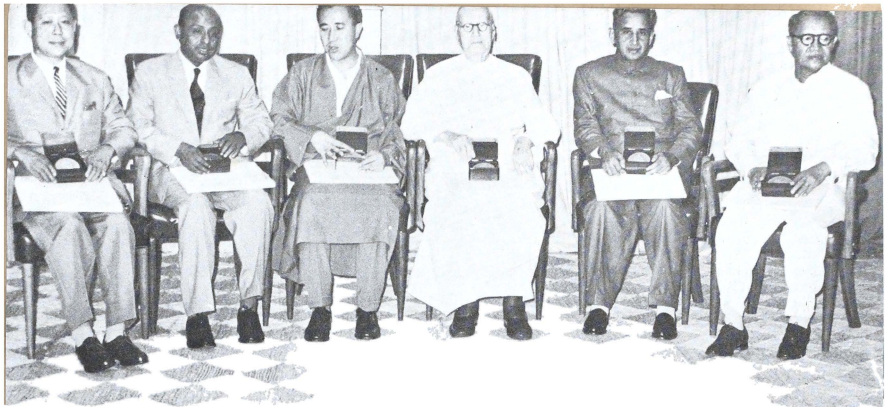
from the time Legaspi founded it as the country's capital, it forms a natural gateway from the vast Pacific to the immense Asiatic mainland with its intriguing wealth of charm and beauty.

As in the first International Fair held in 1953, the coming fair and exposition will be divided into four separate sections. The cultural section will comprise exhibits of fine arts, music, literature and drama. Native and foreign dances will be exhibited here from time to time as this section will be under the patronage of the Philippines and foreign participating nations. The international section will contain the pavilions and exhibits of all participant foreign countries. The national section will contain the booths and pavilions of the various departments and bureaus of the government and the provinces and cities. The commercial and industrial sections will include the pavilions, booths and exhibits of local business and industrial firms and individuals.

The Philippines in particular plans to exhibit in the coming fair all that she has achieved in the course of decades, especially in the years after libe-

ration. She will display samples of her rich and as yet not fully exploited natural resources. At the same time, government agencies will show what they have done and are doing to promote material and social progress. Enjoying full local autonomy for the first time, provinces and chartered cities will display their agricultural and mineral wealth and handicraft industries. The Philippine exhibits will thus constitute a veritable show window of the nation's agricultural, mineral and industrial wealth as well as the country's potentialities.

Besides attracting foreign visitors and tourists, the International Fair will serve as an inducement for Filipinos residing abroad, particularly those living in Hawaii, the United States and Europe, to visit once again the land of their birth. For this purpose, invitations are being extended to them to come, preferably in groups, and see for themselves how their mother-land has advanced since they left their native shores. They will, moreover, be afforded the opportunity to help honor the memory of their national idol at home and abroad.::



Second year (1959) awardees: U Law Yone of Burma, Tarzie Vittachi of Ceylon, Gyalot Thondup representing his brother the Dalai Lama of Tibet, Father Joaquin Villalonga, S.J., of Spain, Citcman Dwarkanath Deshmukh of India and Jose V. Aguilar of the Philippines.

FOR SELFLESS DEVOTION TO THE COMMON WELFARE – ASIAN AWARDS

By Floro Mercene

August 31st is a memorable day in the Philippines. It marks the birthday anniversary of a great Filipino leader. It is observed as a special public holiday in two Philippine provinces: in Zambales where he was born, and in Cebu where he met a tragic death in an airplane crash on March 17, 1957.

On this date each year since 1958, a handful of distinguished personalities from the four corners of Asia converge on Manila to receive signal honors. At appropriate ceremonies these chosen few are conferred awards "in recognition of greatness of spirit shown in service to the people." These are known as the Ramon Magsaysay Awards.

When Ramon Magsaysay was President, he met John D. Rockefeller III three times. From their very first meeting, the American made no secret of his admiration for the Filipino president whose firm ambition was to improve the lot of the common man and to approach the task with selflessness.

After the death of Magsaysay, John and his brother Nelson felt that something should be done to encourage that spirit of service. Thus the idea of the awards program was born.

With the concurrence of the other three Rockefeller brothers, a grant of \$500,000 by the Rockefeller Brothers Fund was agreed upon to initially finance the Ramon Magsaysay Award Foundation. In late June, John D. Rockefeller III made a visit to Manila to turn over formally to the Board of Trustees the grant of \$500,000.

In making the presentation of the initial fund, John D. Rockefeller III said:

"The life of Ramon Magsaysay had great impact not only in the Philippines but throughout the world. He was one of the outstanding leaders of our time.

"Ramon Magsaysay commanded the admiration, respect and affection of the people because he was a simple, humble man; because he cared for all people as individuals and believed in their

dignity and importance, and because he had the courage of his convictions. His objective was to improve the lot of his countrymen and he approached the task with selfless devotion. He was convinced that government, to last and be sound, must have integrity and must reflect the will of the people.

"A man of greatness of spirit, he saw his fellowmen born with the right to live in liberty and happiness. He was angered by injustice and the violation of high principles. And he worked to build a nation - a world in which freedom could be enjoyed by all and man could live with man in honor and peace.

"The world is richer and better because Ramon Magsaysay lived. His spirit will continue to be an inspiration. He exemplifies the highest type of democratic leadership and as such is a source of strength and confidence to men everywhere who are sincerely concerned about the well-being of their fellowmen."

As evidence of the people's support for the program the Philippine government last year donated a 3,000-meter lot on Plaza Militar on Manila's Dewey Boulevard. On this site the foundation will put up a permanent building of its own which will serve not only as its headquarters but also as a center for study and exchange of views by Filipinos and others from Asia and elsewhere on the task of improving the lot of the common man.

The Board of Trustees is solely responsible for the selection of awardees as well as for the administration of funds. It is a self-perpetuating and widely representative board. These trustees serve for a four-year term on a staggered basis. The trustees receive no salary for their services.

The chairman of the Board is Justice Pedro Tuason, former Secretary of Justice, now councilor of Quezon City. Mrs. Paz Marquez Benitez is vice-chairman and Francisco Ortigas Jr., treasurer. Other members are Jesus Magsaysay, a younger brother of the late President, Col. Frisco San Juan, and Judge Guillermo Santos, Executive Judge of the Court of Agrarian Relations. Col. San Juan succeeded Dean Leopoldo Uichangco, former Dean of the College of Agriculture, University of the Philippines, whose term has just expired. Judge Santos took the place of another member, former Undersecretary of Agriculture Jaime Ferrer, who resigned from the Board when he ran for an elective position.

In evaluating candidates for the award, the Board of Trustees considers only those persons whose life and activities are characterized by the ideals and spirit of service of Ramon Magsaysay. No work, achievement, accomplishment or performance is considered for an award unless it has been found by experience or expert scrutiny to be outstanding in any of the allowed categories.

The Award is open to persons in Asia, regardless of race, creed, sex or nationality. Awards are given in five fields of endeavor: for outstanding



The award medal with profile of late Philippine President was designed by famed Filipino sculptor Guillermo Tolentino.

service in any branch of government, for outstanding public service by a private citizen, for advancement of international amity, for helping the man on the land more fully realize his opportunities through community leadership and for effective writing as a power for the public good.

There is a significant provision in the code of procedure which says: "The award need not go to persons holding high public office or to persons whose actions have influenced large numbers of persons. There are persons who have quietly helped others, serving selflessly and without expectation of public recognition. Indeed, an award to such a person may well provide a meaningful expression of the ideals of Ramon Magsaysay."

Each year there is a maximum of five awards given, one each under the five categories, except for community leadership where one or more awards, but not more than ten, may be made upon the discretion of the Foundation.

Each award consists of \$10,000, tax free and remittable to any bank in the world. In addition, there are being given an appropriate certificate with an inscription indicating the basis of the selection of the awardee, and a medal bearing the likeness of President Magsaysay with the appropriate inscription at the back.

The Board omits awards in one or more categories in a given year if they do not find appropriate candidates. In case two persons qualify in a single award, the Board may divide the award equally between them. The foundation has set August 31 of each year as "Award Day", this being the birthday of Ramon Magsaysay.

Not only persons may be given awards. An institution, association or organization is eligible for the award in "international understanding."

To come under consideration for an award, it is necessary that a person be recommended in writing by a person, native or foreign, competent in a particular field of endeavor.

During September of each year, the Foundation sends out invitations to competent nominators in the 22 Asian countries under the scope of the awards.

Since its establishment three years ago, the Foundation has given awards to 15 outstanding personalities and one institution in Asia.

In 1958, the Indian Bhoodan leader, Acharya Vinoba Bhave, was cited for community leadership in recognition of the cause he has furthered in arousing his countrymen, toward voluntary action in erasing social injustice and economic inequalities. Like the late President Magsaysay, this frail, retiring disciple of Gandhi has been walking throughout India for seven years, asking those who have land to share it with those who do not have. "Land for the landless" as adopted by the Magsaysay administration is a primary objective of this Bhoodan movement started by Bhave in 1951.

Dr. Chiang Mon-lin, the Chinese chairman of the Joint Commission on Rural Reconstruction in Taiwan, received the award for government service in recognition of his distinguished leadership of the Chinese and American program that has been largely instrumental in bringing about significant improvements in rural life in Taiwan and the other islands in the administration of the Nationalist Chinese government.

A Canadian-born Ceylonese social leader, Dr. Mary Rutnam, was cited for the award on public service for her dedicated service to others as a private citizen since she arrived as a medical missionary in Ceylon, her adopted land, 65 years ago.

Robert McCulloch Dick, publisher of the *Philippine Free Press* magazine, and Mochtar Lubis, editor and part-owner of the *Indonesia Raya*, shared the journalism and literature award in recognition of the courageous and constructive contribution each had made in journalism as a power of public good.

"Operation Brotherhood," an organization originated in the Philippines to provide medical services to refugees and villages in Vietnam and Laos in a time of need, received the award for "international understanding."

In 1959, there were seven awardees under four categories. The Dalai Lama of Tibet received the community leadership award for his gallant struggle in defense of his people's right to live and worship in their own way.

Chintaman Dwarkanath Deshmukh, chairman of the University Grants Commission of the Indian government, and Jose Vasquez Aguilar, former dean of the college of education, University of the Philippines, received the government service award. Deshmukh for exemplary government service in finance and university education, and Aguilar, for productive experiments in education to benefit the common "tao."

Cited for their compassionate concern for others whom society has cast aside were Father Joaquin Villalonga, S.J. of Spain, a chaplain of the Culion Colony in Palawan, Philippines and Daw Tee Luce of Burma, founder and "mother" of a home for waifs and strays in Rangoon.

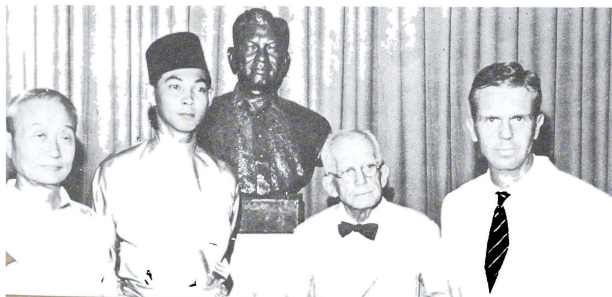
The journalism and literature award last year went to U Law Yone, editor and publisher of *The Nation* of Rangoon, for his consistently responsible editorship and defense of civil rights, and Tarzie Vittachi, editor of the *Ceylon Observer* for his courageous reportage of social conflict in the public interest.

Two prominent Asians and two British subjects shared honors in the 1960 awards. Sir Henry Holland and his son, Dr. Ronald Holland, got the award for public service in surgical skills to relieve suffering in the remote hinterland of Pakistan's northwest frontier. Over the past 59 years, the Hollands and their colleagues restored sight to more than 150,000 tribes people and otherwise relieved the suffering of thousands more to whom no other help was available.

Dr. Y. C. James Yen, the recognized founder of the mass education movement and rural development pioneer in Asia, won the award on international understanding in "recognition of sharing the wealth of his experience and creative leadership in rural reconstruction in Asia."

Dr. Yen has devoted 40 of his 62 years of life entirely to the cause of rural reconstruction movement in Tingshsien, China. After World War II, his movement played a vital part in bringing into being the Chinese-American joint commission on rural reconstruction.

In 1952, Yen visited the Philippines and organized the Philippine Rural Reconstruction Movement.



Third year (1960) awardees: Dr. James Y. C. Yen of China, Tunku Ahmad Nerang representing his father Malaya Premier Tunku Rahman, Sir Henry Holland and son Dr. Ronald Holland of Pakistan.



Awardees in the first year (1958) of the RM Foundation: Seated — Robert McCullough Dick of the Philippines, Dr. Mary H. Rutman of Ceylon, Dr. Ching Man-lin of Nationalist China; standing — Carlos F. Nievera representing Mochtar Luis of Indonesia, Oscar Arellano representing Operations Brotherhood. Not in picture: Acharya Vinoba Bhave of India.

The PRRM is now meeting with the success in assisting rural Filipinos fight illiteracy, poverty, disease and misgovernment.

The fourth awardee was Prime Minister Tunku Abdul Rahman Putra of Malaya, who won the award on community leadership "in recognition of his guidance of a multi-racial society toward communal alliance and national identity." He was the guiding spirit behind welding together divergent forces in the Federation of Malaya after it achieved its independence from Britain.

Another Asian, General Ne Win, Burma's supreme commander of the armed forces, was cited for government service "for his conscientious custodianship of constitutional government and democratic principles in Burma through a period of national peril." General Ne Win, however, regretfully declined the award (for reasons which the general failed to state).

