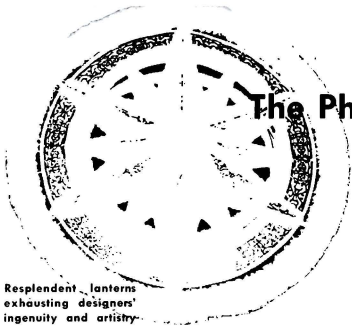


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**PHILIPPINE QUARTERLY
OCTOBER-DECEMBER 1961**



The Philippine

Christmas

By Alfredo R. Rocas

Resplendent lanterns exhausting designers' ingenuity and artistry are proudly displayed over windows and doorways during the season.



Huge belen or crèche put up by commercial firm towers over spectators.

WHEN Legazpi and his soldiers celebrated their first Christmas in the Philippines in 1665, they introduced the best loved tradition among Filipinos today. Christmas is one of the two widely popular and nationally loved rites given by Christianity to this country: the other being the town fiesta celebrating the locality's patron saint. The appeal of these two traditions is such that town fiestas, generally intended to be one-day affairs, are often extended to three or more days, and, as for Christmas, perhaps it is safe to say that the Philippines holds the record for the longest Christmas celebration in the world — 22 days.

Let us start by identifying what has come to be a nationally recognized symbol of the Philippine Christmas — the Christmas lantern, which recalls the bright star of Bethlehem, which guided the Three Kings and the shepherds to the newborn child. In almost every home throughout the country, from nipa hut to proud mansion, these star lanterns gleam from window, doorway or porch. Fashioned from delicate *papel-japon* (Japanese paper) on light bamboo frames, the lanterns lend themselves to various designs, but the most common by far is the star—a white, five-pointed one enclosed by a circle of white paper frills. An electric bulb is placed inside to make it glow in the night. There are other designs — hexagonal, with flowing, lacey paper tails; boats, fish and pin-wheels of colored paper, cellophane, wire and foil. Today, the ultimate in Christmas lanterns are those made in San Fernando, Pampanga, which are displayed at the town's annual parade of lanterns. These lanterns, often more than fifteen feet in diameter, flash a kaleidoscope of intricate designs through a complicated electronic system.

The Christmas traditions of the Filipinos are deeply rooted in their social and religious life. Among the best known customs practised throughout the Philippines, particularly in Luzon and the Visayas, are the *misa de gallo*, the *noche buena*, and the visit to the *ninong* or *ninang* (godparents).

A typical Filipino family begins its observance of Christmas, first, by hanging up lanterns at windows or over doorways, and, where there are *belens* and Christmas trees, decorating the tree and laying out the *crèche* or *belen*. Then, on December 16, they start the nine-day *novena* of the *misa de gallo* ("cockcrow masses") which ends on the Eve of Christmas. Well before cockcrow everyday during the *novena*, a brass band goes through the town playing at full volume to wake up the townsfolk for the four o'clock mass.

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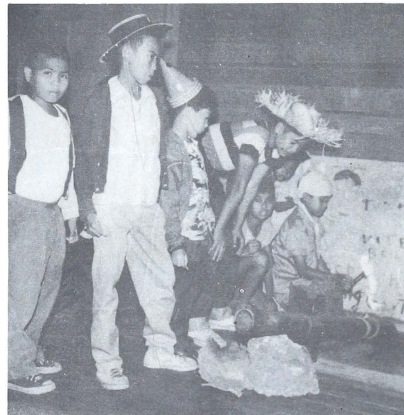
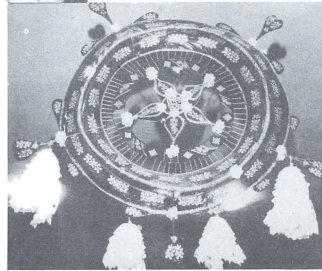
The festive spirit of Christmas is exemplified by the numerous food stalls that spring up during the season, vending delicacies such as *puto bumbong*, leaf-wrapped *suman*, rice cakes called *bibingkas* and fruits in season.

Because Christmastime in the Philippines coincides with harvest-time, the practice of going to this early mass used to have a practical reason. From the four o'clock mass the workers would go straight to the fields. Today, this custom prevails even in the cities, evidence that traditions hold fast, even when the practical reasons for them are gone. The *misa de gallo* is often confused with the *misa de aguinaldo*, which is the single midnight mass on Christmas Eve.

After the morning mass our typical Filipino family, on the way home, will likely as not stop by at one of the little stands which serve hot *salabat* (ginger tea) and *puto bumbong*, the hot coals glowing cheerfully in the early morning light. *Puto bumbong* is a local delicacy made from a special variety of violet-colored glutinous rice, ground and steam-cooked in cylindrical bamboo moulds. It is eaten with fresh grated coconut and brown sugar. *Bibingka*, a native rice cake, is also a favourite after-mass snack.

Throughout this period of dawn masses or *misas de gallo*, our Filipino family is astir with excitement over the preparations for Christmas. First of all, there is the Christmas shopping to do, for gift-giving is an essential part of the Filipino Christmas. In the cities, the shops fairly blaze with Christmas decorations made of tinsel, crepe paper, simulated branches of holly-and-cherries, fake snowflakes and big blown-up pictures of Santa Claus. Christmas carols fill the air, blaring out from stores or given out by street minstrels. Many of the gifts, especially in provinces, are home-made, such as packages of sweets like *pastillas* and *turrón*. Then there is the house to clean and decorate with a Christmas tree or *belen*, a tiny replica of the Nativity scene. A pig has been fattened for the inevitable *lechon* — or roast pig. And many other delectable dishes are prepared for the *noche buena*.

On the Eve of Christmas, the family goes to midnight mass — the *misa de aguinaldo*. As the mass ends amidst the ringing of bells and the strains of "Joy to the World" from the choir, everyone greets his friends and relatives with a "Maligayang Pasko." *Noche buena* (midnight supper) which takes place after mass, is a happy occasion for the family gathering. Aside from *lechon*, there are ham,



Children welcome the season in exuberant fashion by firing away on home-made bamboo cannons charged with carbide.

tamales, cheese, *empanada*, *suman* and hot chocolate. There are sweets like *leche flan*, *ube*, *makapuno* and *pastillas*. The table is brimming over with fruits of the season and imported fruits such as grapes, apples, and oranges.

Christmas Day begins with a mass for those who were too sleepy to attend the midnight mass the previous eve. Everyone is dressed in his best. This is a day for the family. Children, after receiving gifts from their parents, visit their grandparents, uncles, aunts and other relatives to wish them a merry Christmas. Even distant relatives are remembered on this one season, partly in hopes of receiving an *aguinaldo* (Christmas gift). *Ninongs* (godparents), who may not have been heard from the entire year, are of course remembered on this day. When visiting their godparents and *ninongs*, children go through the traditional ritual of kissing the elders' hand, or touching it to their foreheads, the while murmuring, "Mano po, ninong" or "Mano po, lolo (or lola)" as the case may be. This means, "May I kiss your respected hand, ninong (or lolo)". The elder greeted is then expected to dig into his pocket or produce a wrapped-up gift, as his awaited *aguinaldo*. The children thus make the rounds of elder relatives and receive presents and coins. Christmas Day is often an occasion for a gathering of the clan, held usually at the house of the eldest where an elaborate repast awaits the visitors.

There are some interesting Christmas traditions practised in various regions of the Philippines. One of them is the *panunuluyan* of Cavite, Bulacan and other Tagalog provinces. For the nine evenings before Christmas Day, a popular drama is staged in the open. At 10 o'clock in the evening, people gather in front of the church and follow a young man and a



young woman dressed as Joseph and Mary who go from house to house seeking shelter. As in the Biblical story, they are turned away from this house and that. The young couple sing to the owner of each house begging for room, and, in each, the owner replies in song that there is none. Thus they move on, until they arrive back in church where the midnight mass is to be celebrated.

In some remote towns in the Philippines, Christmas is celebrated on the 26th instead of the 25th. This is said to be due to a lack of priests able to officiate at mass on Christmas day. In many towns, also, for a more dramatic effect, a giant star lantern inside the choir loft is made to move slowly down to the altar during Christmas mass.

Christmas today is noisy with firecrackers and *cumbancheros* (little urchins who play Christmas carols on crude homemade instruments). Along many streets, too, young boys may be seen setting off homemade bamboo cannons charged with carbide which go off with a loud whoosh and boom, to the delight of the youngsters.

Christmas in the Philippines has also become the longest Yuletide celebration in the world — starting December 16th and ending on Three Kings' Day, January 6th. However, the season actually starts as early as the first week of November, when the radio stations begin playing Christmas carols, and shops begin decorating their display windows and making brisk business. There are the inevitable fairs or *carnabals* — two-month amusement parks offering shows and rides.

Wishing people a merry Christmas personally has slowly given way to sending greetings via the Christmas cards, the telephone, or telegram. Other customs such as the singing of *villancicos* have been replaced by foreign carols such as "Jingle Bells" and "Holy Night." In many instances, funds collected from caroling are donated to the parish church. Another foreign contribution to local customs is the image of Santa Claus, which one sees everywhere especially in the cities. Gift-giving, which used to be associated with the Three Kings is now associated with Santa Claus. The Christmas tree has also slowly taken root in our traditions, replacing the *belen*.

The Philippine Christmas is, therefore, made up of the Spanish influence, some of which are disappearing today, and the American, which has been adopted by the new generation; even to the ridiculous point of "dreaming of a white Christmas" in torrid Philippines. In the blending of these two cultural influences, the Filipino has added a touch of his own here and there and has moulded Christmas traditions nearer to his heart's desire. Thus, although Christmas is basically a foreign tradition, the Filipino has made it his own, and Christmas in the Philippines is in many ways uniquely Filipino.



Christmas in the Philippines is a season charged with a holiday mood, a festive round of party-giving and party-going.



A European artist's idea of a Filipino paterfamilias and brood (19th century).

Filipino Family and Kinship

By Robert B. Fox

THE basic units or building blocks of Philippine social organization are the *elementary family* which includes the father, mother, and children, and the *bilateral extended family* which embraces all relatives of the father and mother. Of special importance is the *sibling group*, the unit formed of brothers and sisters. There are no clans or similar unilateral kinship groups in the Philippines; the elementary family and the sibling group form the primary basis of corporate action.

Philippine social organization may be characterized as *familial*, for the influence of kinship, which centers on the family, is far-reaching. The pervasive influence of the family upon all segments of Philippine social organization can be illustrated in many ways. Religious responsibility, for example, is a familial rather than an individual affair. Moreover, religion is family-centered rather than church-centered (Hunt et al 1954: 75). Each home has a family shrine. The large images carried in the community processions during Holy Week are owned and kept by individual families, usually the wealthier ones. In short, the Filipino type of family has had a considerable influence on the forms of religious beliefs and activities introduced by organized religions.

The influence of the family upon economic and entrepreneurial activities is also great. The elementary family is the

basic production unit in agricultural activities, cottage industries, and local and subsistence fishing. Even among paid agricultural workers two or more members of a family will commonly be found working together. The so-called *corporations* found in the urban areas are generally *family holdings*. Distribution of corporate stock beyond the kin group has not been successful in most cases. The extensive development of negotium in the Philippines is thoroughly understandable when the economic solidarity characteristic of family life is considered.

The fragmented character of the larger Philippine society is a result, in part, of the Filipino type of family and kinship structure. The prevailing family structure emphasizes loyalty and support of the family, not of any higher level of social organization. In the barrio, political organization is weakly developed. Group activities are organized in terms of kinship and by common economic and ritual interests. One or more families form the core of these group activities, the leadership usually being provided by a dominant family (or families). Wealth and the size of a man's family and kinship group are the primary determinants of leadership. The resulting familial orientation is centripetal, making for highly segmented communities and an almost complete lack of legal self-government. It is understandable, therefore, why government and municipal programs have found so little real support in the typical barrio.

The role of the family in the Philippines, as actually perceived by Filipinos, is explicitly stated in the new Civil Code

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Baptisms, birthdays, Christmas and Easter holidays are occasions for a "gathering of the clan." The birthday of the grandfather, who holds a dignified and venerated position in the Filipino household, is especially such an occasion. Typical is the taking of a snapshot or photo as "recuerdo" or "memento", as photo (right) which shows grandfather in center surrounded on his birthday by children, grandchildren and great-grandchildren, many of whom came from the province for this event.



sent the husband cannot do so.

Although the father is the acknowledged head of the Filipino household, the influence of the mother must not be minimized, for the authority is not based simply on sex, but on age. Philippine society is characterized by a marked development of *generational respect* which involves deference to the opinions of all individuals, regardless of sex, older than one's self. Thus, authority is invested not simply in the father but in parents and in grandparents as well. It is specifically stated in the New Civil Code that "... grandparents should be consulted by all members of the family on important family questions (Title XI, Article 312)." The oldest brother or sister in the family also has authority over younger siblings, including the right to punish them. When the parents die, the eldest sibling assumes the responsibility for the sibling group. The pattern of generational respect is found in the terminology of address, children speaking to their parents and older persons in the plural form of the second person, that is, by saying *kayo* [plural] not *ikaw* [singular] for "you."