When the Foundation was established three years ago, it was widely acclaimed by the public and the press. Filipinos felt that the Foundation is an investment in sound community and international relations, the wisdom of which, as to occasion, appropriateness and possible happy results, merits the widest recognition and acceptance, pointing up the possible blessing to those who give as to those who receive.

The *Manila Daily Bulletin* said:

"In effect and in fact it is a counterpart of the Nobel Prize given by Sweden each year to outstanding personalities in the fields of literature, science and the cause of peace."

"The Ramon Magsaysay Award was conceived at the tragic time of its namesake's death last March. Why not perpetuate the name of a great leader in the cause of human freedom by keeping alive the things for which he stood? . . .

"Someday the Ramon Magsaysay awards will

become a by-word in Asia."

On the other hand, this was what the *Manila Times* said:

"It is our responsibility to make the fund grow and use it to perpetuate the ideals of a man who in the brief span of less than four years infused new hopes in the hearts of a despairing people."

There was no question about the competence of the Filipinos electing the awardees. Over the years there had been unanimous praise over the wisdom of their choices.

In 1959, its second year, the Foundation was no longer just an experiment but a respected Asian institution identified with the Philippines.

The work of the Foundation and its impact on Asia to date is assessed by the "Philippines Herald:"

"During the past three years, the Magsaysay Awards Foundation has diligently and conscientiously probed into the labors and public service records of potential awardees and has projected into the limelight persons or groups highly deserving of public recognition. This continuing search has brought out to the surface outstanding and meritorious accomplishments that otherwise would have remained unnoticed and unrewarded. Thus, in this manner, the little known acts of public dedication, the conscientious efforts made by self-effacing individuals to improve the lot of mankind, were properly projected for public emulation.

"The Magsaysay Awards certainly have contributed in a most positive manner toward perpetuating the name and the ideals of Magsaysay, but perhaps even more important than this, they have brought deserved honor and recognition to those who, like Magsaysay, have been giving the best of their efforts for the well-being of their fellowmen."

TOWARDS FREE ENTERPRISE

By Manuel J. Marquez

I. IMPERATIVE OF ECONOMIC PLANNING

THE concept of economic planning successfully pursued in many progressive countries has influenced the Philippines. As early as 1936 the National Economic Council was created by law "to advise the Government on economic and financial questions, including the improvement and promotion of industries, diversification of crops and production, tariffs, taxation, and such other matters as may from time to time be submitted to its consideration by the President and to formulate a program based on national independence."

After the war, in the belief that economic stability could better be achieved if plans are intelligently prepared, conscious efforts were directed in formulating and adopting several programs for economic development. Among these may be mentioned the following:

1) Proposed Program for the Industrial Rehabilitation and Development of the Philippines (October 27, 1947) prepared by the National Development Company under the supervision of H. E. Beyster Corporation.

2) The Philippine Power Program (1948) prepared under contract with Westinghouse Electric International in cooperation with the National Power Corporation.

3) The 1948 Cuaderno Plan.

4) The 1950 Philippine Agricultural and Industrial Development Program (known as the Yulo Plan).

5) The 1953 Economic Development Program.

6) The 5-Year Economic Development Program for Fiscal Year 1955-59, adopted by the National Economic Council in April 1954.

7) The 5-Year Economic Development Program for Fiscal Year 1956-60 adopted May 1955.

8) 5-Year Economic and Social Development Program, 1957-61, adopted by the National Economic Council January 3, 1957.

9) 3-Year Program of Economic and Social Development for Fiscal Year 1959-61 to Fiscal Year 1961-62, adopted by the National Economic Council on January 2, 1959.

10) Philippine Stabilization Program of March 1959 (Cuaderno).

11) The Filipino-First Policy adopted by Resolution No. 204 of the National Economic Council dated August 21, 1958.

It is apparent from these planned programs, that the Philippines pursued economic development as the main objective of economic policy. All efforts to this end underscored the fact that the chief task of economic planning in the past has largely been geared to 1) expanding over-all production and achieving self-sufficiency in prime necessities, and 2) promoting and maintaining a rising level of production, employment and real income in the Philippines in order to insure economic stability and higher standard of living for the people.

It seems obvious, too, that the dedicated effort to institute a planned program of economic development has not met with an appreciation degree of success. The underlying reasons for this failure to secure acceptance of a national economic program and to properly implement such a program stem from the following circumstances:

1. All economic planning programs prepared have not received Congressional endorsement nor have they been approved and endorsed by the respective heads of the nation after such programs were formulated. In two specific cases, said programs were ignored and set aside.



2. No appropriation has been provided for the proper and adequate execution or implementation of the projects embodied in any of the plans adopted.

3. The National Economic Council, under whose initiative and supervision later programs were prepared, has not been given due importance and recognition as the official central agency from which must emanate, or through which must be coured, all proposals governing economic policies.

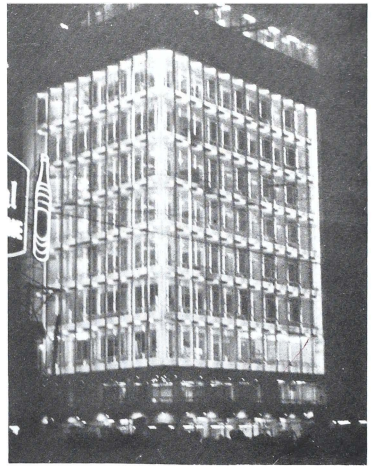
4. Lack of coordination among government offices called upon to formulate and implement economic policies was likewise instrumental in the failure to generate greater public interest in and better understanding of the objectives of economic development.

In a developing economy like ours, it is useful and important to understand where the economy is going and what it is attempting to do. Instead of assuming an irrationally passive attitude of helplessness in the face of the shortcomings just mentioned, it is preferable if we could adjust ourselves intelligently to shifting circumstances and, where possible, control them so as to achieve the best and the most advantageous result.

In order to effect the most useful management of our resources as a nation, we have to act now and act wisely. Standing still is an impossibility. Sound economic decisions are possible only if we have a full grasp of innumerable economic forces that beset the nation. Only then can we achieve maximum beneficial results.

We may now ask: What should we try to achieve? The answer is obvious. The need of our times is for economic policies that will respond to the need of our people for a sense of security as well as opportunity to live in an atmosphere of economic freedom.

In short, our consuming objective is economic growth — a high rate of economic growth. The



New Philippine Development Bank, Plaza Miranda

first element of this goal is progress — progress in terms of increased production, improved technology, and better standard of living for our people. The second objective is economic stability — stability in terms of more employment and the achievement of a level of prosperity consistent with economic conditions and the public interest. The third goal is equitable distribution of the national income.

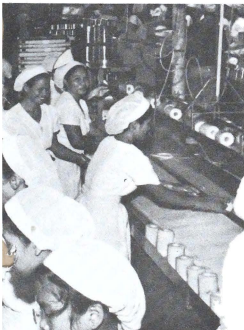
The next question is: What type of economic program would appear most desirable for the country to follow? The answer is: There are no fixed formulas for progress. Clearly, the main feature of any economic program must continue to be diversity and flexibility. The exact shape of dynamic trends in the economy cannot be predicted far in advance. But what is the essentially important is for the government to adopt a definite norm of conduct that would insure economic growth and stability. This should mean:

1. Adoption of a broad economic policy of increased production, real income and employment as a guide to economic planning and development.

2. Its approval by and endorsement of the President of the Philippines who will direct all government agencies to use the plan as an over-all guide in the all-embracing effort to achieve economic development.

3. Laws to provide adequate funds for the proper execution and satisfactory implementation of the projects and the goals set forth in the plans.

4. Creation of a committee on economic development with membership drawn from both the executive branch of the government and the business sector. This committee shall, from time to time, up-date and revise the economic development pro-



Del Monte Pineapple Canning Factory in Butuanon, Mindanao.

gram and shall, whenever necessary, make such desirable recommendations to the President of the Philippines.

5. The National Economic Council should be made the central agency authorized to study and formulate economic policies and measures. This is necessary to coordinate effort and to avoid possible conflicts with the goals embodied in the approved program. The Council should be the sole clearing house for all legislative proposals bearing on economic development. This is the core of the present uncertainties. It is desirable that the functions and powers of the National Economic Council under the law creating it be respected.

6. A nation-wide campaign could well be undertaken to inform the people of the aims and objectives of the economic program with the view to properly informing them of the need and importance of economic development programming and the subordination of personal ambitions and interest for the good of all.

Any plan to accelerate the pace of economic development must, of necessity, be free from political pressure and must involve intelligent and integrated planning. This is a vital necessity. The need for coordination of activities among all sectors of the economy, especially among government agencies and instrumentalities, is just as important and compelling.

II. THE GRADUAL DECONTROL PROGRAM

THE decision of the Government to institute a system of decontrol is the new approach to the desired goal of economic and monetary stability. The order to decontrol is in compliance with the provisions of Section I of the Margin Law (R. A. 2609), the pertinent provision of which reads as follows:

"Implementing the provisions of this Act, along with other monetary, credit and fiscal measures to stabilize the economy, the monetary authorities shall take steps for the adoption of a four-year program of gradual decontrol."

The Central Bank circulars to decontrol released April 25th were not only actions taken pursuant to the mandatory provisions of existing laws but were progressive moves responding to public demand for a relaxation of the system of controls which has been in effect during the last decade.

The gradual decontrol program as adopted by the Government is a departure from the original program worked out by the Central Bank and some legislators when the exchange margin bill was being debated in Congress. While there is virtual agreement that the time is propitious for the lifting of controls, there exists varying and conflicting views on whether it should be gradual or total.

Irrespective of the opinions expressed by distinguished elements of our business community, I feel that in adopting a gradual decontrol program the Government has taken a progressive move forward to return the economy to the free enterprise system. There is currently evident a sincere determination and readiness on the part of the Government, principally our monetary authorities, to discard exchange and import restrictions in a manner that would not work hardships on our people and at the same time enable the Government to pursue with vigor all such efforts as would contribute to economic and monetary stability in this country.

The chronology of changes that have recently taken place in the economy will attest to this trend.

The program essentially provides for the lifting of existing restrictions on exchange as well as on imports over the next four years. According to present plans, 25% of exchange derived from exchange receipts and sold on the free market will be increased gradually until it reaches 100% not later than 1964. On the other hand, the program also calls for imports to be moved gradually to the free market so that by 1965 the return to a free enterprise economy shall be completed.



Republic Flour Mills,
Makati, Rizal

The essential features of the decontrol program, as officially released, are summarized as follows.

1) All foreign exchange receipts of the country shall be paid for at the following rates:

a) 75% of all exports shall be paid for at rate of ₱2 to \$1; the balance of 25% shall be paid for on the basis of the free market rate which, today, is ₱3.20 to a dollar.

b) All sales of gold to the Government shall be paid for on the basis of the free market rate.

c) All expenditures of incoming tourists shall also be paid for at the free market rate.

d) 75% of invisible receipts, like capital imports, shall be paid for at ₱2 to \$1; the balance of 25% at the free market rate.

e) 75% of U.S. and other government expenditures in the Philippines shall be paid for at ₱2 to \$1; the balance of 25% at the free market rate.

2) All sales of foreign exchange by the Central Bank at the official rate of ₱2 to \$1, plus the margin fee, shall be limited to the following transactions and shall be subject to prior licensing by the Central Bank, to wit:

a) All imports of EC, DC, EP and SEP categories under the new Central Bank commodity classification;

b) All government expenditures abroad;

c) Existing contractual obligations previously approved by the Monetary Board;

d) Reinsurance premia.

3) All sales of foreign exchange for transactions not specified above and those in excess of exchange licenses granted by the Central Bank will be on the basis of the free market rate.

4) Blocked fiduciary funds and investment earnings prior to 1960 shall continue to be governed by existing regulations.

5) No foreign exchange shall be provided for the importation of UI items unless specifically authorized by the Central Bank.

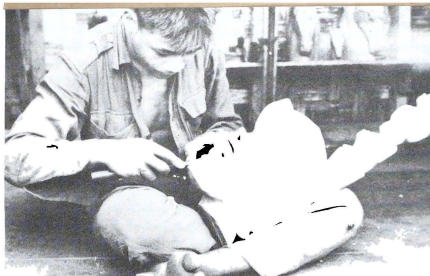
6) Foreign exchange for imports, invisible remittances like services, travel, education, subsistence and medical expenses, miscellaneous obligations, profit remittances, and the sale of non-resident assets shall be obtained from the free market.

To assure the successful implementation of the decontrol program, certain complementary measures must be adopted, to wit:

1) Barter transactions shall be discouraged. If necessary, the present barter law should be repealed.

2) Exemptions provided for under the margin law should be removed and the margin fee law shall be continued.

3) A law should be enacted to authorize the President of the Philippines to impose an export tax of not more than 40% effective not later than 1962.



Wood carving in Baguio.

4) Maintenance of a firm and sound fiscal policy.

5) Raising tariff to the maximum on goods that could be imported through the free market allocations.

The Government's decontrol program has the following advantages:

1) It grants desired incentives to producers of export products.

2) It removes the heavy pressure exerted on control officials to favor non-essential commodities in the grant of import licenses.

3) It provides the Government with increased revenues needed to meet economic development expenditures and requirements.

4) Demand for non-essential items can be satisfied through the purchase of dollars from the free market.

5) It will promote sound and healthy development of the economy as the program, if properly implemented, will force many manufacturers to economize and save on foreign exchange.

6) It provides the initial step needed to eventually return to free enterprise.

7) Lifting of controls is purposely made gradual to provide for a transition period within which all parties concerned can adjust themselves to the changes being instituted in the economy.

8) It will provide the much-needed boost to the tourist industry of the country which is a highly potential source of dollar income.

9) It will lay down the foundations of an economy that will provide the necessary props to industrial growth and expansion and accord to Philippine nationals the major share of participation in the economic development.

10) It will provide the necessary mechanism needed to discourage the importation of non-essentials without necessarily taxing essentials.

There are, however, certain inherent weaknesses of the decontrol program which should be pointed out at this stage.

If not carefully managed, the system may hinder exports. If the need of export industries for an adequate incentive to expand or maintain produc-

tion is underestimated, investment in them may be discouraged.

The establishment and development of domestic industries for the production of essential goods may be discouraged by the subsidy given to certain export industries as well as to the preferential treatment accorded certain imported essential items.

It is probable that in order to produce really beneficial effects to the economy, those called upon to implement the system should guard against the possibility of the system becoming a source of monopoly profits for the privileged exporters who are granted the benefits of a higher rate for a certain percentage of their exports.

Undue delays in the issuance of licenses and arbitrariness in the decisions and policies principally in the classification of items of imports.

The issue of decontrol is of far-reaching importance and significance to our country and to our people. There are many opinions, *pro* and *con* — divided and confused — about the subject. Misconception abound and mounting pressures on central officials, expressed in many different ways, are much more in evidence now. Whether we like it or not, however, the decision to decontrol is a *fait accompli*. The Government needs the cooperation of the general public in all its efforts to successfully implement the program of decontrol. The enormity and the gravity of the task that lies ahead can neither be ignored nor taken lightly.

We are all involved in this and the failure of implementing officials to successfully carry out the policy adopted is not the failure alone of such officials but of the Filipino people.

There is a little story two thousand years old of three men in a boat, none of whom could swim. When they reached mid-stream, one man started boring a hole in the bottom of the boat. The other two shouted "What are you doing?"

"Tend to your own business," said he. "I am boring a hole beneath my seat only, and not beneath yours."

"But," shouted the other two, "we are *all* in the same boat."

This story is two thousand years old. It has been told and retold. It is as true now as when it was written. We are all in the same boat.

III. ROAD TO RECOVERY

ONE cannot speak of the present economic situation in the Philippines without directly referring to the monetary policies and measures adopted by the Central Bank; without assessing

their effects and implications; and without arguing either in favor or against them. This is the question: Is monetary policy stifling economic growth? In other words, by restricting credit, does not the central bank policy retard economic development?

The credit squeeze began April, 1957. The Monetary Board, convinced of existing inflationary tendencies in the economy, imposed selective and quantitative credit restraint on the private sector. A selective priority system was instituted for loans and a corollary measure was adopted imposing portfolio ceilings on loan classifications under the priority system.

Four priorities were set up: Priority I for agricultural and industrial loans; Priority II for public utility loans and loans for highly essential consumer imports; Priority III for personal consumption and commercial loans; and Priority IV for real estate loans. Portfolio ceilings were imposed on Priorities III and IV, thereby applying quantitative restraints on these types of loans.

This initial attempt to curb operations of commercial banks was designed to arrest or eliminate inflationary pressures in the economy caused by an excess of money supply over the total quantity of goods and services available. It was resorted to notwithstanding the fact that the internal generation of new money was mainly in the public sector.

Monetary expansion in 1955 generated a net increase in money supply of ₱109.6 million. This was the result of internal credit expansion of ₱229.6 million (Public sector generated ₱157.6 million and the private sector only ₱72.0 million despite a contradictory factor in the loss in international reserves of ₱120.0 million).

In 1956, money supply registered a net increase of ₱162.8 million, of which ₱111.8 million was of internal origin and ₱51.0 million external.

In 1957, the net increase in money supply was only ₱99.0 million. Although the net effect was only of this magnitude, internal credit expansion was a terrific ₱320.7 million, of which the public sector generated ₱206.2 million and the private sector ₱114.5 million. Because of this extraordinary internal credit expansion, the availability of cheap money at this time generated such a big demand for imports, resulting in a net loss of ₱221.7 in our international reserves and bringing them down to the lowest level ever.

In December of 1957, the second measure of credit restraint in the form of the margin deposit requirements under Circular 79 was instituted. This stemmed from a rising level of demand for credit at a time when the Central Bank was pursuing an anti-inflationary policy of credit restraint. As a result, the total amount sterilized by this measure hit a peak of ₱56.6 million at the end of 1959. ₱32.3 million more than in 1958.

The year 1959 featured the adoption of specific measures to reinforce the restrictions prevailing since 1957, making them more rigid. New quantitative as well as qualitative monetary and credit controls were adopted in order to: (a) reduce the excess liquidity of banks; (b) sterilize excess purchasing power in the import sector; (c) stabilize the balance of payments position; and (d) increase the revenues of the government. These additional tight money policies were deemed necessary not only because of fears of a wage-price spiral but because monetary officials were worried that unless domestic inflationary pressures were suppressed there would be a steady worsening of the balance of payments position.

On February 3, 1959, the Central Bank further tightened money and credit for the private sector. A graduated rediscount rate for commercial banks to rechannel the flow of credits into more economically desirable and productive activities was instituted. The basic rediscount rate was raised from 4-1/2% to 6-1/2%, while preferential rediscount rates of 4-1/2% and 5% were set for crop loan paper and export packing credit paper, respectively.

Commercial banks, because of this cost restriction in borrowing, saw it fit not to rediscount any paper under the 6-1/2% rate from February 1959 to the end of January 1960. The only exception to this rule was the government-controlled Philippine National Bank which borrowed P139.0 million at 6-1/2% and P222.5 million at 4-1/2% from February 1959 to January 1960.

As a corollary measure, the reserve requirements of commercial banks for demand deposits were raised from 18% to 19% in February, 20% in March and 21% in April 1959, reducing the excess reserves of all banks by about P67.2 million.

By mid-July of 1959, the 25% margin levy on the sale of foreign exchange — the main ingredient of the stabilization program then adopted — was imposed, to regain the people's confidence in the government's fiscal policy and in the monetary management by the Central Bank. Obviously, monetary officials favored "tightness" to fight inflation and build confidence in the currency. As of June 29, 1960, total collections had reached P176.69 million.

Although it may be rightly said that this measure reduced the pressure on our international reserves because of cost restrictions, it should perhaps be more explicitly stated that this had provided the government with an additional source of revenue to the tune of P20.3 million or 30.4 per cent of total collections as of December 31, 1959 (P66.8 million).

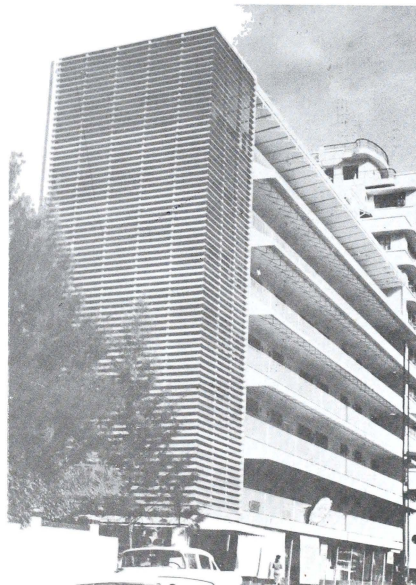
Despite the further tightening of monetary and credit control measures the other banks commer-

cial, savings and rural increased their credit operations. Total domestic credits which stood at P1,961.3 million at the close of 1959, showed an increase of P202.6 million or 11.5 per cent over the year-previous level. This weakened the banks' liquidity position and induced greater resort to the Central Bank rediscount window. Banks' excess reserves dropped from the 1958 year-end level of P155.3 million to P43.8 million at the close of 1959.

At this point, taking up the recent relaxation of these measures, let us consider the impact of inflation and deflation on the economy. Inflation has been bandied as some sort of a witch to scare aggressive businessmen and over-eager consumers. But the distinction made by economists as to the type and extent of inflation has not been clearly brought out. True that hyper-inflation is undesirable — no one wants conditions reminiscent of the Japanese occupation when a cartload of money got you a bag of peanuts.

But it must be noted that mild inflation is necessary in a growing economy if capital is to be attracted into investments and if entrepreneurs are to be motivated to promote new enterprises. Deflation, on the other hand, while necessary and beneficial under conditions of hyper-inflation in order to readjust the price structure through a reduction in available money supply, is likely to be disastrous in an economy which is trying to take

A modern apartment building, Manila.



off. It could create a slump which could very well deteriorate into a depression in the business cycle.

Perhaps, it was after all a blessing in disguise that non-banking institutions, from investment and financing companies to mutual funds and insurance companies, entered the field of short-term financing, although at reportedly ultra high rates, in order to meet the requirements of businessmen for normal operations and for the payment of margin deposits required under Circular 79 and the 25% margin levy on the sale of foreign exchange.

It was at this point that undue criticisms have been leveled at the Central Bank since. It has been held that because of its measures of credit restraint and its inability to control non-banking institutions, a vicious circle has been completed impeding economic growth and burdening the consumers more because of cost-plus conditions.

Then the much-awaited relief came. The Central Bank announced the partial relaxation of its stringent credit controls, realizing that the net impact of all measures, both fiscal and monetary, that were in effect, would be deflationary to the extent of ₱29.0 million by the end of December 1960. It was recognized that in a developing economy, it is desirable that money supply be expansionary rather than deflationary.

Undoubtedly conditions of deflation in a growing economy where the different factors of production are competed for by different sectors of the economy will result in disastrous consequences wiping out whatever advances the general economy has gained. Consequently, in order to remove the deflationary effect of the stringent credit measures, the Central Bank has relaxed margin requirements under Circular 79, decreasing from 100% to only 50% the margin on essential consumer imports and from 100% to only 25% for SEC, NEC, and NEP imports. There is less need for this measure since the free market rate under the de-control program of April 25, 1960, was set at a level high enough to cut off excess demand.

As a complementary move, the Central Bank has reduced the basic rediscount rate from 6-1/2% to 6% while maintaining the preferential rates of 4-1/2% and 5% for agricultural and industrial production paper and export packing credit paper, respectively. Rediscounting quota not exceeding 100% of the net worth of banks authorized to receive government deposits have been instituted in conjunction with automatic rediscounting for all collaterals mentioned as eligible under Article IV (b) Chapter 3 of Republic Act 265. Banks not authorized to receive government deposits, which are those other than Filipino-controlled, are not entitled to automatic rediscounting privileges and instead shall be allowed to rediscount not exceeding 100% of its net worth on a case to case basis

as authorized by the Monetary Board.

In this connection, the Monetary Board has allowed, for purposes of computing its net worth as the basis of its rediscount quota, the subscribed capital stock of the Philippine National Bank to be considered as part of its net worth — thereby not in the least curtailing its operations due to high rediscount quota ceilings.

A corollary move of the Central Bank, designed to benefit Filipino-owned banks, reduced the minimum capital requirements in relation to risk assets in order to allow such banks to loan out their excess reserves. This was done by considering, in addition to items previously authorized, loans against cash collateral and trust receipts and imports bills with marginal deposit, depreciated furniture and equipment as non-risk assets.

Judging from the recent actuaciones of the Central Bank, we can say that the gates have been opened to an easier money policy consistent with latest developments in the economy. While it is expected that these measures, in the short run, will not appreciably increase the loaning operations of commercial banks, in the long run, however, after readjustments in the positions of these banks have been effected, more funds will be available to deserving borrowers.

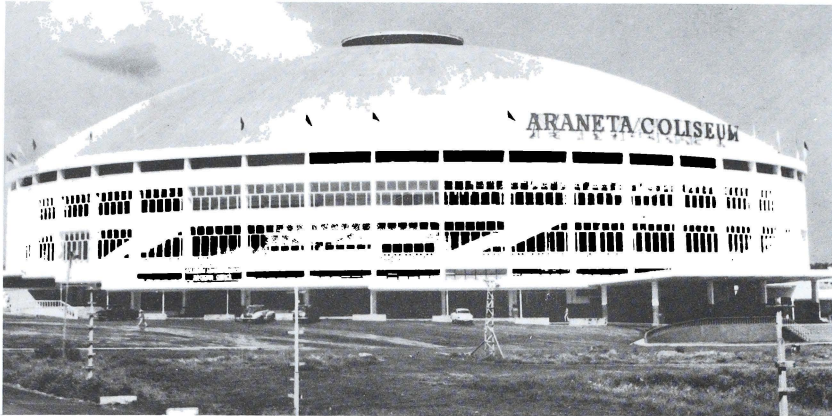
In face of such facts, we can now answer some pertinent questions, to wit:

1. What is the cause of tight money? *Answer:* The restrictive credit measures adopted by the Central Bank limiting the supply of money because of the excessive demand for credit. In such a situation, the role of the Central Bank is to see to it that an inflationary increase in bank credit does not fill the gap between excessive demand for credit and the inadequate flow of savings.

2. Why is it that commercial bank credit is being limited? *Answer:* Because an increase in commercial bank loans and investments increases the money supply. Commercial banks create deposits when they make loans and investments and demand deposits make up the bulk of our money supply. The use of credit to finance business expansion at a speed and scope that would generate inflationary pressures must be controlled.

3. Why is there need of limiting money supply? *Answer:* In order to obviate the danger of money supply increasing much faster than the output of goods and services, thus causing wage-price inflation.

4. Is monetary policy stifling economic growth? *Answer:* This question may be answered by carefully diagnosing the relation of monetary policy to our rate of growth and showing how it fits in with the determinants of our rate of growth. It is unfortunate indeed that most of us are so pre-occupied with the tight money situation that our



Araneta Coliseum, largest domed coliseum in Asia.

attention has been diverted from the fundamental factors influencing economic growth.