Generally speaking, family life centers on the children. The elementary family is formalized and becomes a structural unit when a child is born to a couple, for unlike his or her parents, the child is related equally to the maternal and paternal kin. The birth of a child forms the link between the families. Land and other properties are thought of as being held in trusteeship by parents for the children. Family funds are rarely, if ever, spent by the parents for their own wants. On the contrary, the family will plunge into debt for children ... for their education, in cases of illness, or for a daughter who has been chosen queen for the barrio fiesta. Family capital and savings are the inheritance of children, to be divided equally among them. A common excuse for denying loans, even to relatives, is that the properties and money belong to the children. Because of this concern for children, it is not unusual to find indulged children in Filipino families, usually the youngest, despite the relatively firm pattern of authority. The relationship between alternating generations, grandparents and grandchildren, is often very close and affectionate. Although the grandparents are in an authoritative position, they rarely discipline children. A spoiled child is described as "one who has been raised by grandparents."

The size and range of the bilateral extended family is of considerable importance. Relationship is extended to distant cousins, who are given help as needed. The usual residential pattern is based on kinship which reinforces the unity of extended families. If large as well as localized, they can be powerful and influential. Politics in local areas is often controlled by large, wealthy families, the selection of barrio lieutenant, for example, being made on the basis of his representing a dominant kin group.

The Filipino kinship system can be described as relatively "shallow", for concern is with the lateral expansion and size of the family and kin group rather than with the lineal depth of relationship. The size and solidarity of the extended bilateral family greatly influences individual interpersonal relationships. Except for the unique pattern of friendship found among Filipino teenagers, interpersonal relationships are generally intra-kin relationships. On the adult level, friendship is brought within the framework of kinship by means of *compadrazgo* or ritual co-parenthood. Thus, interpersonal relationships are founded fundamentally on actual kinship ties which involve formal reciprocal duties and obligations. Formal relationships are further extended by "ritual kinship." In contrast to kinship bonds, there is an uncomfortable social gap in the tenuous ties of friendship.

The typical appearance of affectionate friendship between teenagers of the same sex has at least two explanations. First, by interacting with non-kinmen the teenagers are projected into an environment having potential spouses. It is said, for example, that teenage friends frequently marry the siblings of their friends. Secondly, the display of affection between members of the opposite sex is forbidden in public and appears to be minimal even in the privacy of the household. The channel which provides for the release of normal emotions is interaction with a person of the same sex. A display for affection between a boy and girl in public, on the contrary, would compromise the girl (not the boy because of the prevailing "double standard.") Thus, the pattern of friendship is between boys and boys, girls and girls. Teenage boys are commonly seen walking together with their arms around each other or holding hands; a behavior not understood and often misinterpreted by Americans and Europeans. In fact, this behavior became a point of friction between the American GI's and Filipino teenagers.

Following marriage, which in a sense defines "adulthood," one's ties, duties and obligations are predominantly to the family and kin group, both consanguineal and affinal. There is relatively little time for "friendship" and when it does develop, the mechanisms of ritual kinship are employed to formalize the relationship. Relationships within the bounds of kinship are relatively secure and predictable. Conversely, a marked social distance generally separates members of a kin group from all non-kinmen. Among the Bikol, for example, the term *tugang* means "friend" and "relative", implying that a friend should become a relative.

Thus we see that the basic belief and values and the basic institutional organizations and inter-personal relationships of the contemporary Filipino, crystallized in the pre-Spanish setting, have persisted to this day. These continue to form permissive or inhibitive factors to economic and socio-cultural change.

Philippine Transition to Large-Scale Industrialization

By Manuel Lim

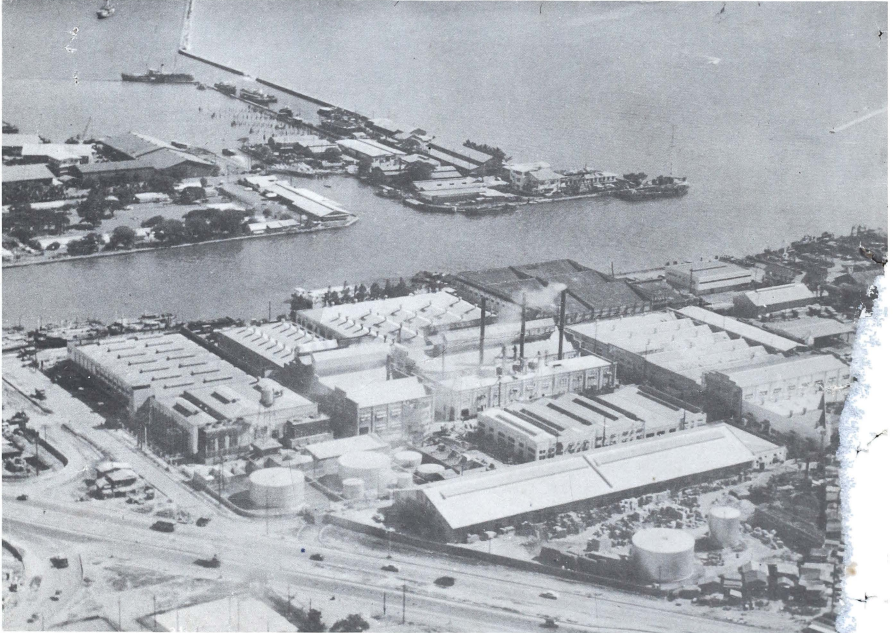
THE present epoch marks the transition from the purely agricultural stage of our economy to the stage of large-scale industrialization.

We expect the pendulum of our national endeavors to swing more and more sharply in the direction of manufacturing industries. Our postwar years of political emancipation have jolted us from our economic lethargy and opened our eyes to the tragedy of continuing a life of economic dependence imposed upon us by more than 400 years of colonial bondage.

Need of Foreign Capital

We cannot go on relying upon foreign markets for the thousand and one things that we need and desire. We know,

Aerial view shows Glass Factory of San Miguel Brewery in San Nicolas District, Manila. In background, South Harbor.



too, that we have to exploit to the maximum through modern scientific methods and processes our rich natural resources lying idle in our own land and intensify our efforts at quantitative and qualitative production not only for domestic consumption but also for exportation.

But at this juncture we must admit that the assistance of foreign capital and technological know-how is badly needed to lend force and momentum to the country's program of industrialization. On the other side of the coin, however, is the no less demanding need to recapture the major and dominant share in the national economy — a need that has inspired the formulation of the Filipino-First policy by the present Administration. Our policy encouraging foreign investment and our Filipino-First policy, though at first seemingly contrary to each other, are in reality not incompatible so long as both policies are judiciously implemented.

Our Foreign Trade Potential

But industry, as a factor for national economic development, must go hand in hand with commerce. In this modern era, where not only individual but also nations trade with one another and where the material strength of a nation is measured by its amount of income from its exports, our people can ill afford to overlook our foreign-trade potential of expansion.

In this consideration, we are confronted with certain major threats to the stability of our economy, namely, (1) the termination of our preferential trade position in the American market 14 years from now, or by 1974, under the terms of the Laurel-Langley Agreement, (2) the presence of a transit trade outside of our own borders, and (3) the operation of the European Common Market and of the so-called "Outer Seven," two economic blocs in Europe that are likely to affect adversely in the near future the economies of some countries outside their orbit.

There are other problems that we have in relation to our foreign trade, such as those that have to do with import and exchange controls, currency, shipping, freight rates, economic policies, and the implementation of the rules and regulations affecting the multiple and complex ramifications of our foreign-trade operations, but these are problems that are of our own making.

In the face of those diverse internal and external economic problems, our greatest concern is how to bring about their best possible solutions so that we can increase our productive wealth and stabilize the national economy, multiply our employment opportunities, and raise the standard of living of our people.

Production for Export

As we analyze all our internal problems, we cannot escape the conclusion that much of our present economic predicament originates from three paramount factors—first, the undeveloped state of our productive potential; second, the lack of a vigorous and aggressive foreign trade policy; and third, the dominant control of aliens over our country's economy.

It is a pity that in a land that is blessed with natural resources, which are capable of supporting, according to our economists, 80 million people if they could be properly

developed, we have not even succeeded in producing our basic needs. Much of our importation of foodstuffs and essential commodities could be eliminated by the extension and integration of local production.

But for the sake of a sound economy, it is not only enough that we attain self-sufficiency in our foodstuffs and other essential commodities. We have to produce and manufacture for export. Let it be known that almost 40% of our people are dependent on our major export crops for a living and that nearly 11% of our national income represents our exports. It may be surprising to some people that while some of our products still need some promotion to be sold on a large scale, in the case of our coconut oil, sugar, lumber, abaca, and rattan, our problem is how to produce enough quantities to meet the world's demand for them. Frankly speaking, I was approached by the end-users of those goods in the United States and Europe, voicing their misgivings about their sufficiency of supply, especially in the years to come.

New Measures to Help Industry and Trade

Of late, we initiated measures in our Department that are designed to help industry and trade. We have encouraged the various business, trade, and industrial groups in the country to meet us in conferences. We have given them suggestions by which they can improve their business. We have alerted our commercial attachés abroad to the rapid servicing of local trade and industry groups through dissemination of vital information to them and through prompt survey of overseas markets for Philippine products. We have also underscored the importance of Philippine participation in international trade fairs as well as the necessity of holding local fairs and expositions. Our Department hopes, with the creation of the Bureau of Industrial Promotion, to intensify its coordination work of promoting and assisting industries, especially cottage industries.

A recent development which may be expected to accelerate our industrialization program is the inflow of consumer, producer, and capital goods from Filipino residents in the United States. These goods are to be processed by our Department and will hereafter be released after being approved by the Cabinet, their proceeds to be invested in this country.

Trade Diversification and Price Manipulation

Inextricably linked with our industrialization program is our foreign trade. As I have pointed out, there is much room for improvement in this phase of our economic development. The time has come to diversify our overseas trade in anticipation of the cessation of our special trade preferences in the American market under the provisions of the Laurel-Langley Agreement by 1974.

While we should continue to enjoy whatever commercial advantages we can derive from our trade relations with the United States, we must look for other world markets, such as Asia, Europe, Australia, South America, and other continents, where we can sell more profitably and buy more cheaply. We should also find ways and means by which our exports can earn their rightful profits under the normal operation of the law of supply and demand, instead of their being subjected to the dictation of alien cartels. In this connection, it may be mentioned that although the price of our copra has risen, yet the bulk of the profit from its purchase does not go to the producers but to a handful of importers and middlemen in San Francisco, New York, Amsterdam, Rotterdam, and London.

Manuel Lim is the Secretary of the Department of Commerce and Industry and Board Chairman of the Board of Travel and Tourism Industry.

Promotion of Foreign Trade

But the most important feature of our foreign trade policy which should receive our continuing attention is our overseas trade promotion campaign. We may have the products to sell abroad but without an effective promotional drive we cannot capture a big slice of the international market potential. Every prosperous nation that we find today fully realizes this, hence it sets aside huge appropriations for this purpose. It is sad to state that we are very much behind in this undertaking. With the forthcoming reorganization of the Bureau of Foreign Trade under our Department of Commerce and Industry, we are looking forward to the intensification of this work within the limit of the meager funds and facilities within our command.

To do this we have established a provisional Division on Foreign Trade Matters. Also assisting in this promotions job is the newly-created Foreign Trade Service Board whose main duties are to advise the Secretary and Under-secretary on promotional activities and to give qualifying examinations to applicants for commercial attachés.

Side by side with our foreign trade promotion work, we must enter as soon as possible into treaties, commerce, friendship, and navigation with other countries, as these will help bring about a more favorable climate for our exports. In due time, our Department and the Department of Foreign Affairs will coordinate their efforts in initiating the conclusion of those treaties. Right now, negotiations are going on in Japan for this purpose. A similar pact will soon be concluded with Germany and other countries.

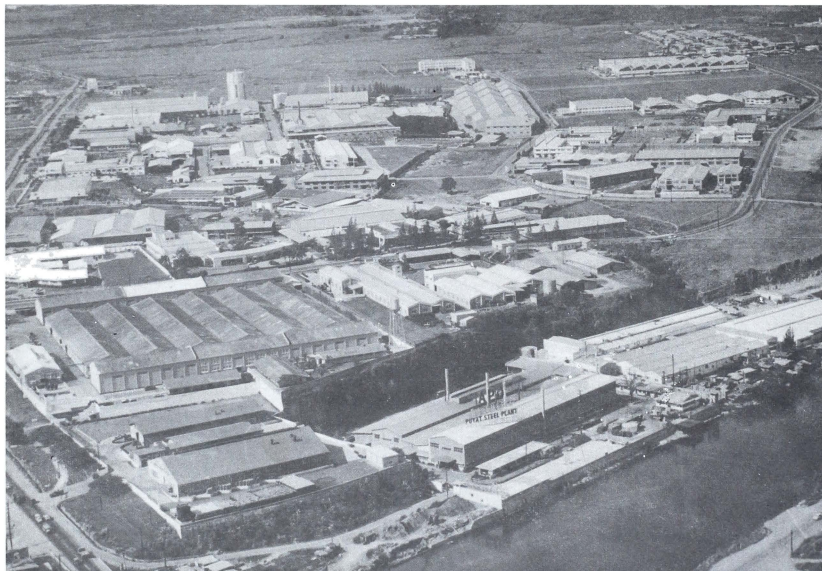
Promoting the Cottage Industry

Such promotional campaign will give every opportunity to develop to the maximum the foreign-trade possibilities of our cottage industry, which should prove to all and sundry that they are comparable in quality to, if not better than, their alien counterparts. The more the sales of such and other local products, the less will be their cost per unit, for which reason they will have greater chance to compete in the world market. In this connection, it is also a "must" that we ban from exportation those raw materials which are in great demand for the manufacture of locally made goods and which are liable to run short of supply after their being exported, for example all kinds of shells for pearl or shell buttons.