Two basic conditions are essential for sustained economic growth, namely, (1) increase in capacity to produce goods and services and (2) corresponding increase in demand for the goods and services produced.

Monetary policy contributes to economic growth in two ways, to wit:

(1) Keeping total money demand in balance with capacity to produce. This means flexibility in the policy. It should be able to restrict credit expansion when total demand threatens to raise prices. It should make credit readily available when a deficiency in total demand is causing a decline in production and employment, and

(2) Helping create an environment favorable to saving and investment.

The Central Bank policy of credit restraint, therefore, as borne out by salutary effects so far attained, instead of stifling growth or retarding economic development, is in effect preventing the generation of inflationary tendencies inimical to sustained growth.

As a banker, I thoroughly agree with the basic objectives which compelled our monetary authorities to adopt restrictive credit measures. I say this on the assumption that unless we maintain sound money, the entire financial and economic structure of this country will be seriously threatened.

There are times indeed when even bankers are quite unhappy about the way the operations of their financial institutions are affected by the credit policy. But, it is recognized by most of us that credit control is essential to the economic well-being of the nation; that in order to attain sustained economic growth, we must give up something in return; that in the long run, it is to our own advantage and interest and to the advantage and interest of every other group that such a policy has been adopted.

Since April 25, 1960, when the gradual decontrol program was instituted, the available supply of free market foreign exchange has exceeded total demand by \$31.48 million as of June 30th. In addition, Philippine international reserves have increased to \$193.63 million as of June 29, 1960, \$30.74 million more than the level obtaining at the end of December last year. These are signs that augur well for the economy.

In the light of the foregoing facts, I believe the Philippine economy is now well on the road to recovery — well over the roadblocks and strains of the "crisis of development." However, let us beware of a possible new crisis — the "crisis of over-confidence." This is the new challenge that faces us now. Let us face it squarely, courageously and responsibly as we did the problems of the immediate past with maturity, patience and understanding.



View of Lake Lanao.

THE MARANAOS AND THEIR ART

By Mario A. Mercado

AT 2,300 feet above sea level lies picturesque Lake Lanao, the second largest lake in the Philippines. An overwhelming vista of a vast lagoon rimmed by a sweep of mist-covered rolling mountains that are graced by agoho, narra and other hardwood trees, a scene somewhat reminiscent of Chinese landscape paintings: this is one's first impression of the place. A shore dotted with the exotic architecture of white mosques, a lake abounding in German carps, mudfish, catfish, and other species of lake fish which are the principal livelihood of this people — such is Lake Lanao. Around this lake live a group of people who call themselves *Maranaos*.

The Maranaos have a distinct culture to which they are intensely devoted to the point of resisting all kinds of intrusions from outside. They are proud of it and would stand up to any man and say: "I am not a Filipino, I am a Maranao".

To the Maranaos, the measure of a man lies in his familiarity with his folklore — as manifested in his music, literature, arts, local etiquette, religion; and in the extensiveness of his collection of brassware and art works.

It is a cultural necessity for Maranao men to know how to beat the *agung*, a brass percussion instrument, and the *dadarbean*, an hour glass-shaped drum. A Maranao must know how to walk in a proud and cocky way — *langka* as they call



A mosque in Mulundu, Lanao del Sur, showing strong Arabic influence.

the walk; and stand smartly, hands akimbo, left foot forward, the weight of his body falling on the right leg, in the manner of Bantugan, their epic *Darangen's* principal hero and idol of Maranao men. ✓

✓ Similarly, a woman is not graceful if she cannot walk in the *kini-kini way*/the walk of the *matern* or the wildhen — so says Datu Mamitua Saber, a worthy of Marawi City. She must know how to play the *kolintang*, another percussion instrument, made up of eight brass gongs, each with a different pitch, and played like a xylophone. ✓

Singing — or more properly, chanting — can be heard almost everywhere in Lanao. Political speeches, love songs or *baiok*, the barks of cigarette and fish vendors — almost anything that is addressed to the public is chanted. Almost everywhere one goes in Lanao del Sur he hears the mellow sound of the *kolintang* mingling with the cold breeze of the night; and the women chanting the exploits of Bantugan—celebrating his triumphs and lamenting his defeats.

✓ Lanao del Sur gives the stranger an impression of stepping back into history, but the more he gets acquainted with the place, the more he discovers that he is not exploring the past but a new world — an amazing world of beauty and splendor, of brotherhood and, sometimes, of hostility. ✓

✓ The Maranaos have a highly developed aesthetic sensibility. They surround themselves with things of beauty — their colorful woven *malong* or *sarong*, their smart headgears, their intricately embroidered jewelry and their *gunong*, a serpentine blade they carry as charm against the evil spirits and for protection against enemies. ✓

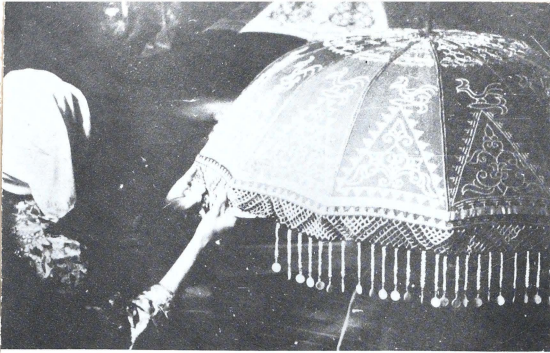
✓ Their long communal houses, which they call *torogan*, are things of beauty from their exterior to the interior. Protruding from the long vast floor is a wing-like extension of the beams, averaging five in number, with intricate and magnificent bas-reliefs of the dragon in ornamental abstraction.

At the jutting front end of the roof are either the *diungal* or *sari manok*. The *diungal* is an embroidered and ornamental Luzon carabao horn. The *sari manok* is a highly stylized representation on wood of a cock which is supposed to have been a legendary bird that Bantugan, the *Darangen* epic's hero, brought down from heaven to his home in Bumbaran. The *sari manok* is also considered a totem, and only recently has it started to lose its true significance.

The *sari manok* which literally means "imitation cock", and whose identity and significance have been a subject of controversial discussion among Manila cultural groups is considered representative of the Maranao *okir* or design.

A rare version of the *singkil*, a Maranao dance usually performed with two or four bamboo poles

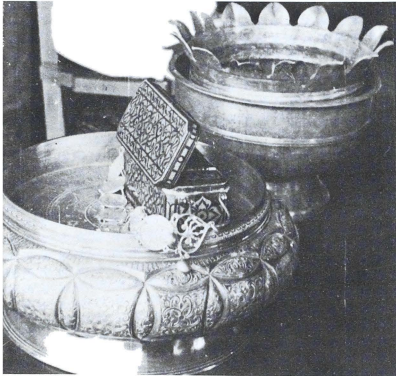




An old Maranao woman works on an umbrella in her dimly-lit house.



Minombao, a Maranao princess, smiles a shy greeting to visitors to their house.



Maranao metalwork. Large brassware in background is a spittoon, while ornate silver inlaid box in center of larger bowl is a betel nut container.

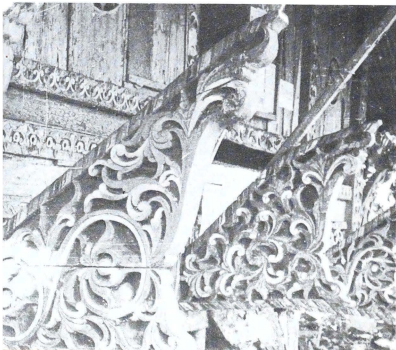
But Maranao art does not end with the *sari manok*. The Maranaos also have the *kuda*, a stylized head of a horse whose chief uses are as knights in chess and as prows of boats.

The Muslim Maranaos have achieved greater renown in metalwork than in any other craft. From Tugaya, the center of all the Maranao metalwork, come all the brassware of Maranao-land — their *gadurs*, flamboyantly damascened even if somewhat crudely wrought; their *kalandras*, repoussed not very finely perhaps, but beautifully; their moulded *tabaks* or their excellently crafted jewelry which have found their way into the display windows of Manila curio stores and into the collectors' living rooms.

Maranao art is typical peasant or folk art. It is basically utilitarian. From the smallest comb or native design, the agitated but graceful flow of botanical or floral elements and the elegant juxtaposition of primary colors — there is always life.

Maranao art is not as complicated as it may look. Most of the elements involved have botanical, and a few have zoological, origins. There is the *paco*, the unrolling frond of the fern; the *tudi*, a petal of the *katuray* (Sc. name: *Sesbania Grandiflora*), the *potiok rabung* or the banana flowers. From animals, motifs taken are the *lawi* or the tail feather; and the *nap*, or serpent's scales.

It will be noticed that with the use of the previously mentioned ornamental elements, the Maranaos can represent in an abstract or non-representational way various things — horse, serpent, bird, carabao horn, and so forth. This strict ad-



Panolong, the protruding beams of a royal clan's community house, shows excellent craftsmanship of okir design.

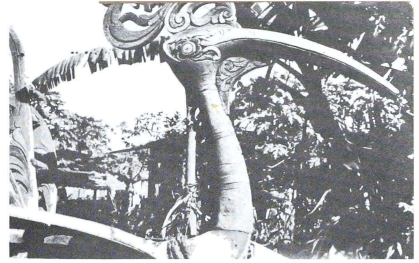
herence to abstractions can be best explained by the Koran's iconoclastic teachings which forbid any kind of animal or human representation in art. Thus Muslim designs are purely geometrical and ornamental.

The *okir* gives the viewer a visual sensation of an eternal rhythmic movement. In spite of the seemingly confused patterns, the agitated but graceful flow of designs and the violent but beautiful colors of the different botanical elements, all the parts converge on a definite focal point.

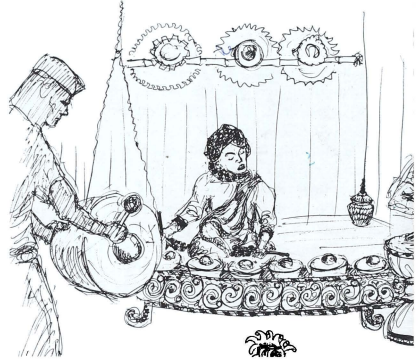
It is common among folk artists to give life to things with which they come in daily contact. Their umbrellas abloom with color are richly embroidered, the intricately carved fronts of their houses are almost overwhelmingly ornamented with the usual *okir* and painted with enamel in their maximum chroma; their "bauls", farming tools, beds and many other implements are patiently inlaid and carved in reliefs.

It would seem as if they felt insecure unless they were surounded with what, to the Maranao, is beautiful. What is ugly is taken away... it may be that they feel they have too much of this in their environment. What is painful, fearful and miserable is not portrayed. Are not the pains, fears and miseries of life enough? — they seem to reason out. Their design must perforce be an idealization of what they love most.

It is in this attempt at idealization and stylization that the ego starts to divorce itself from the subject; and since their aesthetic sensibility can best be expressed upon things near to them — upon their clothes, farming tools, betel nut containers — expression has become interfused with function. And it is in this impulse to escape from the miseries of life and into the pleasant world of beauty that the Maranao has developed into that remarkable type of the "Artist-Manufacturer".



The *sari manok*, a highly stylized representation in wood of a cock. It is a symbol of royalty, beauty, manliness.



The worth of a Maranao depends on his ability to play musical instruments such as the *agong* and the *dadarbanan*; and, in the case of girls, the *kolintang*.



Also taken from the *Darangen* is this epic dance called *sagayan*.

ART EDUCATION—THE WESTERN VIEW

By Edwin Ziegfeld

THERE is a difference between the viewpoints of art education in the East and the West. And in taking a look at art education, one cannot avoid looking first at the general cultural ideas in which it is imbedded. Art, less than any subject, can not be discussed apart from the life and ideas of the people who produce it, for it speaks of life and ideas with both eloquence and passion. It cannot be divorced from them.

Regarding the concept of man himself: The East considers man as an emanation of God; the West as a progressive animal. "To the Western mind, the divine is external to man: the East, the divine element is immanent from the first in man and true human growth is precisely the development of this element. With regard to education, the East has tended to look at it as an end in itself; the West as a means to an end.

These are profound differences and, so any observers of cultures well knows, lead to profound differences in all aspects of human behaviour.

It should be added at once that these differing views, so broadly stated, are not held exclusively by the East or the West — rather that one set of views tend to be held more strongly in the West than in the East and vice-versa. Certainly, there is in the West a strong tradition of the divine nature of man. Clearly, in the East there have been developments of highly practical importance.

Although the qualifier that no culture is monolithic must be made, no one could possibly disagree with the fact that Western culture, since its inception in the classical period and increasingly since the 14th and 15th centuries, has been dominated by a highly rational outlook which has led to scientific inquiry and the discovery of remarkable insights into the nature of the physical world. This has been accompanied by a fantastic technology, the results of which scarcely need to be enumerated here.

Opening address delivered by Dr. Edwin Ziegfeld, President INSEA, before the 3rd General Assembly at the Conference Hall of the WHO Building, Manila, Philippines, August 27, 1960.

The scientific revolution has set in motion a great social revolution. For the first time in history, the possibility exists of relieving all men from hunger and want and of enabling man to use a considerable portion of his energies for activities of his own choosing which might further his dignity and inherent nobility. The "good life" seems at hand and everyone, quite understandably, wants to lead it himself.

There is not one country in the world that does not have plans for industrial development to raise the living conditions of its people. The question is never whether or not such a program is to be undertaken but rather how rapidly it is to be done. And if the country already is highly industrialized the question is the rate at which it should be increased.