Bright Prospects of Philippine Tourism

All those projects can also effectively help promote the Philippine tourist industry, an industry which holds out bright prospects as a multi-million dollar-earning industry, especially with the dynamic promotion and development work being done by the Philippine Tourist and Travel Association, headed until recently by Commissioner Farolan, and the teamwork and technical assistance being provided to that entity by the Board of Travel and Tourist Industry and the National Advisory Council on Tourism. It is high time that we should awaken to this golden opportunity of opening to foreign tourists in this jet age the gates of the Philippine natural and historical wonderland. Let us not lose sight of the fact that our best share of the world's tourist expenditures was reportedly six

Aerial photo of industrial areas off Highway 54, Makati, Rizal.



million dollars, in 1956, compared with the lion's share of Europe and South America amounting to one billion and \$900 million, Hawaii's portion of \$60 million, and Japan's slice of \$30 million, out of U.S. annual expenditure of two billion dollars. In 1958, United States travelers spent a total of \$560 million in Europe and the Mediterranean alone.

Standardization of Exports

But as no exports can have a steady and stable foreign market if their high quality is not established and regularly maintained, so we need to have an effective standardization of our exports. If ever our copra and abaca have continuously commanded a ready market abroad, it is because of their prestige and good will established by standardization. Just the other day, I signed a proposed Commerce Order for the approval of the President, on the inspection and standardization of place mats, which constitute an important cottage industry in many a rural area in northern Ilocos region and the central and southern provinces of Luzon. This standardization work is now being handled by the Division of Standards. As we make more and more new products, the need for standardization will proportionately increase.

Hand in hand with standardization, we have to apply the modern scientific methods in research, industrial operations, and management so that production of goods, whether for consumption or exportation, will be effected at minimum costs and with maximum efficiency on the basis of quantity and quality. Unless we adopt those methods, we cannot hope to reach such level of cost, quantitative and qualitative efficiency as will enable us to compete successfully with foreign manufacturers.

Monetary Policy and Allocation of Dollar Purchases

Other matters which deserve our serious consideration in the formulation of an effective foreign-trade program are a sensible monetary policy, judicious allocation of our dollar purchases, development of our overseas maritime fleet, and an efficacious tariff law.

It is a fact that a virile foreign trade thrives on a resistant monetary policy. At present, the bulk of our export receipts is in terms of dollars, but we see in our favor rosy possibilities of intensified trade with some non-dollar countries, like West Germany, England, and Switzerland, for they can sell us some goods that we direly need, like machinery, at comparatively low cost. We have adopted recently a partial multiple currency policy. Nevertheless, we are limited by a Central Bank rule to the effect that one single local bank can have a maximum credit of \$100,000 in any single or aggregate of such currencies, for instance, as the German *deutschmark*, the English *pound*, and the Swiss *franc*. We realize that such foreign-exchange restriction is a sort of a handicap, but as our foreign trade expands and our reserves are stabilized, we hold high hopes of making our currency freely convertible.

We have to make wise use, too, of our dollar purchases. Although a country's prosperous foreign trade is not perforce based on reciprocity, yet allocation for such purchases can be employed as a weapon of bargaining for her economic advantage.

Shipping and Tariff

No less significant in this subject of inquiry is the development of our overseas maritime shipping. Right now, hardly three per cent of our products are carried aboard Phil-

ippine flag vessels. The freight rates levied on our exports are sometimes so exorbitant that they are hardly profitable. To escape the greedy freight-rate manipulation of the conferences, we have to put up as many maritime vessels as we can.

Our Government is determined to reinforce our maritime fleet. Recently, our Government perfected the contract for the purchase from Japan at \$3,600,000 per vessel of 12 ocean-going ships. These ships will be sold by the National Development Corporation to private Filipino shipping operators, payable in 20 years. These will hike the carrying capacity of Philippine flag vessels from 3% to 7% of our foreign trade and are expected to save about \$20 million which used to be paid to foreign shipping lines.

Our shipping industry may receive the needed "shot in the arm" if the offer to establish the first integrated steel mill recently made by the German Mission through its capital and technical know-how will materialize.

Incidentally, I may also mention that not only our overseas but even our coastwise shipping should be strengthened, considering that we are a country of 7,000 islands, for it is lamentable to state that local shipping freight rates are sometimes even higher than overseas freight charges. It is prejudicial to our economy if the steamer service from the places of production to the marketing centers becomes too expensive, for that factor will necessarily add up to the total production cost.

Finally, as an additional pillar of our foreign trade policy, we have to make our tariffs more flexible so as to protect our products from the competition of similar imported ones.

The Filipino-First Policy

I have already discussed at some length two of the three factors responsible for our present economic plight, namely, the undeveloped state of our productive potential and the lack of a vigorous and aggressive foreign trade policy, the third being the dominant control of aliens over our country's economy. It is the keen awareness of our national leaders and our people in general of such situation which gave rise to the Filipino-First policy, which underlies the ever-ringing agitation for our economic independence.

Despite the varying interpretations of this policy by different individuals and groups, it appears crystal-clear that, without ignoring our legal, ethical, and ideological relations with other nations, it implies that the Filipinos by natural heritage have a right to a preferential and pre-ponderant control over their national patrimony. But all things considered, this policy is never intended to be an exclusivistic or chauvinistic instrument of hate or discrimination against aliens. Neither does it suggest economic abundance on a silver platter nor a parliamentary edict through which our country can be legislated into economic progress and prosperity. In other words, the nationalistic path to glory is not strewn with roses and raptures, but with thistles and thorns, demanding from our people self-discipline and self-sacrifice, and, above all, love of country and national dignity that are practiced in deeds not in words.

Let us also stand guard against those evil spirits who would employ the Filipino-First policy as a Trojan horse by which they could achieve their goal of greed to the destruction of our democratic and Christian way of life. History reminds us that all forms of totalitarianism, including Communism, Nazism, and Fascism cheated their way to victory through the deceiving mask of nationalism.

By Dr. Benigno Aldana

Education in the Philippines



Arrivals on the Transport Thomas, 1901.

THE Philippine public educational system today embraces 30,000 schools with an enrolment of 4,000,000 children and a teaching force of 120,000 teachers. It is a four-level system — kindergarten, elementary, secondary, and higher education.

Among the various forms of government services, education gets the biggest share of the national budget, an average of 30% of the national appropriations (P1 billion) every year.

During the Pre-Spanish Period

The first Spaniards found that the various native groups had systems of writing and reading matter written on banana trunks and leaves, bamboo strips, and tree barks. One of the early Spanish missionaries, Father Chirino, wrote that most of the people, both men and women, in every village could read and write. The writings of the pre-Spanish Filipinos were burned by the Spanish friars for fear the ancient manuscripts might neutralize their efforts to spread the Christian doctrine among the natives.

The pre-Spanish Filipinos were engaged in some industries and occupations like shipbuilding and trade that needed computational skills.

The Philippine languages carry words that bear meanings equivalent to such foreign words as school, teacher, learner, read, write — words uninfluenced, however, by either their Spanish or English counterparts.

During the Spanish Regime

Spain effected the conquest of the Philippines to propagate the Christian religion and to satisfy her desire for self-aggrandizement as a colonial power. Education during

the Spanish era was linked closely with the first objective. The missionaries gathered people of all ages in *visitas*, temporary thatched sheds, in the villages for instruction primarily in Christian catechism. Other things taught were arithmetic, reading, writing, and singing of sacred songs. With the organization of parishes these *visitas* soon became parochial schools with religious instruction continuing to be their basic offering. The establishment, maintenance, and operation of these schools remained for a long time a church activity.

In the beginning, the missionaries tried to use Spanish as the language of instruction, but they found this difficult, so they adopted the dialect of the village and used the Roman alphabet in writing and in preparing reading materials in the vernacular.

The support of these parochial schools was urged upon the *encomenderos*. When the *encomiendas* were organized into provinces, support of these schools from tribute collections was required of the *alcaldes mayores*.

The schools were ungraded. Children learned to say the prayers needed for certain church rituals and to commit the *Doctrina Christiana* to memory. Toward the end of each school day, each child was made to recite from memory to the priest the lesson assigned for the day. A perfect recitation meant advancement to a new lesson; failure brought punishment in the form of whipping.

Schools of the type organized for definite educational purposes in the Philippines were for the objective of "rear-

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ing in virtue and letters of some Spanish youth," and began to be established soon after the Spanish conquest. They started as institutions of higher education at the collegiate level. The first school, established in 1601, was the Colegio Real de San Jose under the Jesuits which offered courses in philosophy and theology and prepared novitiates for the Jesuit order. After the expulsion of the Jesuits at a later time the college came under the jurisdiction of the University of Sto. Tomas. The Colegio de Sto. Tomas opened in 1611 was the second to be organized. It became a university by a Papal Bull in 1645. As a university it offered courses in theology, canon law, Roman law, philosophy, logic, ethics, metaphysics, physics, Latin and Greek. It subsequently opened courses in civil law, and some years later in pharmacy, notarial law, dentistry, and medicine.

The organization of secondary schools followed. Among these were the Colegio de San Juan de Letran, the Ateneo Municipal de Manila, and theological seminaries in Vigan and Cebu.

All these schools and colleges aimed at producing an aristocratic class called *gente ilustrada*. Inclusion in this class was much coveted. A *titulo* or a degree was a prized badge of social distinction. Manual labor was held in contempt. To people with this kind of education manual work was unthinkable.

Schools for girls were organized both in Manila and in the provinces — the *colegios* and *beaterios* which were either orphanages or special schools open only to girls who wanted absolute seclusion. Among the *beaterios* established were Sta. Potenciana, Sta. Isabel, Sta. Clara Monastery, Sta. Catalina, and Beaterio de la Compania de Jesus. Some of these *beaterios* were later converted to *colegios*. These girls' schools included in their curriculum reading, writing, arithmetic, music, religion and deportment. Singing in the choir to an organ accompaniment was part of their training.

It was not until 1863 that the Spanish government made provisions for the education of the masses by the establishment of primary schools. This step had for its authority the Royal Decree of 1863, which provided a system of education embracing three levels — elementary, secondary, and collegiate. It also sought to establish a pattern of supervision and control of the schools and provided for the organization of normal schools for the training of teachers.

As for as elementary education was concerned, the decree authorized the establishment of at least two schools — one for girls and another for boys, at the ratio of one male and one female teacher for every 5,000 inhabitants.

The decree prescribed the following subjects in the primary curriculum: Christian doctrine, principles of morality and sacred history; reading, writing, practical instruction in the Spanish language, principles of Spanish grammar, and orthography, arithmetic, general geography and history of Spain, rules of deportment, vocal music, and practical agriculture. For girls these subjects were offered with the exception that instead of Spanish geography, history, and practical agriculture, "employments suitable to their sex" were given.

Compulsory attendance in these schools was required by the decree. No fees were to be charged, and textbooks and school supplies such as paper, pen, ink and copybooks were to be supplied free to the children.

The decree provided that secondary education was to be furnished by the already existing colleges on the secondary level such as the Ateneo Municipal de Manila, the San Juan de Letran and the seminaries located in Cebu, Jaro, Nueva Caceres, and Vigan. The decree also authorized the establishment of vocational schools in Manila and Iloilo and a nautical

school in Manila. Higher education was to be offered in the University of Sto. Tomas, which was authorized to open courses in civil law, jurisprudence, notary public, medicine, pharmacy, philosophy and letters, physics and canon law.

The decree also provided for the establishment of normal schools for the training of elementary school teachers. Accordingly, two such schools were established in Manila — one for boys and another for girls. Similar schools were later opened in Nueva Caceres. The curriculum prescribed principles of teaching, practice and theory of good citizenship, elements of pedagogy, sacred history and religion, arithmetic, Spanish language, practical agriculture, vocal and organ music, and theory and practices of writing.

The normal schools admitted two kinds of students — the regular and supernumerary. The former were admitted free and were given support and equipment subject to the requirement that they were to teach for ten years following completion of the course. The supernumeraries were required to pay a monthly fee of eight pesos for their board, but unlike the regulars they were not obliged to teach after graduation. Completion of the prescribed courses entitled the students to certificates of graduation. The grades a graduate received determined his assignment — excellent grades meant assignment in the school of *ascenso* (advanced), good or fair grades, in the school of *entradas* or beginners; "approved", to assistant teachership.

The system of public instruction provided by the Royal decree of 1863 was never put into full operation. Relatively speaking, attendance was small and teachers with the proper qualifications were few.

During the Philippine Revolution

During the revolution against Spain and subsequently during the war with the United States, many schools were closed. However, in spite of the troubled conditions, there were 2,167 public schools in operation.

The first Philippine Republic drew up a program of education. Among other things, the Malolos Congress blue-printed and tried to implement a comprehensive public school system, a military school, and a university. There was to be a director of public schools to serve as educational adviser to the President of the Republic and to direct and ad-

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It's the new American lady teacher.



By Larry Alcalá, "Friend Joe, A Cartoon Commentary on Philippine-American Relations Since 1898," *Saturday Mirror Magazine* (August 7, 1954), p. 37. Reprint by special permission.

minister the school system. Congress adopted compulsory primary instruction as a national policy. However, because of a raging war, there was no extensive opportunity to implement the program.

During the Military Regime

Soon after the occupation of Manila by the American forces, seven schools were reopened and placed under the charge first of Father McKinnon, a U.S. Army chaplain, and later of Lt. George F. Anderson, who later became city superintendent by detail. With the restoration of peace and order in the surrounding provinces, more schools were organized. In all these schools, the Spanish system of instruction was continued, with the teaching of English added to the schedule of subjects. Soldiers and officers mustered out of the army received appointments as teachers.

During the American military occupation of the Philippines, the authorities managed the municipal schools in which the teaching of Spanish was chiefly under Filipino teachers. In addition they made provisions for the housing of classes, supplying of furnitures, books and supplies, hiring of teachers, and other things that promoted public school interests.

During the Civil Regime

Under the civil government established on July 4, 1901 supplanting the military regime, a public educational system became an official structure of governmental service upon the approval by the Philippine Commission of Act No. 74, known as the Educational Act of 1901. The Law created a Department of Instruction to insure to the people of the Philippine Islands a system of free public schools.

The system thus established was influenced very much by President McKinley's Instructions to the Philippine Commission dated April 7, 1900, as follows:

"It will be the duty of the Commission to promote and extend, and, as they find occasion, to improve, the system of education already inaugurated by the military authorities. In doing this they should regard as of first importance the extension of a system of primary education which shall be free to all, and which shall tend to fit the people for the duties of citizenship and for the ordinary avocations of a civilized community. This instruction should be given, in the first instance, in every part of the Islands, in the language of the people. In view of the great number of languages spoken by the different tribes, it is especially important to the prosperity of the Islands that a common medium of communication may be established, and it is obviously desirable that this medium should be the English Language."

By and large the system followed American patterns.

After the organization of the Department, the Philippine Commission passed an act authorizing the appointment of 1,000 American teachers in order to put the educational system in operation on a much broader scale. Shortly thereafter, the first group composed of about 600 teachers came on board the army transport "Thomas" and so they became known as *Thomasites*. They were sent out to various parts of the Philippine archipelago, risking their lives in the face of epidemics and troubled conditions in certain places but doing fully their part as pioneers in a new venture, answering wonderfully the challenges of their mission.

The educational system under the American regime went through three periods. The first was the period of organiza-

tion when the centralized pattern of administrative organization was laid out and the courses of instruction were formulated to include, finally, four grades in the primary, three grades in the intermediate, and four grades in the high school. The second was the period of adjustment during which courses of instruction were revised consistent with social needs, laying emphasis on industrial instruction in the intermediate grades. The third period featured an extensive survey of the public educational system by a team of American educators headed by Dr. Paul Monroe. Survey findings gave new directions pointing to the improvement of teaching techniques, a program of child accounting and measurement of the results of instruction, and curriculum revision to include health education and other things.

The system grew steadily in number of schools, enrolment and teachers. It carried out successfully its mission to help develop a representative democracy in this country and unify the people of the different regions into a single body politic by a common language as vehicle of communication among linguistic groups.

The need of the government service for people to serve in its offices in the various services and functions was much evident during the first decade of the American regime. This need the public school system filled through its academic curriculum in the high school.

During the Commonwealth

The educational system during the Commonwealth had to reorient itself to the educational provision of the new Constitution, namely "to develop moral character, personal discipline, civic conscience, and vocational efficiency, and to teach the duties of citizenship". Accordingly, certain steps were taken to implement these objectives. The curriculum in the elementary school was revised and enriched to embody those objectives. The National Language based on Tagalog became a subject to be taught not only in the elementary grades but also in high school. To extend elementary education to more children than could be accommodated under the then existing set-up, the elementary course was reduced to six years. The period saw also the establishment of more regional normal, trade and agricultural schools and the incorporation of preparatory military training in the elementary and secondary curriculum to implement certain provisions of the National Defense Law.

World War II left the Philippines prostrate. Most of the school buildings, school equipment, textbooks, library books, and other school property were destroyed. The problems generated by this tremendous destruction were appalling. Nevertheless, the public school system resumed operation immediately after the restoration of the Commonwealth Government.

During the Republic

The public educational system under the Commonwealth Government was carried over to the Republic inaugurated on July 4, 1946. Immediately, serious attempts were made to fit the system to the new social and political order. One of the first steps was the organization of the Board of National Education, a policy-making body composed of the Secretary of Education, as Chairman, and sixteen other members from various elements of society. The Board, after extensive deliberations, worked out the Revised Philippine Educational Program which governs the organization and the curriculums of the elementary and the general high schools.

The elementary school curriculum includes Social Studies,

Work Education, Health and Science, Language Arts, Arithmetic, Arts & Physical Education, and Character Education & Good Manners. The general secondary curriculum has English & Character Education, Pilipino National Language, Social Science, Mathematics, Science, Health, Physical Education & Philippine Military Training, Practical Arts/Vocational Education, and Electives.

Kindergarten schools, attached to the laboratory schools of public normal schools and colleges, have two divisions — the junior kindergarten for the five-year-olds, and the senior kindergarten for the six-year olds.

Elementary education is for six years. A law passed in 1953 to restore Grade VII has not yet been implemented for lack of funds. The same act also provides for compulsory education, with certain exceptions, for all children until they finish the elementary course but this also has not been fully implemented.

Secondary education, offered in the general high school and three types of vocational schools, is a four-year course. The curriculum in the general secondary school, known as the 2-2 plan, calls for a common curriculum in the first two years for all students and two kinds of curriculum in the last two years, one preparatory for those expecting to continue their studies in higher institutions after graduation, and the other vocational for those intending to work after high school. The other secondary schools would prepare the students for specialized occupations.

Higher education is available in public colleges and the state university. The state university maintains a liberal arts college and professional colleges. Each state college has a specific field of course concentration: teacher-training, commercial, technological, agricultural. Vocational schools above

secondary level under the Bureau of Public Schools also have their specific course specializations suggested by their names — arts and trades or agricultural.

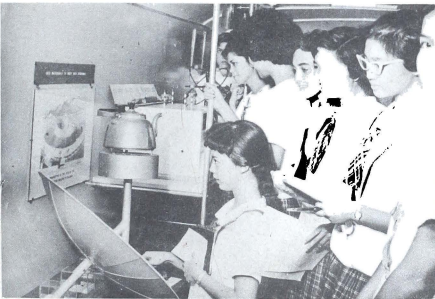
Since resumption of operation after World War II, the public schools have adopted the community school program. This gears learning to the improvement of community living. It is carried out through two approaches: namely, the indirect approach which utilizes the curriculum to effect learning that would translate itself into improved community living; and the direct approach which organizes community activities to be carried out by both the school children and the lay people, for the improvement of certain aspects of the community. These activities become exercises for the development of further learning in the classroom.

The community school program involves the lay people in the community. The unit organization is the "Purok" composed of the families in a small compact area. The "purok" organization formulates and implements its program of activities toward improvement of the area. Teachers furnish the initial leadership and as the activities progress, the leadership is transferred to the lay members of the community.

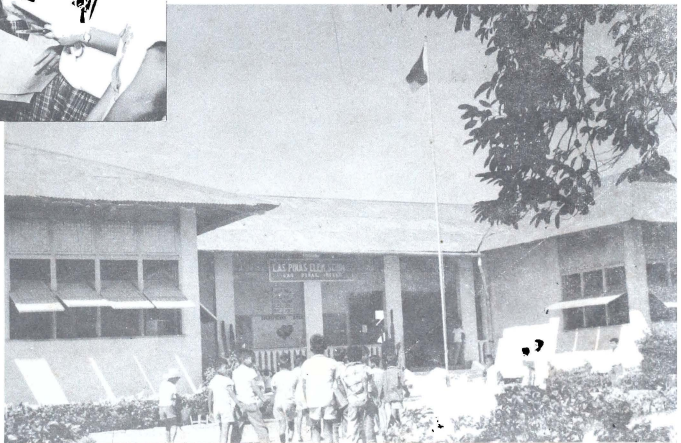
The public school system has tremendous problems to face, the principal ones being those concerned with the stabilization of its financing, provision for adequate housing and equipment, and acquisition of textbooks and other instructional materials and aids.

As the reader may have gathered, Philippine education has passed through various stages of development in the various epochs of the country's checkered history and has been enriched by the different foreign cultures wafted, as it were, upon our shores. Our education represents as much the worthiest in foreign, as the best in native, culture.

Our goal is to see that such education becomes increasingly rooted in the cultural heritage of our people — in their mores, usages, beliefs, traditions, ideals, virtues; in their folklore, dances, music, history, literature, government; and in the lives of Filipino heroes, patriots, statesmen, scientists, and other benefactors of the race.



Class in Science, Assumption Convent, Manila.



Typical public schoolhouse in the Philippines.

CEBU

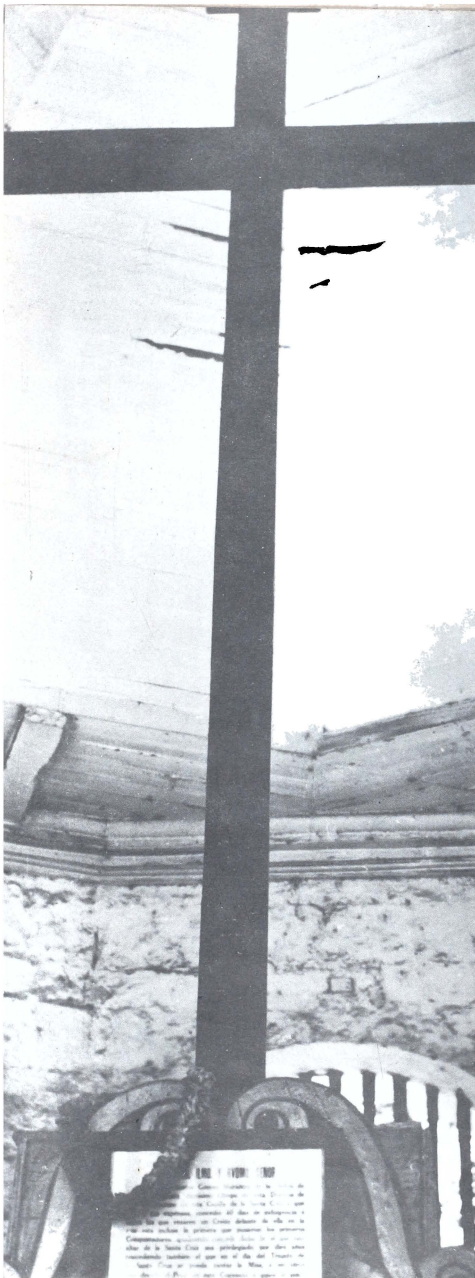
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1. BANTAYAN
 2. BOGO
 3. TOLEDO
 4. BARILE
 5. RONDA
 6. ALCANTARA
 7. BADIAN
 8. GINATILAN
 9. SAMBOAN
 10. CARCAR
 11. TALISAY
 12. CEBU CITY
 13. MANDAWÉ
 14. MACTAN
 15. LILOAN



The famed image of Sto. Niño of Cebu, said to have been presented by Magellan to Humabon's Queen, is considered the oldest Christian statuary in the country.

THE City of Cebu on the island-province of Cebu in the Visayas supports a quarter of a million population in an area of 332 sq. km. It is a bustling commercial city, one of the top revenue-earners in the Islands, and a vital nerve center in the country's economic setup, ranking second in importance only to Manila. Its favors are much sought after in national electoral campaigns; it is a pampered darling with a mercurial temper and is often pridefully referred to as the "Queen City of the South."

It was perhaps a trick of fate that Magellan, hoping to find the gold and spices of the East in lush, verdant, evergreen islands, should come upon barren, drought-ridden, almost treeless Cebu. Cinnamon and mace grew in the moist rain forests in Mindanao; Negros Island in the west and nearby Leyte and Bohol had luxuriant palmy shores; but Cebu —



Cebu is thin and porous — a wisp of land skimmed from skeletal remains of floating dead coral. It is a slender island consisting for the most part of crumbly chalky limestone. Low, jagged mountains extend through its length, humped like the gigantic spine of some primordial monster — beautiful sights, to be sure, especially when seen from a distance on a clear day: their bare coralline peaks are strewn across the horizon like fragments of fine crystals. But fertile soil is long since gone, washed down to the narrow coastal plains in the north. They are little more than hills, in fact, too lacking in height to catch the rain clouds which float past over its peaks to spew themselves on other more favored islands. Hence, Cebu is one of the driest spots in the country. Next to Zamboanga, it has, according to records, the lightest rainfall.

Hard put to grow anything but the hardiest of crops, or grow enough to sustain its islanders, it is hard to imagine how the island could ever nourish a city. Yet today the island of Cebu has four cities, more congressional districts than any province, and is probably the most densely populated region in the country.

Cebu and the Early Conquistadores

Cebu started as a barter center of small trade crafts coming from neighboring islands of the Visayan group for it had, as it does today, an ideal natural harbor protected from the northeasterly winds and typhoons by the offshore islet of Mactan. Centrally located in the Philippine chain of islands, it served as the focus of interisland commerce and thrived as a lively port town bartering products of neighbor islands as well as products brought in by foreign vessels. And because of its proximity to San Bernardino Strait, it was a favored terminal point of trade junks that plied the Pacific. As early as 9 A. D., galleons from China, Japan, Indonesia, Moluccas, and Arabia visited its shores.

Magellan — or, to use his full name, Fernao de Magalhaes, veteran of many Portuguese galleons and of the expeditions to the Moluccas under Albuquerque — landed in Cebu on April 7, 1521, had a high mass said in thanksgiving for his landfall, and, claiming territory for the Spanish crown, planted a cross of heavy wood on the seashore. A week later, Humabon, king of Cebu, his queen, and 800 of their retinue agreed to be baptized into Christianity — thus becoming the first known Filipino Christians.