I can think of few more humane aims than raising the standards of living of all the world's peoples. Natural resources should be for the use and benefit of all. Developments to lighten work and increase food supply should be available to everyone. About these issues there is agreement on principles if not on specifics.

But the great danger is that in the rush toward greater scientific development and industrialization, a number of vital and essential values will be discarded. In particular, I am thinking of those values which put a premium upon individual effort and accomplishment, upon doing things for the sheer joy of it, upon maintaining the realization that inner serenity is more important than a large refrigerator or an automobile.

For technological advancement exacts a heavy price and the extent of the toll is not generally known or is faintly appreciated. The machine is both the liberator of man and his potential enslaver. While being thoroughly aware of and enthusiastic about the former we have scarcely become aware of the latter. While exulting in our temporal freedom we do not realize how we ourselves are changed by the machines we have created.

Sir Herbert Reed, in a recent article, points out

the difference between the effect on an individual operating a machine which is making a chair leg and the activity of a craftsman doing the same things. The operator of the machine is concerned only with the machine and that its operation continues uninterruptedly. The machine after all will the do the work — and well.

The craftsman, however, is placed in a position of close and direct relations to the materials he shapes. Every operation is evaluated and affects later operations — there is an interaction between the craftsman and the material. The technician operates the machine; the craftsman masters the materials and this makes a profound difference in the effect of the activity on the person.

This is beautifully stated by Eric Gill, the English sculptor:

"If I take a piece of iron and with my fingers and various tools — shape that iron in the shape of a box *because that is the kind of man I am* — that is one thing. If I take a similar piece of iron and put it into one end of a machine and it comes out at the other end a box, *because that is the kind of machine it is* — that is quite another thing."

What I am suggesting is that the machine, besides being a force for good, is also a force for evil — and that unless we are aware of both its potentialities we are apt to be seduced by its efficiency and be unaware of its other effects on us.

Understand clearly that I am not arguing for the rejection of the scientific age. Nor am I proposing that we return to an age of handicraft and long hours of labor. What I am saying is that, if we accept the machine as a fact of present-day life, and if we realize that its importance is not going to decline but increase, then I am concerned that some counter-force be clearly set in operation.

I believe, also, in the view of the West that art education represents one of these counter-forces. I believe that art education in the West cannot really be understood unless seen against a background of technological development, for that is what gives it much of its color and its direction. I must add of course, that it does not explain all of art education— but I have made no pretense of doing so.

I am also aware that in making this point, I am equating the West with technological development. This is not of course true, for there are many countries in the West only beginning in technological growth and there are Eastern countries with a high state of technological development. But science and scientific materialism, for all these glories and shortcomings, are basically the contribution of the West to world culture. Art education from a Western viewpoint must, I feel, take this fact as a background in any discussion



Germany.

NOTE: Picture above and subsequent ones are reproductions of children's paintings from different countries as shown in a Children's Exhibit during the INSEA Conference held last August in Manila.

of it.

It might be argued that in thus setting art and art education "against" science and the machine I am assigning it a negative role. But one need only to look back upon the last 200 years of Western art — a period which coincides roughly with the Industrial Revolution — to realize that art has during that time been more and more estranged from the culture in which it was produced.

Increasingly, art rather than supporting culture, as in the classical medieval times, has tended to be in revolt against it. The artist, in a sense, has taken a new role, that of being a spokesman for the humanizing values of society. He points out cultural dangers, he emphasizes values which tend to be slighted or ignored.

Quite clearly, the fact that so many contemporary artists are working in highly personal idioms at times obscure or in non-understandable ones — can be explained as protest against an age of mass production and threatening conformity. At a time when a machine can turn out an infinite number of identical products, what more needs saying than the fact that every man is basically an individual and different from everyone else. Sir Herbert Reed in his *Grass Roots of Arts* states that it is only art that can save us from a vast social neurosis that is inevitable in a highly mechanized society.

A basic characteristic of Western Art education then is that its proponents see it as an essential ingredient of experiences in an increasingly scientific and mechanized world. We urge art experience for all because we know they are not generally available, we urge art experiences to raise the level of public taste in art because one need only to look about him to realize how low it has sunk since the machine has taken production from the hands of the craftsman and put the criteria of excellence in the briefcase of the salesman rather than in the workshop of the artist.

Art educators talk about the necessity for "well-rounded" education, because this is not what students are getting in a highly verbal and science-dominated curriculum. Art educators point to the intangible satisfaction of art production — a non-materialistic and basically "useless activity" — because of the pressure on young people for useful — oriented courses. Harold Ureg, the noted physicist, in a recent talk pointed out that science in its useful or applied aspect, does not give the common man a sense of dignity. The art educator, by emphasizing individuality, uniqueness and expressiveness, is attempting to give all people the sense of dignity and accomplishment which they sorely need.

IF I were then to select major and basic emphases of art education in the West I would make them three in number and would state them as follows:

1. A stress on individuality and expressiveness
2. An emphasis on freedom and inventiveness
3. A concern with process

I will look at each of these in turn. An artist has, of course, always been an individual, and individualistic in the work which he produces. But individualism as a common social phenomenon is relatively new. It is part of the concept of man as a rational animal and, therefore, possessed of certain basic rights and free to make decisions which affect his destiny.

The free rational man was the focus of the waves of social and political revolution that swept over the Western World during the 18th and the 19th century. The concept of unique individuality is even more recent and has been especially of concern because of pressures in our society which threaten it.

Hand in hand with the concept that every individual is different from every other one is the belief that each person, in his own right, is of importance. He has his own individual life to lead which should have all richness of which he is capable; he has his own special social contributions to make which, even though it may be lowly, is nonetheless, important. This concept, too, is now being threatened and dangerously so.

I must turn again to the machine. (This time to very special kinds of machines — to computers or thinking machines.) To sharpen the point that machines by their nature change our views of people, and that we should be conscious of this fact.

I am going to call your attention to two statements — the first from a talk which I delivered in the Hague at the 2nd General Assembly of INSEA based on some information then new, the second including more recent information about comparisons which gives some idea of the rate of technological advancement.

"If we have been only modestly impressed by scientific and technical advances thus far, we will probably be overwhelmed by what is clearly in store during the next few years. Electronics has made possible the extension of machine processes beyond the hopes of even the wildest dreamer of a few years ago. Operations of unbelievable magnitude and complexity will be done automatically without human help or interference. In fact, the machines will do them *much better* than people, for human error can be ruled out.

South Africa



A simple example is the new electronic device developed by the Dumont Laboratories. This device (useful for such practical purposes as counting blood cells and machine parts) can count up to one million objects of various shapes and sizes *in just one second*. But this is a minor device.

Automation has an infinitely greater scope. It has already ushered in the *second industrial revolution* whose effects will be even greater than those of the first. Incredible machines are being cessed Machine which has the computing ability of constructed one of which is the mechanic Data Processing Machine which has the computing ability to 25,000 *trained mathematicians*.

"This marvelous mechanism can perform 7,200 unerringly logical operations per second. It can multiply a pair of 127-digit numbers and arrive at a 254-digit answer in one-third of a second. In *one second*, it can add 4,000 five-digit figures or do 160 complicated long divisions. In just twelve machine hours it can do 1,200 cost reports that normally take 1,800 man hours (225 eight-hour days). In barely *two hours*, it will complete a financial statement that takes a staff of accountants 320 hours.

"Mechanization, which we have learned to accept as an extension of the human arm, has now become an extension of the human brain as well. Imagine the effect of thousands or hundreds of thousands of machines such as these on people's estimates of their own abilities.

"The steam engine, which ushered in the First Industrial Revolution, provided mechanical energy to take over the work of man's muscles, and led to the mechanization of labor. Automation, brought about by the development of self-regulating machines, is now in the process of mechanizing the nervous system and the brain itself."

"... computers today are a thousand times faster in their calculations than they were three years ago. Even faster machines are on the drawing board. Once . . . the experts were content to speak in 'microseconds,' which means millionths of a second. In Paris at the first International Conference on Information Processing, they were glibly using another word, 'nanosecond,' which

means a thousandth of a millionth of a second. It is not only the increase in the speed of computation which is important, but the speed of advance. The computer solves the problem involved in making other computers and can even control the automatic machinery to make computers. In other words, machines are helping to breed machines.

"The experts attending the conference foresaw, within matter of years, electronic devices which will memorize all the knowledge in the world — the content of the British Museum, the Bibliothèque Nationale, the Library of Congress and, indeed, all the recorded facts of the Orient and Occident, past and present. Only a few years ago, a giant memory might have seemed impossible because of its size. Today the equivalent of the human memory could be embodied on a piece of glass six inches square. The electronic computer has developed during the past fifteen years to the point at which it could not only count and memorize, but become teachable, acquire experience, form judgments, develop emotions and take initiative.

"If we give the machine a large enough memory and give it enough random trails", Dr. Teller said, "it will remember those trails which are successful. It will thus learn. I believe, that the machine can be given the power to make value judgements as well as logical reasoning, and from that I can construct, mathematically, a model for machine emotion. When you come down to it, what is the difference between machine thinking and your own thinking? We cannot draw the line. Any human process which is logical can be copied by the machine."

I ask again to consider the effect of machines of this sort on peoples' estimates of themselves. Is it any wonder that human life is often lightly held?

And note again, Dr. Teller's last remark that "Any human process which is logical can be copied by the machines." This is a surprising triumph indeed, but although it represents the ultimate achievement of the rational view of man it also represents the bankruptcy of the idea for man, if

he is only rational and he has no real purpose. Not only has the machine replaced him, it has surpassed him.

It is only reasonable, therefore, that art educators in the West place heavy stress on individuality and expressiveness. First of all there is the concept that every person is different from every one else. One's perceptions are different; one sees things differently from other people, reacts to them differently, organizes them differently. Patterns and stereotypes are avoided, for they impose the views and perceptions of others on the students.

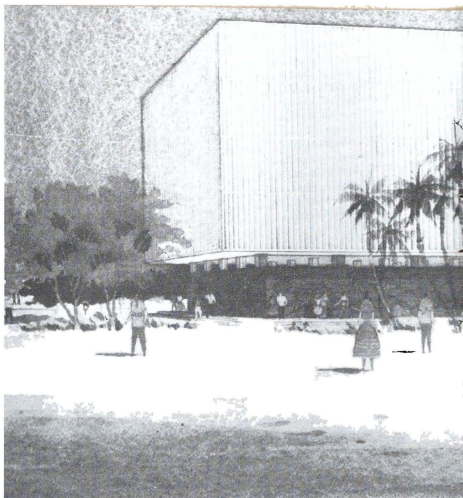
This, furthermore, is not an idea which only becomes valid when a person is ten or fifteen, or twenty, or only after he has learned to draw a table or a box or a tree, or after he has learned to handle crayons or water colors. It is a concept which is operable from birth, from the first movements and sounds which a child makes.

Every mother, of course, knows that what I have just said is true, that children are different from birth. But this concept has not generally been allowed to operate in education for, with the generally accepted objectives of the school only as a place for the transmission of the cultural heritage, differences among students have more often been tolerated than rejoiced upon. At the present stage of the world's history, especially in the West, this fact must be not merely accepted but used as a basic factor in education. It must be stressed.

Expressiveness also is emphasized in art work. This of course, is a part of the concept of individuality. By expressiveness here, I do not mean that all art works will be expressive in the same plastic sense that a Kokoshka or a Kirshmer is expressive but rather that the work will clearly be an extension of the personality of the individual. You cannot, or should not, dissociate the work of a young person from the young person himself. It is a statement of himself, by himself. It is an extension of himself.

I hope you will permit me one further reference to the social scene. I have in mind a recent and remarkable book by Hannah Arendt titled *The Human Condition*. In a long discussion which I shall only hint at here, she differentiates between work and labor — labor being a painful, repetitive kind of operation, the efforts of which tend to disappear when completed, like clearing a house, or planning a field.

Work, on the other hand, is an activity in which the result persists, as in making a table or painting a picture, and in which something of the worker appears in the finished product. She goes on to say that work is increasingly being taken over by the machine, that as work for man is declining,

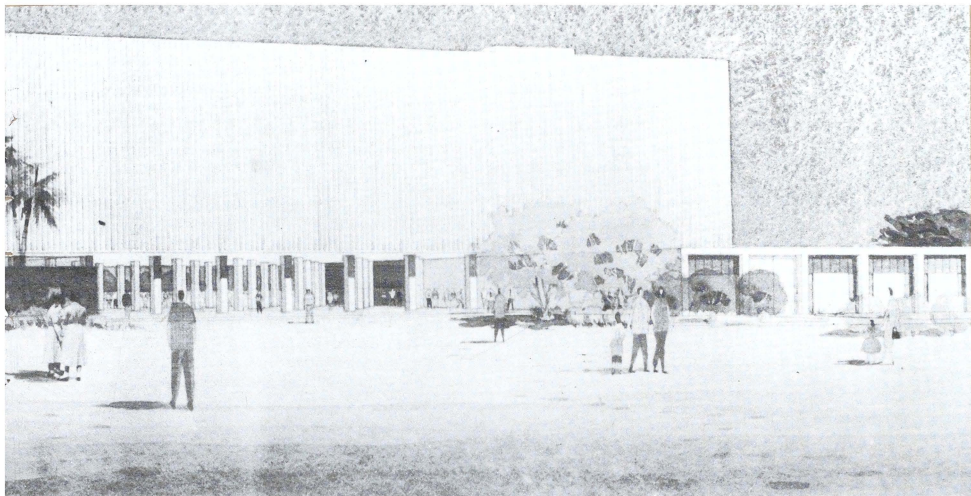


labor is increasing. In fact, she points out that, in our society, the artist is one of the few workers left. He is one of the few individuals who engage in productive activity in which the result is also a statement about the worker. You will agree, I am sure, with the importance this has for art education.