There was great feasting and the chiefs of neighboring islands came to pay their respects to the Europeans. One such chieftain, Zula, long time enemy of the king of Mactan, came with a gift of two goats, and a request that Magellan overthrow the proud ruler, Lapulapu. Seeing in this an opportunity to display the power of European weapons, Magellan prepared a punitive expedition against Mactan; in the ensuing battle on the dawn of April 27, 1521, despite Castilian musketry, the Europeans were overwhelmed, and Magellan was killed by the island chief, Lapulapu. Soon after, the panicked survivors left Cebu, arriving in Spain to report their discovery and their loss.

It was not until fifty years later that another expedition was sent to colonize the Philippines. Humabon and his people had meanwhile gone back to their old gods, and a new

The Cross of Magellan, in Cebu. Outer cross encases smaller cross brought by Magellan in 1521. It is walled in by kiosk-like stone and tile structure.

king — Tupas — ruled Cebu. Exactly 44 years after the day Magellan was killed, on April 27, 1565, Miguel López de Legazpi returned and took the island by force. He was a Spanish nobleman who had retired to Mexico and had once served as its mayor. Along with Fr. Andres de Urdaneta, astute navigator and spiritual mentor of the expedition, he was commissioned by the crown to establish a colonial outpost in the territory discovered by Magellan. The islanders, still recalling Magellan's visit and the subsequent clash, fled to the hills, but were lured back by Legazpi's policy of attraction with Tupas signing a virtual treaty of alliance with the European leaders.

Legazpi saw in Cebu wonderful opportunities for inter-continental trading, and among the first things he did while plotting the "Christian empire" of Spain in the East, was to arrange for a trade galleon from Acapulco. The first galleon left Cebu in 1565, returned to this city in 1567, laden with the trade products of North America, a precious cargo of Mexican silver, and the dashing grandson of Legazpi: Juan de Salcedo, the conquistador who was to bring Luzon under the heel of Spain.

The famous Manila galleon trade (the terminal point was later transferred to Manila) between the Philippines and Mexico was to last two and a half centuries, affecting the commerce of three continents.

Legazpi found in Cebu a thriving port town: silks, porcelains, carved ivory, and spices were stored in its rich warehouses. Cebuanos were weighing gold, counting pearls, measuring silks, and bartering spices — those very treasures that overwhelmed Marco Polo and inflamed the imagination of all Europe. It was even then a bustling kingdom where "there were fine weights and measures . . . and women wore exquisite ornaments."

Legazpi laid out the first capital of the colony in a settlement which he named after his patron saint San Miguel, and to secure the new settlement from marauders he had it enclosed with a stone fortification. (Later, the settlement was renamed "La Ciudad del Santisimo Nombre de Jesus" after the image of the Sto. Niño was discovered in the rubble). Urdaneta, the spiritual leader of the colony, started the construction of San Agustin church, a few steps from where Magellan had planted his cross. Not far away, the first cobbles of Calle Colon were laid out, running from east to west across the island's girth. While Portuguese and Moro pirates were in the seas without, Legazpi, within the snug walls of the new fortress, plotted the conquest of other islands. For six years Cebu remained a colonial capital until Legazpi transferred to Manila: June, 1571.

Its Politics

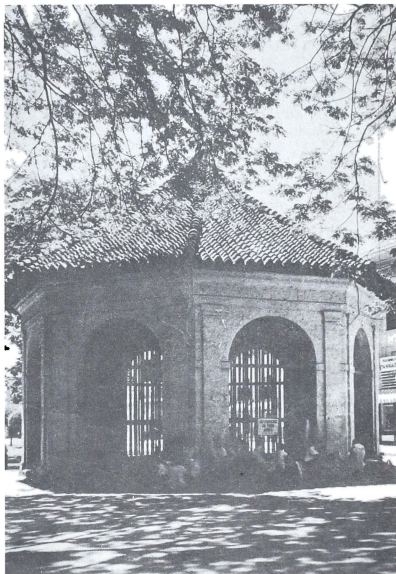
Although age and history combine to give it an air of mystery, there is nothing obscure or indeterminate about the Cebu of today. It is an outgoing city completely devoid of complexes, open-spirited. It has a temper that rises and falls like quicksilver, a fact which politicians do well to be aware of. Although the phenomenon of the "dark horse" is relatively rare in Cebu, this fact does not make Cebu politics less unpredictable. How it behaves in a national campaign actually depends on the say of a few influential families who have traditionally taken the lead in political affairs. The rivalry between the Cuencos and the Osmeñas, for instance, has until the recent coalition between Mariano Cuenco and S. Osmeña, Jr. divided Cebu into two camps. Even more significant are the power struggles within the clan itself. Cebu is full of stories of celebrated feuds between father and

son; brother and brother, and so on. Oftentimes the outcome of political maneuvers or issues are determined as much by such intra-familia imbragios as by the political shrewdness with which Cebu politicians have been credited. This is a city where a child is exposed from birth to the political climate of his immediate milieu, and as early as the day he is allowed to sit at the dinner table and follow the trend of conversation, he imbibes the prejudices of his parents for or against certain personalities, issues, campaigns. In the thick of a political battle party tickets may switch, or warring factions combine — to the seasoned Cebuano, this is all part of the political game.

Cebu and the Cebuanos

At first sight, the city does not seek to please the eye. Seen from a distance, the piers, with their ropes, pipes and cables, and open cargoes stick out like the exposed vitals of some heaving creature. In a manner of speaking, the piers one stands on are the vitals of the heaving creature that is Cebu. The ropes flung out and caught by its stevedores are precious to its piers, the gangplanks are the arteries through which flows its lifeblood, the ululation of the ship's holds, its pulse. Cebu is primarily still the port town that it was centuries ago deriving its livelihood from its waterfront.

Cebu goes about its chores with stubborn matter-of-factness. Yet, the Cebuano has a keen appreciation of the beautiful and is, not rarely, given to a poetic outlook on life. A thousand years of exposure to diverse cultures and peoples



Kiosk-like structure containing Magellan's Cross, said to be the original one planted by the Portuguese explorer in 1521. Manila Times photo.

have sharpened his artistic sense. The *balitao*, the languid, relaxed, sentimental impromptu exchange of love songs native Cebuanos are extremely fond of, best expresses the Visayan personality — candid, full of spontaneous charm and grace.

Local Crafts

There are three products of local craft for which Cebu is famous: Osmeña "pearls," nacre filled with tinted wax and fashioned into pretty jewel accessories; the basket chairs of Mandawe, woven from palm fronds which have found their way into modern homes; and the Cebuano *sista*, or guitar. The last is expressive of the Cebuano's love for music and poetry. On many a night, the Cebu guitar has proven itself an ideal instrument for accompanying the languid lyrics of the *balitao*.

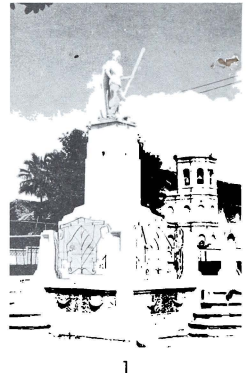
Tours and Sights

Unless previous arrangements have been made, there will be no organized tours awaiting visitors at the piers or the airport. One feels at a loss, until he discovers that every taxi-driver, or rig-driver of those familiar Cebu *tartanillas* is only too willing to take him around. Invariably, he will be guided through the historic center: to Cotta del San Pedro, where in the revolution of 1898, a handful of colonials were besieged by an angry mob of 5,000; across Plaza Independencia to linger awhile under its old-world walls and watch sidewalk barbers ply their trade *alfresco*; to the city hall and across a maze of banks and commercial houses until he reaches the stone-and-tile kiosk that houses the original cross of Magellan. It stands a little ways from the shore now, separated long since from the sea by an expanse of reclaimed land.

San Agustin Church is only a few steps away. You enter the storied vestibules of San Agustin and marvel at the intricately carved choir, stalls, at the ornate parquetry, at the altars and at the smiling ebony face of the oldest and most celebrated of Christian statuary in the Philippines: el Señor Sto. Niño de Cebu. Here you'll be told that the Señor has hundreds of rich gold-encrusted vestments, that his crown and scepter and curly locks, his tiny gloved hands and booted feet are all of solid gold; and that the gold medallion at its feet encases the tiny bone relics of eight martyrs.

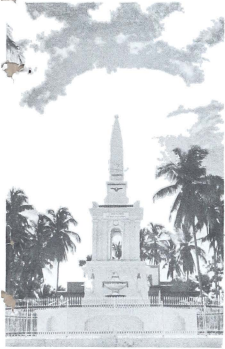
On his feast day in January, devotees from all the Visayas dance before the image of the Sto. Niño in a ritualistic jig-and-sway punctuated by shouts of "Pit Senyor!" — to the rhythm of castanets and tambourines. At night thousands join the procession that carries the image around town in a resplendent gold-and-silver carrozo. Hundreds of stories have been told about the Sto. Niño, some apocryphal, no doubt — how the "Señor" was lost and found in the net of a fisherman; how it was Magellan's gift to Humabon's queen; how the Pope in Rome had asked to see it and how it had miraculously dis-

1. Monument to Lapulapu, chief who repulsed Magellan in 1521, overlooks city named in his honor.
2. Monument to Magellan, on Mactan Island, Cebu.
3. The fine guitars of Cebu are well known throughout the country.

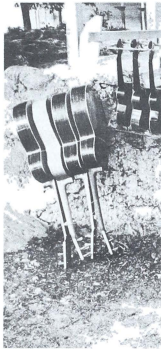


Fuente Osmeña, directly across from the provincial capital, has replaced the old Plaza Independencia as the city's central park.

- 4. The Church of San Agustin, built in 1565 by Fr. Andres de Urdaneta, houses the image of Sto. Niño and other reliquaries.
- 5. Heavy church door panel of baroque design is a relic of the old capital city. Manila Times photo.



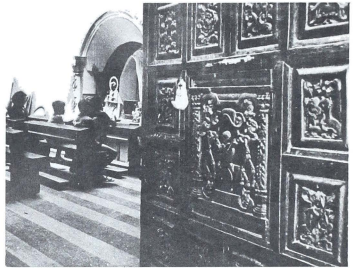
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Aerial view of part of Cebu city shows fine homes, pier, oil refinery.

appeared on the way and had mysteriously reappeared in its usual place on the altar; and how during the conflagration it had withstood the flames unscathed.

The ancient streets that once served the old capital seem to have lost their bearings in the new scheme, and, today, literally go in circles, folding over upon themselves after a short start. Others meander off, only to be stopped dead by a blank wall, one or two trickle off to a patch of grass. As for Colon, the oldest street in the archipelago — it counts only with one or two warehouses, the pre-war buildings having long since gone. Calle Colon distinguishes itself today for having most of the moviehouses of the city — a perhaps sorry distinction for such a venerable street.

Liveliest street today is Magallanes. Starting from Magellan's Cross it opens into the city's main shopping district, lined on both sides with department stores, textile shops and shoe emporiums. It is a street rife with the robust sounds of mid-city: the excited panegyrics of bargain-sale barkers; the brisk chatter of sidewalk-peddlers of pins and thimbles and sweepstake tickets; the clip-clops of *tarjanillas*, the beeps of jeepneys; and the animated drone of Carbon Market nearby.

Osmeña Avenue, which until recently was Jones Avenue, starts rather vaguely somewhere at the Sanciangco intersection and extends in a neat straight line all the way down to Fuente Osmeña at the north end. Before reaching the school area, one finds Paul's Little Book Store which fed literature-hungry Cebu during the years right after the war. Paul's then was no more than a hole-in-the-wall that sold old books and some rather late issues of popular magazines and comics. How it has survived and turned into the going commercial enterprise that it is today may be explained by the maxim: "In Cebu, the inevitable does not always happen."

Also on this avenue are the Abellano High School, the Cebu Normal School, YMCA, and the Archbishop's Palace. Just before Southern Islands Hospital is a celebrated landmark: the Osmeña home, an impressive white mansion set in the midst of an extensive formal garden.

You round Fuente Osmeña, and come face to face with a startlingly mausoleum-like structure — the Cebu Provincial Capitol. It stands on a hill like some improbable relic of ancient Rome. Fronting it is a modern, spanking new residential subdivision in a gridiron of neat roads. Similar projects will probably burgeon in Cebu in the next few years, along with expansions of suburbia and exurbia, with bungalows and split-levels, with steel-and-glass picture windows, and other shibboleths of the House Beautiful. Then one unaccountably goes back to the file-roofed antillians of an earlier era — to the coat-of-arms proudly ensconced on heavy doors, to ornate gates, to indoor patios and shell windows . . .

Some venturesome pioneers have already scaled the sheer walls of the craggy hills behind the Capitol. The Eggeling estate, on the slopes of Busoy, with a superb view of rocky terrain, breeds thousands of monkeys for exportation to many parts of the world. It is one of the city's curiosities, and has attracted many visitors.

As the city fills the flat land to the rim of the creek that flows from the orchard hills of Guadalupe, as it pauses before the winding trails to the uphills, it gives the impression that it might yet, like some of its ancient streets, turn back full circle and start again where it began. From the old San Miguel area it could go along the tidewater flats of Martires Street, go past the courtyard to Mabolo and Mandawe; or cross over to new territories in Mactan, to the new city that the famed native chief Lapulapu has inspired. Here, on a steep rise — overlooking the quays, the ferry boats, the dry-docks and the petrol refinery, is the ancient chapel of La Virgen de la Regla. Here on this place an international airport will be operating next year, along with textile and paper mills.

From Martires, it is equally possible that the city will sweep across to Lahug, to the edge of the airport, down to the pasture lands behind the Cebu Junior College and on again to the hills. Perhaps it is in the idyllic surrounding of hills — far above the harbors and away from the jangling commercialism of the merchant town below that Cebu will finally settle itself.