Emphasis on freedom and inventiveness is also a current characteristic of Western and art education. In speaking of freedom, the emphasis here is not so much on the work itself as on the conditions under which it is done. The belief is that under conditions of freedom a person can best be himself — or dare to be himself, and that it is under such circumstances that individuality flourishes. Because freedom has, in many educational situations, been abused, it is necessary to say that unlimited freedom is not what is meant — that wise freedom is a kind of discipline, that young people can operate only on the amount of freedom in which they are comfortable. The freedom which is meant is a responsible freedom.

It is in an atmosphere of freedom that a student can be made inventive — for under such circumstances he is willing to try new ideas, and to have some confidence in them and to see new relationships. Inventiveness, variation, avoidance of repetition and clichés — all these are emphases which find constant stress.

This, too, takes its color in large part from the social scene, for change and development are fundamental in a dynamic age. But it has a deeper



Architect's design of the Philippine National Museum, now under construction at the Rizal Cultural Center, Manila.

meaning which is the more important, namely, that by stressing innovation there is a constant declaration that one is human and capable of infinite and varied responses. The machine is repetitive and, except for the thinking machines that have been recently developed, has no alternative. A live human being is not a machine.

Inventiveness and novelty, if pursued for their own sake, can lead to work that is superficial and lacking in intensity. But such products are the fault of poor instruction, not of the necessity of inventiveness. Intensity of experience is essential in art instruction.

On the last point, concern with process, I am speaking of an interest in what transpires in the process of making art such problems as where young people get their ideas for art work, how they perceive the differences between work of an infant and that of an adolescent. Whereas, the first two points are basically reactions against the scientific outlook, this one is part and parcel of it.

A very great amount of work has been done on investigating children and the art works of children. We have catalogued their interests and tabulated subjects they prefer to draw. Stages with development through which children pass have been formulated by many investigators for the last 70 years to give clues on how best to interest them and what our expectations should be. We have been presented with personality types, with the worn of deviates, with the problems of handicapped children.

The amount of material thus accumulated has

been vast indeed and while some has been excellent, much has been worthless. Inasmuch as investigation of this sort is generally alien to an artist or art educator, it has often been undertaken by individuals who, although proficient in the handling of data, are woefully lacking in any sensitivity toward art. The result is that we have reliable data on invalid premises which has not helped our cause.

Much of the investigative work that has been done is frankly an attempt to make art educationally respectable. In an educational climate where scales, inventories and measures of attitudes and achievements are prized, there is a great pressure to prepare similar devices for art, and many art educators and psychologists have obliged. Many of these endeavours have been useless; some have been broadly damaging, for too often they have tried to make art something it is not.

In thus taking a rather dim view of the sense of research work in art I do not mean to overlook that much has been done which has given us new insights into our tasks and responsibilities as teachers. But I would still add that too deep an involvement with process can easily divert one from seeing art for what it really is, an expression of the human spirit. That must never be lost sight of.

It must be repeated that in singling out our three emphases in art education in the West I have by no means touched them all — nor have I even mentioned some of the basic concerns of art education. In all art activity, there is the necessity

of giving one's expression aesthetic order. This is a constant in all effective art education and I have assumed it in all I have said.

I suspect that, in discussing the issues I have selected, one might detect both a personal and a national bias. In so far as is possible this has been avoided. But it is also true that no person can see the world or any part of it with any but his own eyes. But I have tried to take as broad views as my eyes would permit.

I must add, too, that other art educators, as steeped in the Western tradition as I, would probably disagree with much or perhaps all of what I have said. It is pity we could not have heard them too. But I would like to feel, as Plato once said, that if what I have said is not true then something very much like it is.

Northrup, in his book entitled "*The Meeting of East and West*", states that the chief task of the epoch ahead is the working out of the meeting of the values of the East and the West so that the values of each civilization complement and reinforce rather than combat and destroy these of the other.

The nature of the contribution of art resides, I am sure, in the nature of art and the fact that, as a human statement, it tells us something of the creator. Art has often been referred to as an international language and I do not think that it is. Being non-verbal, it does surmount language barriers and there is possible immediacy of response.

But if it were truly international our history would not be filled with great art periods that

were ignored or rejected. Why has Negro sculpture only been considered important outside Africa for the last 50 years? Visitors to that continent had been collecting it for many years before it was regarded as anything but curious and many other similar examples could be cited.

I would say that science is a much more international language than art and it more than any other factor is what is bringing the world together. A scientific fact is the same everywhere. Photosynthesis is the same in Brazil or Tasmania; atomic fall-out is no different in Sweden than in Bali. In fact, one of the bases of science is that it discovers the constants in the variables and these then became generally applicable.

But science, though, does not bring men together in love or trust. In fact, as we too well know, it often does exactly the reverse. For science, by its nature, has no warmth.

But art does have warmth. It communicates on the directly human level. It has no secrets to hide, it has only wealth and warmth to share. Its message, though seldom immediately apparent, is always rewarding — and, once received, sets up a permanent link between the artist and those who view his work.

This is as true of the work of children as of professional artists. I am sure that the great and essential task of making the world cannot be achieved without art. In fact, I am certain that it is through art that it will become possible. This gives to art educators a demanding and exhilarating mission.



Germany

China



THE EASTERN POINT OF VIEW

By Pura Santillan Castrence

“WHEN I say,” said Hendrik William Van Loon in his book *The Arts*, “that art is universal, there is an immediate danger that you will think of art (of either music, or painting, or sculpture, or dancing) as if it were some sort of universal language, understood by everybody in every part of the world... which is of course, not true at all...”

Dr. Ziegfeld did not think, either, that internationality of art meant a general, universal idiom used by all. Both Van Loon and Dr. Ziegfeld are right, and anyone of us can give examples of how Eastern music is not immediately understandable to the Western hearer, or of how the richness of some Western painting fails to impress some particular Eastern artist whose traditions have always stood for sparseness and restraint of expression.

Art, then, is universal, to Van Loon and to other thoughtful viewers of art, only in that it is found everywhere and at all times, bound, as it is, by neither place nor time. It is as old as the ages, and has been present since the human race began.

Art has, however, in every instance, had the function of clarifying human experience, integrating it, sublimating it and making it live. The artist need not think all this as he creates, yet unwittingly he is creator, integrator, clarifier, and, by that token, full interpreter if not always full liver of life.

Man expresses through art his control, natural or intentional of the world of his circumstances,

of his impulses and aspirations. How he does it, what comes out in his expression, is individual with the artist, circumstanced as he is by his own environment, his past, his present, and his vision of the future.

When he can, with his art, express those impulses and aspirations in a form that many understand, then his art becomes universal and in the Tolstoyan sense, and that is, in a sense deeper and more significant than the mere fact of universality of art through the ubiquitousness of its presence.

Van Loon tells the following story, as translated from an old Chinese manuscript, of an old painter, Lao-Kung, when he was at his death-bed, which might illustrate the universality of art in that deeper sense.

His pupils wept as they listened to his last words, and one of them said:

“Master, all your livelong days you have worked and slaved, from earliest dawn to the setting of the late sun, but the grubbiest money-changer in our meanest market has accumulated greater material rewards for his unworthy labors than have ever come your way. You have given unto mankind with both hands and mankind has passed upon its way without bothering about your fate.”

The old man’s answer was serene:

“Life has been more than fair. What you say is true. Often I went hungry and more than once, if it had not been for the kindness of friends, I would have been without shelter or raiment ...

(but following) the inner voice that bade me follow my solitary path, I have achieved the highest purpose to which any of us may hope to aspire."

"What" asked the awed pupils, "is the highest purpose?"

Strange light now came into the eyes of Lao-Kung as he lifted himself from his seat. His trembling feet carried him across the room to the spot where stood the one picture that he loved best. It was a blade of grass, hastily jotted down with the strokes of his disciplined brush. But that blade of grass lived and breathed. It was not merely a blade of grass that had ever grown since the beginning of time.

"There," the old man said, "is my answer. I have made myself the equal of the Gods, for I too have touched the hem of Eternity."

Then he blessed his pupils and they laid him down upon his couch and he died.

That old man's universality lay in the fact that he had caught the soul of the blade of grass and immortalized it in his painting — for it to touch every onlooker and evoke in him the joy of beholding a tiny and delicate manifestation of the beauty of Nature.

In such a sharing, Lao-Kung could say with Walt Whitman:

"I am the mate and companion of people, all just as immortal and fathomless as myself."

It will be in point to call attention here to the fact that the best works of Chinese artists can stand alone, meeting the basic challenge of all art that way. They can, according to Judith and Arthur Jart Burling in their book, *Chinese Art*, "remain admirable even when completely separated from the time, place, civilization, and atmosphere in which they were created. They can reveal their beauty, their strength or delicacy, their perfect sense of balance, and their fine proportions to every beholder."

And yet, to add a little thought more, each work of Chinese art, general as is its appeal, carries an idea, an insight into the traditions and civilization of that old country and people. It is expected, therefore, to possess both universality and individuality.

I said "it is expected," because it does not always succeed that way. Beautiful and appreciated as Chinese art (or Japanese art, for that matter) is, we cannot be too sure that the spirit of a mountain or a blade of grass, a tree or a river, which is all that would be needed (specially during the classical period of Chinese Art) to depict these manifestations of Nature and their significance, would suffice for the complete understanding and participation in such a spirit for people other than the Chinese and the Japanese.

Such art of suggestion and economy of expression, of restraint in emotion, evident also in Japanese and Chinese poems, needs the guiding hand of familiarity, else it can look thin and unsympathetic, lacking in emotional color.

Yet the philosophy of moderation, of avoiding excesses, is not necessarily a monopoly of the Eastern man, and can, therefore, become understandable to the Westerner who has been exposed enough to such economical techniques in art and poetry, because he too is familiar with the theory of Aristotle's golden mean.

In the same manner, the art of Eastern countries which is rich in mysticism and colored by spiritual beliefs can be felt only by constant and sympathetic exposure to it, and, if possible, even by spiritual participation in its out-of-this-world significance.

I find very helpful in this discussion the observations of Karl Kup, the Curator of Prints and of the Spencer Collection of the New York Public Library, which he expressed in the little monograph called *Asian Artists in Crystal*, Mr. Kup said:

"Steeped in the tradition of their own countries and beliefs most Asian artists have but little knowledge and understanding of the arts of the West. Their paintings, their drawings and their sculpture quite naturally follow established cycles of subject matter; their manner of rendering is indigenous, almost intuitive. In Korea, symbolism still attracts the contemporary painter; in China, mood, thought, and poetry are more important than subject matter; in the Philippines there are traces of the Western influences (I am glad he said "traces" only); in Vietnam and Indonesia, a strong leaning toward colorful themes of folklore. The temples of Angkor Vat, the textile patterns of Central Java, and the festivals of Hindu Bali: all these are found in drawings of contemporary men and women of Southeast Asia."

Thoughtfully he appraised, too, the other arts of Asia, and found that religion, Buddhist and Hindu, was the mainspring of inspiration in Thailand, Burma, India, and Ceylon. "There were exceptions, of course. In Pakistan, Turkey, and Egypt there was a feeling of the artists' nearness to Western conceptions and expressions, although, in certain instances, their art showed adherence to the Mosaic laws as found in the Koran."

Jamini Roy, Indian painter, had this in particular to say about his country's art:

"The Hindu conception of the universe is cyclic: we do not believe in an absolute beginning or end, but maintain that creation, existence, and destruction are endless processes, forever repeating themselves. With that in mind and spirit I paint, knowing that the cycle of art too has universality."

Jamini Roy claims that Rabindranath Tagore, (one supposes, in his mysticism) has the greatest influence perhaps upon pure Indian painting today, yet to him, that is, to Mr. Roy, the important thing to catch in his work is the spirit of folk life, the simple life.

These valuable observations sum up what might be called the individual characteristics of the different kinds of Asian art, different because the peoples expressing them have had different histories, have experienced different situations, and have consequently preserved different traditions.

Even among themselves, Asians do not have a marked pattern such as Western art may roughly have, in spite of individual interpretations by different Western countries. One may say, however, quite safely, that Asian art does express a certain unique spirit distinct from that of the West, expressed, when contrasting Western and Oriental literature, simply, too simply perhaps, as the way of the mind, for the West, and the way of the spirit, for the East.

"The soul," says the Hindu philosopher, "is an interior eye. It looks not out upon an external world, but toward eternal realities. It sees the universe in essence, in spiritual significance. The Oriental addresses his art to this inner eye instead of trying to please the outer eye by familiarity or clever imitation, or the intellect by reasoned expression. The abstract elements in art, color, rhythm, formal vitality — are language intelligible to the soul and welcome to the inner vision."

In other words, the Oriental translates into his art his mystic feeling and aspirations and allows it to express for him the deep beliefs that determine his source of and cause for living. It is introspective art, not an exteriorizing one such as the West, on the other hand, possesses and expresses.

South Africa



South Africa

Miss Helen Rubissow in her *Art of Asia*, bears me out in this differentiation when she said, in effect, that the Occidental artist goes through a long, laborious and rather painful process of eye-training, while the Oriental artist first and last aim is to cultivate a habit of soul-seeing, calling soul, mind.

This, gleaned from various authorities' views and my own observations, is the Eastern view of art in general. Dr. Ziegfeld expresses very succinctly in his excellent essay the contributions of the West, stressing particularly its individuality and freedom. One wishes to be able to be as positive about the East, whose individuality is expressed in as many varied subtleties as, it seems, there are countries.