Metis Espagnols en
Coûtume de Promenade

Prints on this page and page 28 were taken from HISTOIRE, GÉOGRAPHIE, MOEURS, AGRICULTURE ET COMMERCE DES COLONIES ESPAGNOLES DANS L'OcéANIE by J. Meillet, published in Paris, 1846 by the Librairie de la Société de Géographie, Arthus Bertrand, editor. Courtesy Lopez Museum.



Homme de Manille menant son Coq au Combat



Metis de la Haute
Classe en Promenade



Mural by Carlos V. Francisco at the Manila Hotel depicts Muslim dances of the Moro people from southern Philippines.





Douane de Manille

Depart de
Chasseurs Tagals



Dances of the Philippines

By Mrs. Francisca R. Aquino & Mrs. Lucrecia R. Urtula

"Itik-Itik" is a dance imitating movements of ducks. Headgears simulate duck bills.



Pretty girls call on the floor while balancing filled glasses in the "Binasuan."



"Pandanggo sa Ilaw" calls for skillful juggling of lighted tumblers.

ALL Spanish chroniclers who recorded the early culture of the Filipinos attest to the fact that the early Filipinos were great lovers of music and very fond of dancing. From Father Gaspar de San Agustin we come to know that the early Filipinos were music lovers and composed their poems in such a way that they could easily be chanted into songs and the people readily danced to the rhythm of their songs. The early Filipinos, and even present-day Filipinos, sang songs at home (*awit*), lullabies (*hinli*), songs on the road (*dalit*), marriages songs (*diona*), war songs (*kumintang*), love songs (*kundiman*), songs of sorrow (*lumbay*), songs of triumph (*agumpay*) and myriads of songs and dances while they worked in their homes and in the fields, rowed their *bangkas* or boats in the rivers or sailed their *paraos* on the high seas.

DIFFERENT ETHNIC GROUPS AND THEIR DANCES

Three dominant strains are still in evidence in our folk dances — primitive tribal, Arabic-Malayan Muslim and the Spanish-European.)

Francisca R. Aquino, pioneer folk dance instructor, University of the Philippines, is at present Superintendent of Physical Education, Bureau of Public Schools. *Lucrecia R. Urtula* is the choreographer and dance instructor of the Boyanihan Dance Co., Philippine Women's University.

Primitive Tribal Dances —

The Negritos, the aborigines of the Philippines, mostly found in the mountains of Bataan, Zambales and Tarlac, are fond of music and dancing. They possess crude musical instruments: Jews-harp of bamboo; a four-holed flute called *bansik* made of mountain cane and a bamboo violin with three abaca strings of different sizes, played with a bow with abaca fibers.

Among the most interesting primitive dances of the Negritos are the Potato Dance or "Juña Camote" performed by a man going through the motion of stealing some camotes in the field. The Bee Dance or "Piña Pa-ni-lan" is also performed by a man, this time going through the motion of gathering honey from a tree. The Devil Dance is represented by two men or warriors engaged in an imaginary fight and armed with bows, arrows and boloes. The Lovers Dance is usually executed by a man making various gestures while dancing around a woman, who keeps her feet moving in time with the music¹ while remaining in one place.

According to J. Mallat, a Frenchman who visited the islands in nineteenth century, the Negritos utter horrible cries while dancing. They make frightful contortions and leaps and the similarity of the movements to those made by sea crabs led a visitor to give it the name of Camarones. They end by shooting their arrows into the air, and their eyesight is so quick that they sometimes succeed in killing a bird on the wings in the course of the dance.²

In the high mountain valleys of north central Luzon live the pagan Malays often referred to as Igorots, of whom the better known tribes are the Benguetis, the Kalingas, the Bontocs, the Apayaos, and the Ifugaos. For almost two thousand years these pagan folk have preserved their tribal identity, customs and lore, have lived in isolation and successfully resisted the imposition of foreign rule.

Among these people may be found some of the most authentic of Philippine tribal dances. Their dances celebrate tribal victories; village festivals (called *kañaos* or *peshets*); thanksgiving and religious rituals, among them animal sacrifices to their gods and ancestors who are believed to possess magical powers. Despite a close racial relationship among the tribes, they differ from each other in language, tradition, culture, and particularly in their dances.

The Benguetis, who live nearest to the plains, celebrate their *peshets* or *kañaos* on a lavish scale, often lasting one month. Many times they hold *kañaos* as an offering to their gods (*Afoshios* or *Kabunan*), for someone who is sick, or as thanksgiving for a bountiful harvest or a fruitful marriage. At such feasts, the Benguet Festival Dance is always performed. The girl is wrapped in a blanket with her two palms facing out, and with her elbows bent close to her body. She dances with both feet flat on the floor, alternately hopping around, while the man, with a pipe in his mouth and with one blanket on each shoulder, hops and dances not unlike a bird swooping down on its prey.

The Kalingas, on the other hand, perform the *Budang* or peace pact, an old ceremonial dance which is started off by the playing of the *Dongadong*, a native instrument composed of different sizes of bamboos. As the pact holders discuss problems and make decisions, music is played. Native songs like the *Salidom-oy*, the *Ulalim* and *Alingoan* are sung. The pact holders meanwhile go on drinking *tapuy* rice



The "Dugso" of the Bukidnons is a ritual performed as a thanksgiving. It is a dance similar to those of the Aztecs of Mexico. Barangay Folk Dance Troupe, Philippine Normal College.

wine, indulging now and then in the *balagtasan* (debate in the vernacular) to express their reasons for or against a certain matter. Once the matter is settled, a colorful dance ritual is performed.

The *tadoc*, which literally means dance, is started with the *patong* which is the playing of as many *ganggas* as are available, to be later followed by the *tupaya*, played with five or six gongs using bare hands instead of sticks. Colorful wedding rituals are many times held to the accompaniment of this music by a Kalinga warrior and his bride.

More intricate footwork is done by the Kalingas. Bird-like steps, common to most Igorot dances, are used by the bride and groom who alternately hop and execute beautiful shuffling movements in circular patterns. The dance is highlighted by the exchange of symbolic tokens.

The Bontocs who have a sacred tree and sacred place in every village, are said to be a very religious people. Sacrifices and ceremonies that include truly fine dancing, accompany all their activities. Bontoc tribesmen perform a weird, fantastic dance characterized by highly animated movements to express heroic exploits, land disputes, rivalries and revenge.

The Ifugaos, builders of the celebrated rice terraces are also famed for their "Bumayah," a festival dance which opens with a chant or *liwliwa*. It is remarkable for its complex footwork and hand movements. Primitive Ifugao gongs, *ganha*, *tubob* and *habat* provide the music for the dance. The "Taggam di Malahin" is a wedding dance featuring vigorous eagle movements by the groom interwoven with the more graceful and sinuous movements of the bride. The "Himog" or death dance is an all-male ritual dance invoking war deities to grant successful revenge on the killer of a slain warrior. It is performed to the intricate rhythms of wooden clappers called *bangibang*.

Arabic-Malayan Muslim Dances —

In the southern part of the Philippines, on the large island of Mindanao and the adjacent Sulu Archipelago live our Filipino Muslims, a proud and independent people differing markedly in religion, customs and culture from the great mass of Philippine population. In 1380, according to the Tar-

¹ Barbas, *Early Filipino Instruments*.

² Blair and Robertson, *The Philippine Islands* (Cleveland) 1903.

silas, the Muslim chronicles, the Arab missionary scholar Mukum landed in Sulu and there founded Mohammedanism in the Philippines. Ten years later, Rajah Baginda of Menangkabaw, Sumatra, invaded Sulu and succeeded in establishing a sultanate there. Almost at the same time, Sharif Kabungsuwan, Muslim leader of Jahore, landed at Cotabato and converted its inhabitants to Islam. Since then, as early as the fourteenth century these islands have been the main stronghold of our Muslim brothers who embraced the Islamic religion and have successfully resisted attempts at conversion to Christianity.

Frequently brave and defiant, they are nevertheless outstanding lovers of beauty with an enviable heritage of rich and abundant art and literature. Their dance and music amidst colorful oriental pageantry are varied, exotic, mysterious and reflect unmistakable Arabic and Indo-Malayan culture. Eminently oriental due to close contact with countries such as China, Indo-China, Japan, Siam, Borneo, Sumatra, Java, Moluccas, Arabia and Persia, they have assimilated different cultures, nevertheless have retained their colorful native traits.

Their dancing is characterized by the predominance of the bended knee, used by the Burmese dancers, and serious mien found among the dancers of Java. There are countless movements of the feet, in combination with the upper body, angular movements, arm-flipping and the proud stamping of the feet. Long golden or silver nails fixed on their finger tips, very similar to the ones used by the temple dancers of Lanoo when performing the "Redjang," are used by dancers of Lanoo when performing the "Kaprangkamanis," a dance of beauty, with catlike movements made with bent knees while the hands weave graceful patterns. It is likewise used in the "Sultana" of Jolo where the body moves in a gliding wave-like manner with the bent-back fingers in a perfect curve, almost touching the cheeks and the hips, making small circular motions.

In the "Pangalay" of the Tausogs of Jolo, the "broken" arm and the use of the hyperextended fingers is similar to the ones used by the Thai dancers in many of their dances. This type of movement is also used by the Badjaos or the sea gypsies of Zambonga.

The "kuntao" of Jolo, which is similar to the Karate or Judo of Japan and the "Pentjak" (the art of self defense of the Indonesians), is a dance from Tawi-tawi that bears strong Thai and Indonesian influence. It depicts in remarkable dance movements a young muslim warrior's training for manhood.

Very Arabic in movements is the "Asik" of Cotabato, which is a dance of the lady-in-waiting to the Sultan. This was brought to Mindanao from Mecca.

Noteworthy of mention is the "Singkil", a dance in Lanoo which every woman of royal blood is expected to learn. This dance takes its name from the heavy bracelets (called *singkil*) worn by the dancers around their ankles to keep time as they weave in and out of the bamboos clapped together in unique syncopated rhythm. Bamboos are arranged in crisscross fashion or star formation or square — an arrangement more complicated than in the better known "Tinikling" which requires only two bamboos. In some versions, the dancers sing the "Bayok" at the same time manipulating the fans, which circle inward or outward from the wrists accompanied by an occasional proud stamping of the feet.

In any Muslim festival or "Kalilagan Amala", the "Kzadoratan" or "Saduratan" is performed, which is simply a way of walking, undertaken by the Princess and her ladies-in-waiting to impress upon others her dignity and her rank, hence, the dance movements are impressive and stately. They use gliding movements, body in perpetual undulation, eyes never lifted from the ground, every limb in harmonious motion, the whole attitude showing extraordinary dignity and grace.

Besides the Muslims and Christian population in Mindanao, there are other aboriginal tribes whose ancestry can be traced to the Indonesians. Among them, are the Bukidnons, the Manobos, the Bagobos, the Mandayans, the Tirurays and the Bilaons. The "Dugso" of the Bukidnons is a ritual performed as a thanksgiving for favors granted such as good harvest or the birth of a male child. There is no musical accompaniment. Bare feet with leg bells beating a syncopated rhythm are the only sounds heard in Dugso. These dances are similar to those of the Aztecs of Mexico.



A Philippine folk dance of Spanish derivation is the "Polka Bal." It is a restrained and less fiery version of its Spanish original. In photo, Barangay Folk Dance Troupe, Philippine Normal College.

The gifted Bontoc tribes of the Mountain Province, Northern Luzon, have many ritualistic dances. Here, a group of young mountain people do the Bontoc Love Dance.



When full moon appears, the Manobos who live in the vast river of Agusan perform the "Binanog," a hawk dance. Movements of the dance imitate a hawk swooping down upon its prey. The "Binaylan," also found in Agusan, is a formation dance performed by girls weaving in and out as in a trance and waving colored cloth. They use bells to mark the rhythm.

The Mandayans who had penetrated upper Agusan from Surigao and Davao are said to be descendants of the Dayaks and Bayaks of southern and northern Borneo. They are very fond of dancing as evidenced by the various festivals they hold, the most prominent of which is the "Inomey umey" or harvest festival of the Debabawan tribe. This festival is given as a thanksgiving to their Diwatas, or deities.

Similar to the "igel-igel badjog" or monkey dance of Bali is the "Inamo-amo" of the Mandayans, imitating the monkey as he hops and frolics around. "Sayew to Baud" or pigeon dance is done to imitate the pigeon when they try to fly away from the hunters during the hunting season for pigeons. "Tahing Baila" is a ceremonial dance of the Yakans of Basilan, Zamboanga, for a good fish hunt. Hand movements suggest flickering fins as the fish turns; there is a great deal of arm twisting, writhing and winding in snake-like manner.

Spanish-European Dances —

The coming of the Spaniards in the sixteenth century marked the conversion of the Filipinos to the Roman Catholic faith, and the introduction of western cultural influences in Philippine life. Dances of Spain and other European countries were introduced and the Filipinos adopted and blended these into their native culture, notably the *jotas*, the *pandangos*, the *malagueñas*, the *habaneras*, the *rigodon*, the *lancers* and the more popular dances like the waltz, polka, mazurka and *pasó doble*.

According to the Frenchman J. Mallat, "the Filipinos are naturally given to music and are born musicians. Scarcely had the Spaniards conquered that archipelago than its inhabitants tried to imitate the musical instruments of Europe — and they manufactured it to a remarkable perfection. Numerous orchestras are summoned at any hour of the day to the houses in Manila in order to perform music for all sorts of an-

cient and modern dances: the old *rigodons* (a dance allied to the quadrille), but with different and more graceful figures; quadrilles; the English contradances, waltzes, gallops. Without doubt the polka will not be long in penetrating these also. And he further said, "the *pandango*, the *capateado*, the *cachuca*, and other Spanish dances have been adopted by them, and they do not lack grace when they dance them to the accompaniment of castanets with a remarkable precision. They also execute some dances of Nueva España, such as the *jarabes*, where they show all the Spanish vivacity with movements such that the eye can scarcely follow them."³

The Filipinos, with characteristic adaptability, blended steps and movements, resulting in softer, gayer, freer and more fluid dance movements. The elegance in the carriage of the body and arms of the Spanish dancer is still present but a more tender warmth has replaced the fire and high spirits.

The polkabal acquired its name from two well-known steps, the polka and the valse (waltz), later corrupted into one word, "polkabal." The La Jota dances were favorites during social gatherings among Spanish "señoritas" and "caballeros" and our old people from the town of Moncada in Tarlac province adopted the jota, resulting in the "Jota Moncadaña," a combination of Spanish and Ilocano dance steps. The traditional castanets were replaced by two bamboo pieces which were held in each palm by the dancers and were skillfully clicked together at tempo. They were hollower in timbre and distinctly a Filipino innovation. The lively dance "Malagueña" introduced by the Spaniards from the province of Malaga, Spain, hence its name, was a favorite dance of the old people of the barrios of Santissimo and Santa Maria in San Pablo, Laguna. The "Mazurka" was one of the ball-room dances introduced in the Philippines by our early European settlers and by Filipinos who returned from abroad.

Later, borrowings from England resulted in the *Ba-Ingles* or *Baile-Ingles* of Ilocos Sur. In Leyte's Alcamphor, parts of the dances have the slow and dignified movements of the French minuet.

The French ballroom quadrille which became known as the "Pasakat" or "paso de cuatro" (pas de quatre in French),

³ Blair and Robertson, *The Philippine Islands* (Cleveland) 1903.



"Kalapati" is an ancient folk dance popular in the Ilocos Region, in northern Luzon. Here, old folks go through the paces of the lively dance.

always danced by four, eight or twelve pairs was introduced in the Philippines by the Spaniards and Filipinos who returned from their travels abroad. Only people of high social standing could dance this very stately and elegant dance. The "Garambal", danced by two girls and a boy came from the Gran Valse or Grand Waltz, and the "Purpurri", from potpourri, meaning medley or mixture. The "Redoba" is of German origin, while the "Lanceros" of Pagsanjan, Laguna, must have been brought here by the Americans for it is known to be a square dance as some of its figures, movements and music resemble the American square dance called "Lancers". On the other hand, "Chotis", a ballroom dance, could very well have been the Schottische. The stately "Rigodon", today danced at formal balls, was the Rigaudon, which was introduced in the court of Louis XIII of France by a dance master from Marseilles named Rigaud.

In keeping with these dances, the costumes, although Filipinized, reflected the fashion trends currently in vogue in Europe at that time. All the dances adopted were suitable for big salas or drawing rooms and were accompanied by a string band or orchestra.

Regional Variations —

(Variations due to regional differences have added to the richness and vitality of Philippine dances.) Our dances today reflect the many-faceted character of a nation composed of 7,100 islands and divergent cultures. Different versions of the *fundangos* and the *kurachas* for example, are performed in various parts of the country. Recurrent dance motifs, such as bird imitations, are likewise given varying interpretations. The "tinkling" is a dance imitating the *tikling*, a bird with long legs and long neck, danced between and alongside two bamboo poles. The folk-improvised movements in "itik-itik" imitate the short, choppy steps of the ducks, while the Ilocanos in "kalapati" imitate the characteristic movements of doves as they court.

(The climate, economic conditions and social environment have affected the ways we translate our movements into dance.) Many dances up in the highlands of northern Luzon, due to cold climate, are lively and vigorous, while the dances in the lowlands where the climate is warmer is rather slow in tempo and languorous. Exceptions, though, are our

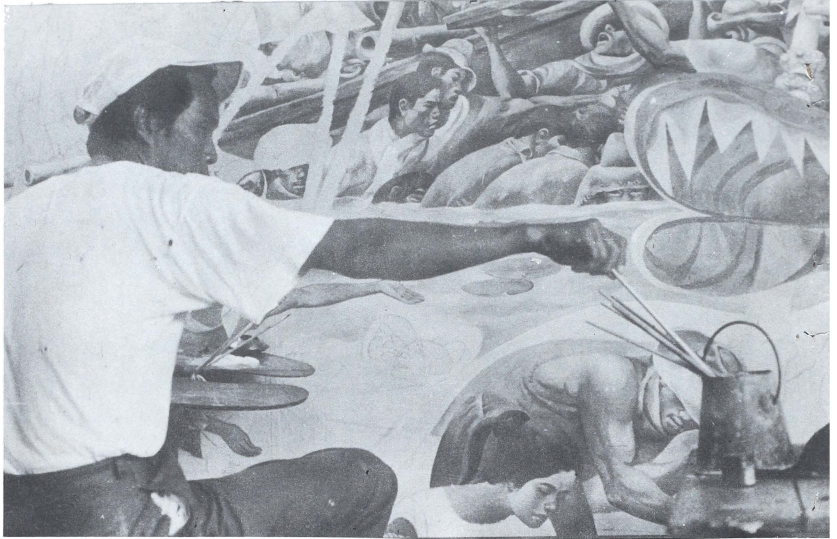
"Tinkling" of Leyte and the sprightly "Maglalatik" of Laguna, an all male dance in which the dancers strike coconut shells strapped to the waist, knees, breast and back, producing crackling staccato rhythm. This dance resembles the Austrian *schulplatter* which is notable for the extraordinary way in which the man snaps his fingers, his thighs, buttocks, heels, knees and cheeks and slaps his hand to achieve an extremely syncopated rhythm of sounds.

Economic conditions in the hard-bitten land of the Ilocanos are reflected in the slower movements of many of their dances, while the Visayans, because of abundance due to richness in soil, have gayer dances. Even the thriftiness of the Ilocanos is portrayed in the closed fist of the *kumintang*, a dance in which the hand moves from the wrist in either clockwise or counter-clockwise direction.

Our courtship dances have love as their themes as shown in "Maramion", so called because the girls scent themselves with the fragrance of flowers to attract the menfolk. The story of unhappy love is told in "Rogelia" where a girl can not accept the man's love because she does not wish to disobey her parents.

The Filipino, accustomed to the belief that his life depends upon the whims of the gods and favors granted him by the Saints in heaven, always finds an occasion to celebrate. He performs ceremonial dances during town fiestas. During religious events he performs the "Bati" to greet the newly arisen Lord on Easter morning. At weddings, he dances the "Pantomina", found in Bicol, or the "Anuncio" of Mindoro and Marinduque. During Maytime, he dances the "Subli-sublian" before the Santo Niño. At social gatherings he dances the "Binasuan" of Pangasinan, which shows his skill in balancing three wine glasses on the head and on the back of each hand, or the "Pindandango" of Batangas where the dancers skillfully perform tricky stunts with glasses.

Not to be forgotten are the many dances of the Philippine countryside which express the people's joy in work. The various steps in rice planting, harvesting and threshing are often done to the accompaniment of guitar and song, becoming for the community both work and play. The dance is an expression of their natural love for music and of spontaneous gaiety, of their delight in simple things — because in a country so abundantly blessed by nature, there is much to celebrate in dance and song.



Carlos V. Francisco, shown here working on one of his commissioned murals, lives among the humble fisherfolk of Angono, Rizal, is one of the country's foremost artists. AAP Photo.

Our Artists' Dilemma

By Purita Kalaw-Ledesma

THE Filipino artist — painter, sculptor, and graphic artist — who has endured a long and painful process of growth, can now look forward to palmer times. For never has he been so well treated as he is today. The successful painter or sculptor of today owns a house, a car, and pays income tax on his earnings alone as an artist. He is recognized as among the cultural leaders of the country. Parties are given in his honor, patrons seek him, books are published on his works. His paintings are sent abroad for exhibition and sale. A museum is being built for him at the Rizal Cultural Shrine on the Luneta; and an art center, a gift of the American people, will soon rise in Quezon City to help further his artistic development.

What is the artist doing to deserve all the advantages now pouring on him?

The Artist As He is Today

Our contemporary artists fall into two groups: those trained before the war, and those after. One would expect the first group to lead in their field, but, with a few exceptions, such is not the case. Education before the war set a mere seventh grade as the requirement for entrance to art school, and completion of second year high school as the requirement for graduation. Courses in painting and sculpture



"Gold Saeta" by Fernando Zobel.

Purita K. Ledesma, who is active in civic and cultural circles, is this year's president of the Art Association of the Philippines. She is also a member of the Board of the Philippine-American Cultural Foundation.



Members of jury selecting winners at the 11th National Students' Art Competition sponsored by Shell Company of the Philippines. Shell Photo.



"My White Rooster", water color, by Vicente Manansala.

were placed on a vocational level and failed to give the artist the rounded cultural background which university training would have provided.

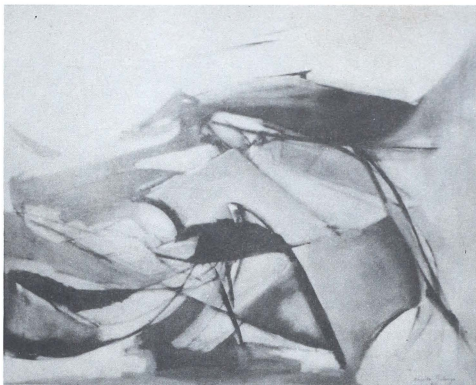
On the other hand, artists who received their training during the post-war years have had the advantage of a more liberal education. Fine Arts education was raised to university level, and liberal arts subjects were included in the curriculum. By this time, too, there was greater public interest in the arts. Various awards, cash prizes, scholarships were offered. The press, the business sector of the country, and the community as a whole were generous in their support of the arts.

However, although it is true that the educational system has tried to develop the individuality of the student, this effort has in many cases been nullified by the improper implementation of school methods, particularly in art classes, and the suppression of personality in the home. Despite liberalization, academic methods persisted, particularly in art classes, a situation damaging to the development of genuine individual style. Originality, creativity and the growth of the imagination were effectively suppressed.

As a result, the art student found himself bound and hindered by antiquated conventions. Those who — the modernists figure prominently in this group — through readings, group discussions or studies abroad were able to throw off the stultifying influences of academism, have gone further than the others. Others, refusing to grow, continued to paint in the style of their school days.

One must perforce note, however, in reviewing the works of our artists in general, that they have not as yet evolved or given rise to any significant body of philosophy. We have no metaphysical painters or sculptors. No one is deeply concerned with problems of life and death, or the conflict between good and evil. Our artists today seem to be concerned only with the surface value of things. Many are too preoccupied with technique. Too often we find our artists unthinkingly lifting Western concepts and styles such as cubism or expressionism without clearly understanding the ideas behind these movements. However, this superficiality is found not only in painting but in other aspects of our

"Flight", done in abstract, by Charito Bitanga.



national life, such as language, film art and even in fiesta celebrations.

We hope, however, that this state of things will not last too long. The artists themselves are realizing their shortcomings. The artists, both the older ones and the recent ones, are trying to evolve a distinct philosophy, but they will first have to solve the problems of individual style, living a full life and maturing with the years.

To help the artist in his professional growth, several art organizations have been formed within the last fifteen years: the Art Association of the Philippines, the Philippine Art Gallery, the Philippine Contemporary Artists' Club, the Association of Filipino Artists, Far Eastern University Painters' Group, and the Primitives. A number of noteworthy art galleries have opened which are succeeding in getting the artist sold — fourteen in Manila and two in Quezon City.

These organizations provide the artist with opportunities to meet patrons, win awards, acquire scholarships, meet other artists, discuss common problems, and they answer a need for fellowship and understanding so vital to the life and growth of the artist.

However, important as these organizations are to his growth, the artist must still contend with two other entities which guide his development — his critics and his audience.

The Critics

Art criticism in this country is a new field open to all who have artistic discernment and a gift for writing. There is a need for a competent body of critics who can guide the growth of the Filipino artist and interpret his works to his audience. At present, only a few seem qualified. Incidentally, the Art Association of the Philippines, through its yearly awards for the best art criticism of the year, does much to encourage talent in this field.

The Audience

In a survey made by Pablo J. Victoria, head of the Philippine Normal College Art Department, of the teaching of art in the elementary schools of Manila, he found that: (1) the teachers have insufficient training in art to qualify them to teach the subject; (2) there is a great lack of art materials

for effective teaching; (3) the teachers have inadequate knowledge of the methods and technique of art education.

The result of all this is apathy or indifference to art, and an undiscerning public. This public looks for literary meanings in painting and sculpture, like pieces which "tell a story", buys and encourages illustrations.

Fortunately, however, the press has been very helpful by reproducing art prize-winners, publicizing gallery exhibits and featuring art criticisms. The public is thus made constantly aware of developments on the local art front. The publicity has been most beneficial for the morale of the artist, and has kept alive the interest of the public in works of art.

Also most helpful is the support of private firms such as San Miguel Brewery, Insular Life, FGU and others, and of private individuals who have underwritten cash awards for competitions. Other firms like Shell Company of the Philippines and the Philippine Drug Company have annually sponsored contests on special themes. Such activities have helped raise the quality of the artist's work.