How can this view be thrown into the melting-pot of East-West art education so that it becomes part of the warp and woof of that universal, that UNESCO, that INSEA kind of education? Or is a hope to that effect mere wishful thinking?

When I answer *no* to the last question, it is because I want to believe with the UNESCO and with the INSEA that there is nothing impossible of accomplishment in the welding of human spirits provided humanity does not lose its own resiliency and perfectability. Dr. Ziegfeld quoted Northrup's excellent book *East and West* in the author's hope for this possible welding, as someone has put it, profiting by a clever way in the use of words, "adopt, adapt, adept." One adopts a good thing, adapts it to existing situations, and becomes adept at its use eventually. The possible analogy of the pun to the UNESCO and the INSEA concept of art

unity needs no clarification.

I will answer *no* also because I am a Filipino and I am a result, fortunate or unfortunate, of the commingling of many cultures and civilizations. When Spain came here, our civilization was already a mosaic of mixed cultures, and this mosaic included, besides the Malay which we may consider the basic one, those of Vedic India, Shintoist Japan, Mohammedan Arabia, Confucian China.

The mosaic was cut, in stones of vivid colors, in the Occidental culture of Spain and later of America. The strain of the Oriental is felt in the warmth, the mysticism, the humility and gentleness of our people (especially those in the rural areas); that of the Occidental is manifested in the dynamisms, the force, the exciting, frank, and sharp coloration of our urban life.

We have sometimes been reproached by our fellow-Asians for being too Western, and by our Western friends, for being inscrutable Asian. That is the price of our resiliency. Our artist guests, from the East and from the West, will find this mixture in us and find it, we trust, not too inartistic. If they do that, they will see in us not the incongruous, laughable creature described by Horace in his piece *Poetic Art*, with the head of a man, the neck of a horse, plumaged limbs, and the tail of a fish, but a whole, unified creature. In spite of our basic Oriental origins and our Occidental influences, we can venture the opinion that a similar meeting of the arts of the East and the West could be possible, too, with even greater harmony than they have now.

This is especially to because of the indubitable existence of universal common denominators in the elements of art all over the world, a world grown small because of travel and science-common denominators, which could be the basis also of sympathetic admixture.

Some of these elements, according to one of our Filipino art educators, Pablo J. Victoria, are already being used by art-education teachers in the East and the West, others may yet be found by authorities on the subject.

India



It may be interesting to note here, for instance, that the ideogram has always been an international form of expression, which is seen in almost identical aspects in China, Polynesia, and Scandinavia. Shanker's *Children's Art Competition in India* shows many interesting common traits. Incidentally, in the latest art competition, 1960, two Filipino child-painters Ramon Castro and Romulo Fortunato won prizes.

I am reminded at this juncture, by way of illustrating my point on sympathetic admixture, about the move of Director Ramon Tapales of the University of the Philippines Conservatory of Music, at the International Music Council in Paris, to have Western music played by Eastern musicians. The other way would probably be thought of too; namely, an interpretation of Eastern strains and motifs in Western musical idiom.

This, incidentally, is already being done by our Filipino musicians who use the motif of Filipino music in the Western manner. The same situations obtain in our local art world which strives to express what is Filipino but often in the Western idiom, and always manifesting Western influences. It does not mean, let it be added here, that what is meant by the exchanges is an eventual "conformity of method" as Dr. Ziegfeld put it.

To continue his thought, art-education abhors that conformity. "An exchange," according to him, "should, instead, stimulate an even greater diversity of approach than now exists by indicating new possibilities." An exchange is not competitive but cooperative, does not highlight differences but provides sources for potentialities for future growth. Analogously, Wordsworth, speaking of the unifying function of poetry, explains it, among other things, as "the perception of similitude in dissimilitude."

During the times of Grecian greatness, of Pariclean Athens, and also during the Renaissance, there was a general interpretation by art of the human purpose.

Art then expressed beauty, knowledge, religion, and human fulfillment as a coherent, eloquent, and whole story. Nowadays, in the world in general, and that includes the Philippines, modern technological interests and economic preoccupations as well as obsessive specializations have made people set art as a thing apart.

Vishnu Rey, in fact, in this article *The Problem of Art and Education in India* probably voiced the problem of art-education in many countries of the world when he stated, with some misgivings, that the integrative purpose of art is somewhat defeated in Indian education, because "art becomes only a subject for a specific examination or only a hobby detached from the rest of life or other interests."

He continued: "So the problem is how to fulfill this purpose of art in education. We all know that it can be fulfilled only when education is realized in its widest implications and encompasses the whole of a people's life."

While in general Vishnu Rey is not satisfied with what is happening in his country, he does give an encouraging example, one that illustrates the unifying faculty of art in a person's life. "I have noticed," he said, "how in a Calcutta girl's school, the head of the institution with her passion for painting, handicraft, acting, music, and dance organized along with the usual academic courses the production of many things including Tagore's ballet operatic compositions, and how the pedagogically backward students who excelled in the art-activity improved in their studies as well... And once this (philosophy of art for interpretive living) is admitted to be true in the life of a healthy organized nation, it's quite clear how important should be the emphasis on the concept of the whole man in education, and what purpose art has in that field — a field which, we forget in our mechanical way of thought, is as wide and interrelated as life itself."

At a time like this when there seems to be marked chaos in thinking and much fear in living, and when there seems to be, using Tolstoyan terms, "a cult of words without meaning, and music without order," it is possible that the reason for the confusion could be that the cult is a symptom of what Van Loon calls a "society whose art is a sporadic little nervous dissipation for a small group rather than the expression of a civilization."

Here is where art in education is trying to help in unifying first the contradictory forces in the individual and then the contradictory forces of society: perhaps also, and I say this in a small voice, the contradictory forces in the world. Besides that, let me add here in relevant digression that there is need to exploit, encourage, and develop the art of a country for the enhancement of the nation's artistic greatness.

Mr. Victoria, in his *Art in the Elementary School* speaks of the aims of art-education in Philippine schools. How success is being achieved in coaxing out the child's self-expression, in unifying his personal goals with those of community and country, and in helping thus to lay the basis for the promotion of people's understanding, goals which were enumerated in Mr. Victoria's book, would be difficult of appraisal because the integrative plans cannot yet be fully implemented.

Art-education, even in the grades alone, can prepare for the adolescent years youngsters who are integrated, spiritually restful and peaceful, who know how to use the power of their native and



Philippines

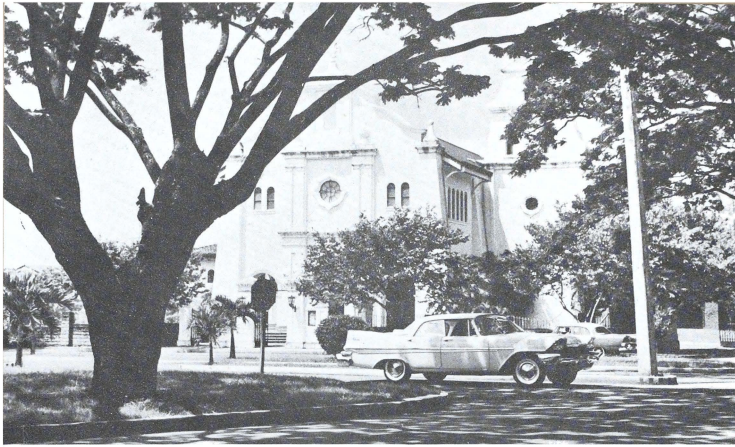
acquired art to quell the ugly outburst of their nature or to express with their hands the feelings which are difficult otherwise to articulate.

The technique of this art, as has been suggested, can be East-West, even if what surges for expression has to be the natural creation of an individual from a people whose art interpretations are unique and distinct. Or, if the technique for the wholeness of the individual, and the wholeness of a people, can remain as another unifying element of the spirits of peoples of the world who are so useful of such unifying, welding, elements.

Dr. Ziegfeld has sounded a clarion appeal for the strengthening of art-education everywhere, calling for creative teachers and creative ideas, teachers who would understand the immediate as well as the far-sighted purposes of the INSEA; namely, the cultivation and enrichment of the individual and the promotion of people-to-people understanding.

In the world of today, the friendly contacts of hands across the seas of dissension are not too many anymore. Art and culture can be the last abiding sources of friendship, and the cause that would inevitably demand such contacts.

Let us use these sources, art and culture, for such a worthy cause. Let us search for common grounds in our artistic and cultural expressions as added avenues for much-needed mutual understanding and respect; let us seek also in the diversities, material for further learning and for versatile expression. That is the way of wisdom, and perhaps, peace. That is the self-imposed mission of the international Society for Education through Art, and its urgent and deep responsibility. It is a great mission, and we are humbly proud to be considered a part of it.



San Antonio Church at the entrance to Forbes Park, Makati, the leading Philippine garden community.

FLOWERS AND GARDENS AROUND MANILA



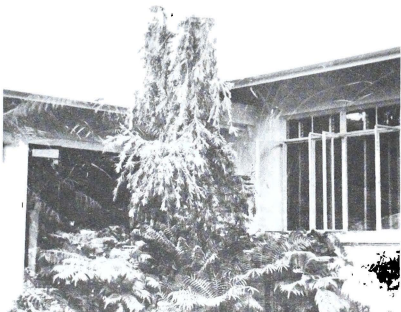
Towering *casuarinas* (agoho) edging front lawn of residence of Mrs. Patrocinio Dayrit on Pili Road.

Lily pool viewed through the plate glass side of the study den whose floor is of the same level with the water's surface outside, home of Mrs. Antonio Brias.



IN Manila and surrounding suburbs, organized garden clubs are spearheading a national movement for deeper appreciation of rich plant life that is the glory of the tropics. Rare orchids, giant ferns, delicate mosses, perennial ornamentals, forest trees in many a private garden offer the knowledgeable visitor a foretaste of the wealth of the country's flora that is yet to be fully realized by the local population itself.

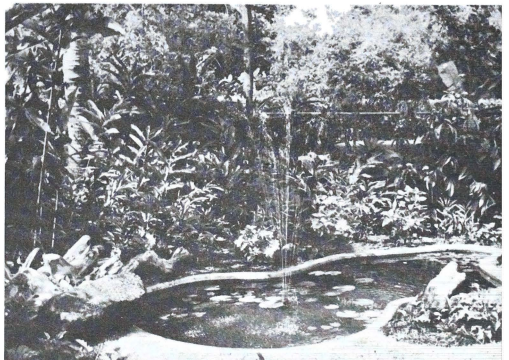
Bottlebrush in a fern setting, Mrs. Aurelio Montinola, Jr., residence, Forbes Park.



Garden from covered terrace and fern nook, Mrs. R.D.H. Wilmer's place, McKinley Road.



Lily pool, Wilmer residence.





Miss Albina Tuazon with her *Grandiflora* orchids in her Old Sta. Mesa home.

Orchids



Ginger in a new forest home

ORCHID PARADISE

By Mona Lisa Steiner

THE Philippines can boast of approximately 1,000 native orchid species, a remarkable number not surpassed by any other country of similar size.

Any one eager to collect the unknown finds the Philippines an ideal hunting ground, where countless new species wait to be discovered and described. This is not a surprising fact, as this archipelago is divided into over 7,000 islands where plants have developed independently for millions, and consequently the endemism of species is remarkable, which means that large numbers of species are confined to a certain region.

The isolation from the mainland is not the only factor for the astonishing biological richness of this country. The Philippines has been the biological crossroads of the Pacific and botanists are able to trace the various inter-connections with the help of plant materials.

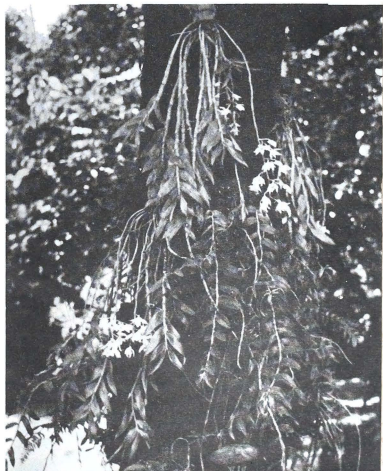


Organized jungle garden, Rivilla home in Pasay City.



Giant Staghorn ferns.

Resettled orchids, Rivilla garden.





Landscaped modern Sto. Domingo church on Quezon Boulevard, Quezon City.

Royal palms, ferns and heliconias — at the terrace of Mrs. Consuelo Perez's home, Quezon City.



Ground orchid.



Bougainvilleas at the Diliman campus, University of the Philippines, please the First Lady of the Philippines, Mrs. Jose Romero, Senator Pacita Gonzales, Mrs. Vicente Sinco.



Ferns and calladium.

Begonias on the wall, terrace at the home of Mrs. Purita Ponce Enrile, Malabon.



(Continued from page 50)



S. N. CHIB

Director-General of the Tourist Department, Ministry of Transport, of the Government of India and for many terms Chairman of the South Asia Regional Travel Commission, besides being a past-President of IUOTO itself, S.N. Chib, is internationally recognized as a foremost leader in travel trade in Asia. When mention of Asian tourism is made even among supposed authorities on the subject, it is not generally realized that Mr. Chib has built up what is probably the biggest tourist industry in all Asia, even greater in volume of traffic, perhaps, than that of Japan, which seems to be better known — an industry that draws traffic from both Europe and the United States. Without doubt, India is better represented in Europe today than any other Asian country while its promotion services in the American continent are also expanding.

Under his chairmanship, an ad-hoc committee, whose membership included President Ankudinov of the USSR Intourist and recently retired Commissioner Robert Firth of New Zealand, drafted the framework of the IUOTO mutual assistance and expansion program.



R. S. LONATI

ROBERT S. LONATI is the general Secretary-General of the IUOTO and it is he who bears the burden of carrying the work of the Union regardless of any changes in the Presidency. He started as Chief

Executive of IUOTO at the General Assembly held in Washington, D.C. in 1957. Prior to that he was Deputy Secretary-General. With his rich background as journalist and his valuable contacts with international agencies in Geneva, which is also headquarters of the Union, he has proved his great usefulness to IUOTO. He is not only extremely amiable but very resourceful, an equipment that stands him in good stead in his often wearisome tasks of dealing with organizations and individuals who are interested in travel but also with the large membership of the Union.



AMB. JOSE AGUSTI

His Excellency AMBASSADOR JOSE AGUSTI, as President of the "Direccion Nacional de Turismo" of Argentina and as Vice President of the International Union of Official Travel Organizations (IUOTO), officially will be playing host to the XVth General Assembly of IUOTO. He has assured every member of the Union of the utmost hospitality of his nation and every possible facility of his government to enable visiting delegates to see as much of his country as can be conveniently reached during the period of the conference on November 3-10. Ambassador Agusti is a leading diplomat long in the service of his country. He accompanied the President of the Argentine Republic on his recent tour of Europe. Pre-conference tour invitations to Peru and Brazil as well as other countries in Latin America have been extended to IUOTO delegates. Among other places that have been included in the Argentine tours is the biggest Casino in the world located in the city of Pa Plata, 450 kilometers south of Buenos Aires. #

THE NEWS IN BRIEF

THE TRAVEL SECTOR in Manila has been gladdened by the news that the volume of tourist traffic to the Philippines has jumped 51 per cent during the first six months of 1960 over the same period last year.

Total number of visitors to Manila from January to June was 25,000. In 1959 there was an overall total of 34,000. Americans made up the biggest group that came to the Philippines, with the Australians ranking second last year.

The big increase in traffic is considered largely a result of the intensified publicity and promotion program started by the Board of Travel and Tourist Industry abroad barely three years ago.

TWO IMPORTANT DEVELOPMENTS in mid-1960 are expected to further boost the flow of tourists to the Philippines and these are 1) the adoption by the government of a realistic exchange rate of ₱3 for \$1 and 2) introduction of jet services by at least three overseas airlines. Before the year is over, two more international airlines are expected to switch to jet.

On the basis of trends early this year, plus these two important developments, Philippine tourist officials are optimistic that there will be an overall increase of 50 per cent in tourist volume in 1960 compared to 1959.

F. MARVIN PLAKE, executive director of PATA who was in Manila recently, reports that the National Broadcasting Company is planning to make a color TV film featuring countries of the Orient early in 1961. An NBC crew is expected to come to Manila to do "locations" shooting of some of the Philippines finest attractions.

Philippine Tourist Commissioner Modesto Farolan is today the acknowledged leader in the growing tourist promotion movement of the Far East. Through his inspiration the tourist executives of the Orient, Southeast Asia, in particular, are organizing themselves to pool their resources and facilities in a common effort to project an increasing-bolder image of their area into the world travel picture.

After having helped to found the

Pacific Area Travel Association (PATA) in Honolulu in 1951 and after serving as its second President, Commissioner Farolan has been playing an active part in the affairs of the International Union of Official Travel Organizations (IUOTO) and this year will assume the Presidency of that body at its XVth General Assembly in Buenos Aires, for which position he was selected in the Union's mid-year Executive Committee meeting at Salzburg, Austria, last May. Mr. Farolan has been President of the Philippine Tourist and Travel Association since its foundation and is Commissioner of Tourism, from which positions of responsibility he guides the destinies of the Philippine tourist industry.

Commissioner Farolan will address the American Society of Travel Writers in New York City on October 26 while on his way to Buenos Aires and the ASTA (American Society of Travel Agents) convention forum in Honolulu on November 17 enroute back to the Philippines.

A RECENT SURVEY conducted by the Board of Travel and Tourist Industry showed there are about 60 travel agencies and tour operators in the Philippines as of 1960. Under a new law passed by the Philippine Congress, the BTTI is the sole agency empowered to grant licenses to travel agencies and tour operators. Only 15 of these are members of the Philippine Society of Travel Agencies, and there's a move to expand membership.

THE PREDICTION is that the Philippines will have no less than 100,000 visitors in 1961 which has been officially declared by the government as "See the Philippines-Visit the Orient Year."

This declaration was made in conjunction with the proclamation by nine other Asian countries of 1961 as "Visit the Orient Year"; together they are engrossed in active preparations to attract, welcome and entertain more visitors.

Starting last August, Japan, South Korea, Hong Kong, Nationalist China, South Vietnam, Thailand, Malaya, Singapore, Indonesia and the Philippines have launched a joint publicity and promotion program designed to attract worldwide attention and to draw a larger segment of the international tourist traffic to their shores beginning 1961.

AND IN ANTICIPATION of "1961 See the Philippines-Visit the Orient Year" and of increased tourist traffic brought by jet flights, a number of hotels, resorts and restaurants are being rushed for completion in different parts of the Philippines.

They are designed to complement the hotel space in Manila provided by such first class hotels as the Manila Hotel, the Hotel Filipinas, Bay View Hotel, the Shellborne Hotel, the new Hotel Mabuhay, Luneta Hotel and Swiss Inn, and to add to facilities already offered by the Tal Vista Lodge in Tagaytay City, the Pines in Baguio, the Capitol in Cebu, Bayot's Hotel in Zamboanga, the Apo View in Davao, the Eden and its Mayon in Legaspi and lesser establishments in other cities.

Facilities of more modest character, at least to meet urgent needs, have now become available in Banaue, where the famous rice terraces are; in Los Baños, where the hot springs baths are immediately accessible from Manila in Pagsanjan where "shooting the rapids" provides unforgettable thrills; in historic Corregidor Island; and at Mount Dana on the mountain highway to Bontoc and Ifugao.

AMONG THE BIGGER HOTELS expected to be finished by the coming year are the Cebu Bay View Hotel in Cebu City and the Davao Insular Hotel in Davao City. The Cebu Hotel has 200 air-conditioned rooms and will be opened to coincide with the inauguration of the alternate jet international airport at nearby Mactan Island.

The Davao Insular will start with a hundred air-conditioned rooms, half its ultimate capacity. It is one of a chain of five "satellite" hotels being built in the provinces by Ayala and Company.

Ayala and Co. has also just completed negotiations for the purchase of the Bayot Hotel, a first class hotel in Zamboanga City, where it will put up a new building of its own. This is the same firm that will shortly build a Rizal Intercontinental Hotel, a 500-room 17-story structure in Makati, a Manila suburb close to the Manila International Airport.

Shellborne Hotel on Dewey Boulevard has just undergone a thorough renovation and face-lifting, which makes it now one of Manila's first-class establishments, with the most spectacular panoramic view of the city and the Bay.

HERE ARE SOME of the hotels still on the drawing boards:

1. A 500-room annex to the Manila Hotel featuring executive suites for business meetings and a 2,000-capacity convention hall.

2. A gigantic 36-story combined hotel and business office building near the huge Araneta Coliseum (capacity: 27,000 persons) in Quezon City to be called "International Executive Office and Hotel Building."

3. A 350-room hotel on Dewey Boulevard, on the way from the Manila International Airport, a new project of Aristocrat, Inc., which runs a chain of first class restaurants, the newest of which is the Safari Supper Club near the Manila Zoo.

4. A new airport hotel, and restaurant and shopping center in the new International Airport, now nearing completion.

5. Another Quezon City hotel addition to the D & E Restaurant Enterprises.

ENCOURAGED BY THE INTEREST shown by Australians in the Philippines, the Philippine government has waived visa requirements for Australian nationals coming to or passing through the Philippines from an Australian port and staying for not more than 72 hours.

Heretofore, air passengers from Australia desiring to stop over, taking connecting flights afterwards, were required to secure transit visas. Australians desiring to stay in Manila for over three days, but not exceeding 59 days, are still required to secure visas, but are exempted from payment of visa fees.

INCIDENTALLY, JAPAN is also beginning to discover Australia as an important tourist source. The Japan Travel Bureau is opening an office in Sydney whose function is purely to answer queries about Japan. The Japanese government has invited nine important tourist officials for a two-week sight-seeing tour of Japan as part of its promotion program.

THE PHILIPPINE SOCIETY of Travel Agencies, which has just gained affiliation with the "Federacion Internacional de Agencias des Voyages," the powerful travel agency federation in Europe, is drafting a resolution asking the government to waive visa requirements for American tourists. Most countries of Europe and some Asian nations have made this move and there's no reason why the Philippines can't do the same, according to the PSTA. #

OUR COLLABORATORS



MANUEL MARQUEZ

Dr. Manuel J. Marquez, who heads the Commercial Bank and Trust Company of Manila, is president of the Bankers Association of the Philippines. He was graduated from the University of the Philippines and Columbia University in business and finance, took degrees in law and related fields of the Philippine Law School and the University of Santo Tomas. He worked with the Federal Reserve Bank of New York and Hamilton National Bank, served the Philippine National Bank in various capacities up to acting president, founded in 1954, the bank he now heads and was chosen Banker of the Year in 1959 by the Business Writers Association of the Philippines.



R. EDWIN ZIEDGFELD

Dr. Edwin Ziegfeld, president of the International Society of Education through Art, is professor of Fine Arts and head of the Department of Fine and Industrial Arts, Columbia University. He has been president of the US National Art Education Association and specialist-consultant to a UNESCO Seminar on the Visual Arts in Education. He is co-author with R. Faulker of **Art Today** and with M. E. Smith, of **Art for Daily Living**; and editor of **Education ad Art**, a UNESCO publication. The article reproduced here under his name formed the main body of his address at the last INSEA Conference recently held in Manila.

Dr. Pura Santillan Castrence is a Philippine career minister who heads the International Cultural Relations Division of the Department of Foreign Affairs. Educated at the University of the Philippines, the University of Michigan, and the Sorbonne, she teaches French in Manila universities and writes a column, on the side, in the **Manila Daily Bulletin** and other journals.



DR. PURA SANTILLAN CASTRENCE

Dr. Mona Lisa Steiner is a prolific writer on Philippine ornamental plants in the popular press, is author of **Philippine Ornamental Plants** and, with Reg S. Davis, of **Philippine Orchids**, two books that have become standard reference works to local gardeners and orchid fanciers. She comes from Vienna, graduated from the University of the Philippines, and has done considerable research and popularization since on Philippine flora, tying all this up with popular culture of ornamentals and with home and community beautification.



JUAN COLLAS

Juan Collas, Rizalist, poet and biographer, is the publicity director of the Philippines International Fair.

FRIENDS FROM ALL OVER

(Continued from page 3)

Governor Quinn's right-hand man in PATA today is the handsome **F. Marvin Flake**, who took over as its executive director in November, 1959. Mr. Flake succeeded George M. Turner of PATA. Mr. Flake came to PATA's headquarters in San Francisco from Kansas City, Missouri, where he was vice president of a public relations firms. Before that he served as public relations director for Civil Air Transport in Taiwan.

* *

Vietnam has also engaged in active tourist promotion work with

the creation recently of a national tourist office in Saigon and the man who was picked to head it is **Dr. Emmanuel Ho Quan Phuoc**. A dentist by profession, Dr. Phuoc was one of the close advisers of President Ngo Dinh Diem when he took over the government shortly after the bloody Indo-China war. He has represented Vietnam in many world travel parleys since his appointment as director of the Vietnam Tourist Department. He now serves as chairman of the PATA liaison committee, the regional travel commission of IUOTO for the Pacific and East Asia region.

(Continued on page 48)

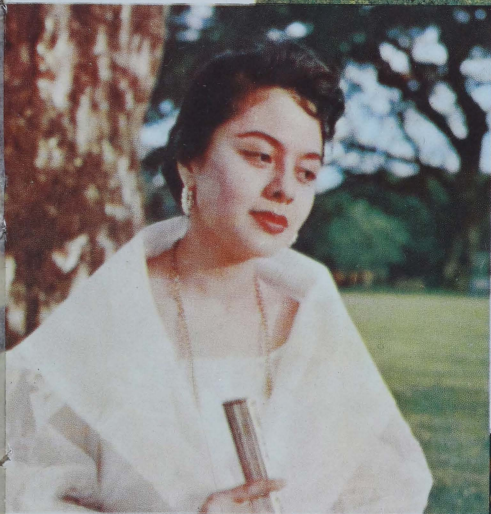


F. MARVIN FLAKE



DR. EMMANUEL HO QUAN PHUOC

Gate to Fort Santiago ruins, In-
tramuros. Color photo courtesy
of Manila Times.



Bayanihan dancer Benilda Santos
in modern-style Maria Clara
dress.

Benilda greets feathered friend at
Makati Park.





"Amorsolo's contribution is that he brought LIGHT to Philippine painting," says artist-writer Fernando Zobel de Ayala in an illuminating article on the painter. This statement is amply illustrated in "The First Baptism in the Philippines," shown above. Amorsolo drew his technique of painting in a light key from the French impressionists. "For the first time, the true color of the Philippines was transferred to canvas in all of its blinding brilliance."



"The Sale of Panay for a Golden Salakot" was executed by the painter for the 1961 Insular Life calendar. Before proceeding to work in oil, Amorsolo does intensive research into early Philippine history and makes numerous rough sketches and studies of the various details that make up the picture.

The Amorsolo paintings are reproduced on this page in full color through the courtesy of INSULAR LIFE-FGU Insurance Group.



Three girls in modern ternos, butterfly-sleeved formal wear for women.

Anna's friends

Two girls in exotic, colorful Moro garb.



Dewey Boulevard at dusk.