Art Collectors

A small and specialized section of the artist's audience is composed by the collectors. This is a steadily increasing group of intelligent buyers who have started private collections of their own. They are constantly seen at exhibits and gallery openings, picking best-in-show pieces for their collections.

Even the not-so-knowledgeable among the public have started art collections for their homes with the aid of architects and interior decorators who advise them on what pieces to acquire, mostly of the decorative sort.

We must say, however, that this interest in art is confined largely to Manila and immediate vicinity. Just a few miles away, in Bulacan, for example, very little artistic activity, if any, filters through. Many people in the provinces would certainly enrich their lives if more cultural activities passed their way. We must make exception here, however, of a very active group in the Visayas, the Bacolod Artists' Group, which has held a number of group and one-man shows and in many other ways encouraged its members.

"Fishermen," abstract in oil, by Cesar Legaspi.



"Nude in Grey Purple", oil, by Romeo Tabuena.



Toward a National Style

Because of the awakened interest in art, many have started to speculate on the future of painting in this country. It has been seen that within a very short period, the Filipino has made remarkable progress. However, before the Philippines can arrive at artistic maturity, she will have to divest herself of much that is foreign in influence and evolve a distinctive style of her own.

But a national style is never born full-grown. It stems from a sound educational system, a qualified art faculty,

sound parental attitude toward gifted children, competent art criticism, and encouragement from the public.

The influences discernible in the works of our artists of both the so-called "modern" and the so-called "conservative" schools are still largely and disconcertingly foreign. The basis of our artists' judgment on the merits of any work of art still is — how closely it resembles Western ideals of art. Our artist's ignorance of and indifference to what is going on among his Asian neighbors have given him a mistaken notion of superiority over the artists of India, Indonesia, Vietnam. How much more advanced, it appears, is the Indian artist, for example, who expresses himself artistically in his native idiom — viewed in comparison with this, our Filipino artist falls all too short. Part of the trouble lies, no doubt, in lack of communication. While we are flooded with news and reproductions of Western art, we are shy on materials pertaining to our Asian neighbors. Occasionally, the look on a face or design of a locally painted scene may suddenly recall an Indian face or Indonesian ritual — a reminder of the Eastern sources of our art, in a dimly-remembered past.

Our folk art shows native ingenuity. Here, where he is at home and nothing important is expected of him, the Filipino relaxes and lets his fancy go free — putting loving embellishments on his jeepneys and charming designs on his flour-dough toys, gaudy lanterns and fiesta arches. In his unguarded moments, he most reveals himself.

To understand himself and the meaning of his art, our artist should look into our customs, mores, family relationships, traditions. He should familiarize himself with the look of our landscape, steep himself in the sights and sounds that make up this land — its flowers, trees, the rhythms of its seasons, the cadences of its languages. He should try to understand the passions and joys that move the people. Only then may he be able to express himself and his milieu in his art.



"Luksong Tinik," left, and "Vendor," right, by Jose T. Joya are both woodcuts.

Philippine Prints

By Marie O. Henson

An effective and inexpensive way to introduce Philippine art and culture abroad is through the fine art of prints.

Comparatively lower-priced, easier and cheaper to transport than paintings or sculpture, the print can reach more people and thus disseminate Filipino culture more widely than either of these two art media. Being less fragile and less bulky, the print can be easily packed and mailed out of the country. The tourists, too, seeking to obtain authentic — but inexpensive — cultural items of the countries they visit, will find graphic prints just the thing for them.

This cultural avenue, however, has not been properly and fully explored. The Filipinos themselves have only recently made the acquaintance of this art form which is, in this country, relatively unknown and misunderstood. Much of this obscurity and confusion stems from an almost total lack of information as well as gross misconceptions about this graphic art, a special field of fine art printing.

Lately, this informational lack has been ameliorated considerably with a series of print exhibits of etchings, lithographs, wood engravings and serigraphs by several galleries in town, notably the Luz Gallery, the Contemporary Arts Gallery and the Philippine Art Gallery ("PAG"), all located in Ermita, Manila. This has resulted in a marked growth of appreciation for fine prints and an increased recognition of print-making as an authentic, major art form.

Print Exhibitions

As far back as 1956, the Philippine Art Gallery put on a one-man exhibit of Joya prints, followed by a one-man prints show of Juvenal Sanso etchings in 1957. This year the PAG held a one-man show of Florencio B. Concepcion prints. Last December, 1960, the newly-opened Luz Gallery on Dakota St., Ermita, held a ten-year retrospective prints show of works of some of the best known artists in the Philippines, among them Joya, Luz, Zobel, Manansala, Magsaysay-Ho, and J. Elizalde-Navarro.

This year has seen an increased interest in prints, judging from the number of prints shows that have come close upon one another. Mr. Enrique Velasco, an enterprising young prints collector, has been responsible for a sudden spurt in prints sales and public interest in recent months, through his exhibitions of local and foreign prints at the Luz Gallery and at the Contemporary Arts Gallery. Among these exhibitions were the Associated American Artists of New York Exhibit which included Peter Takal, Mervin Jules and Harold Altman;

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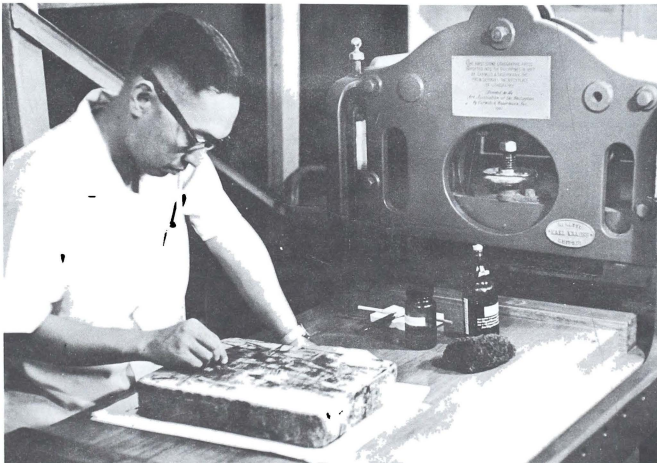


"Church," serigraph by Willie S. Villano.



"Barrio Lasses," serigraph by R. Salonga.

JOSE T. JOYA, well-known Filipino painter, works on a lithographic print, "Composition." He draws the design with a grease crayon on Bavarian stone. Afterwards he treats it with acid which eats away the portions without design, leaving greased portions untouched. The slab is then inked and impressions are pulled off. The raised greased areas are the ones that register on the print paper when it is pressed over the stone surface.



the one-man Roualt show; the International Prints Show, including one hundred prints by world-renowned artists, among them Picasso, Cezanne, Chagall, Toulouse-Lautrec, Matisse, Renoir, Miro, Utrillo, Whistler, Clave, Marini, Dali and others; the School of Paris Exhibit featuring contemporary abstract artists such as Gino Severini, Fiorini, Calder, Clave, Lurcat and Zao Wou-ki; the Nippon Kai and Sosaku Hanga, the largest exhibition of Japanese art locally, which included over 140 woodcuts, serigraphs, etchings and lithographs.

Not content with bringing foreign culture — through prints — into the country, Velasco is now trying to sell Philippine culture through the same media, abroad. He has already made arrangements with an artists' group in London to include Philippine prints in a touring exhibit in June 1962. This will include works of Philippine artists Joya, Manansala, Zobel and Concepcion. Arrangements have also been made to hold a Philippine Print Show in Ottawa, Canada toward the end of this year. Other cities bidding for a Philippine print show are Philadelphia, Baltimore and New York.

Various methods employed by local artists in print-making are: the relief technique, the incised or intaglio process, the lithographic method and stencil printing. A wide

range of subjects are handled — landscape, portrait, still life, abstract.

Techniques of Print-Making

The relief technique involves cutting away part of the surface of a flat wood block so that the desired stands up, providing the printing surface. Woodcut printing and wood engraving are much used by local printers, but other materials may be used to produce the incised or raised patterns, such as linoleum, lucite, cardboard, chipboard, plaster, composition board and cut paper. In the last two cases, the pattern areas are built up to provide the printing surfaces.

The basic principle of the incised or intaglio process is exactly opposite that of relief printing: printing areas are inked grooves or indentations cut into plate lower than the surface. The raised area is wiped clean and so does not print. Printing paper is pressed down on block, picking up ink from etched parts which constitute design. The resulting impression is the print. Usual intaglio materials are metal plates, often copper and sometimes lucite, zinc or aluminum sheets.

The lithographic method is based on the natural antipathy of oil to water. The print motif is drawn over a grained stone with greasy crayon. Water is spread over the stone. The greasy lines repel the water, but remains where there is no crayon design. When ink is rolled over the stone, it adheres to the greased portions, but is repelled by the water surface. Print paper is placed over the inked stone and, with a heavy handpress, lithographs are run through.

Stencil printing is the application of color or inks to perforated or cut out sections of especially-treated paper or thin but sturdy material, so the desired pattern comes out through stencil to the surface to be printed. Prints made with the stencil process are called serigraphs.

History of Art Printing

Prints were first made in Europe in the late Middle Ages. The chief function of print-making then, as contrasted with painting, was mainly reproductive. Originality was of no consequence and works were copied and recopied without compunction. Traditional themes and modes of depicting were in this way transmitted from one generation to another. The artist's personality did not come into play but was submerged in his work, hence there was no need to sign his work.

When he did sign them, the monograms he placed were only guarantee of honest and fine workmanship. Eventually these marks came to signify that artist's own trademark. The advent of the Renaissance brought about the exploitation of the artist's name and fame and, with it, fraudulent copying and forgery.

Although artists, beginning with the seventeenth century, enjoyed some sort of protection granted by ruling monarchs against plagiarism, the British Parliament passed the first copyright law only in 1735, finally securing the artist's rights to his own design.

With the invention of photography in the early nineteenth century, the reproductive function of prints became invalid. Hence the print maker had to justify his existence. He now makes prints as a creative artist working directly in a graphic medium, leaving on his work the indelible mark of his personality and character. Thus emerged the concept of original prints.

In impact and validity, prints equal paintings, but paintings enjoy exclusiveness, because there can be only one original. However, prints which are multi-originals, are no less works of art.



"Still Life," serigraph, by Veronica Napumuceno.



"Sidewalk Vendor," serigraph, by Laura Teodoro.

Philippine Literature

By Leopoldo Y. Yabes

A General View of Various Periods in the History of Philippine Literature



Leopoldo Y. Yabes, author of *Banaog at Sikal*, as he appeared in the first edition of the novel in 1906.

In this short and necessarily superficial study of Filipino writing in the vernaculars, in Spanish, and in English, we shall try to point out the varying pattern in the national or racial experience as reflected in literature. The more important works are, happily enough, also significant social documents reflecting the great cultural changes that have taken place in the life of the ethnic group or groups so portrayed.

It is necessary to remember that the Filipinos, although now predominantly monotheistic, are, like most of the peoples of Southeast Asia still basically animistic, even as they were, originally, before their contact with Christianity and Islam. The monotheistic religions obviously have taken root only in the centers of population. In the countryside, animistic beliefs and practices are still part of the lives of the inhabitants, whether Christian or Moslem. The racial unconscious, definitely, is something that cannot be ignored in interpreting cultural changes reflected in such a consciously produced art-work as literature.

For a clearer and more comprehensive picture of these cultural changes, the entire period covered in this study has been divided into segments, namely: (1) Pagan, Moslem Colonial, Early Spanish Colonial; (2) Middle Spanish Colonial; (3) Late Spanish Colonial, Revolutionary, Early American Colonial; (4) American Colonial; (5) Late American Colonial and Commonwealth; and (6) National and Contemporary.

Pagan; Moslem Colonial; Early Spanish Colonial

Although *Maragtas* is claimed to be more a historical account than a work of the imagination, yet it contains a love story illustrative of the life of a section of the native population two or three centuries before the Spanish conquest and most likely even before the Moslem invasion. I am referring to the affair between Kapinangan, wife of Datu Sumakwel, leader of the Bornean expedition to Panay, and Gurunggurung, another member of the expedition; its disastrous consequence for the latter; and its melodramatic end for the unfaithful but repentant wife. As the story goes, the wife, to cover up her infidelity, cuts up the corpse of her lover, who has been killed by the husband and carries the limbs and torso to the forest where she throws them into

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Title page of the first printed literature in the Philippines — Doctrina Christiana.

the river. The husband, nevertheless, knowing all along what has happened, sentences his wife to death by drowning in the high seas. This, however, is not carried out by his own men, who take pity on the hapless woman and leave her on an isolated island where she is accepted as a goddess by the natives. Husband and wife, some time after, meet again on the same island and fall in love with each other, the man not recognizing the woman as the wife he has sentenced to death, the woman knowing all along that the new lover is her husband.

The culture portrayed in this story is almost purely pagan. Although monogamy seems to be the practice, with marital infidelity subject to severe penalty, there is indication not of monotheism but of worship of tribal gods.

On the other hand, the cultural picture given in such Mindanao narrative poems as *Indarapatra* and *Sulayman* and *Bantugan* is somewhat different. The poems reflect animistic beliefs and practices as well as traces of Hindu and Moslem influences. The name *Indarapatra* appears to be of Hindu origin and the name *Sulayman* seems to be the Arab term for Solomon. The hero of *Bantugan*, the more important of the narratives, is a promiscuous lover of many maidens scattered over many kingdoms. There is a description of heaven under one god.

A good picture of life in the Ilocos of pre-Spanish and early Spanish colonial times is that given in *Lam-ang*, an Ilocano popular narrative. In its present form it is a composite picture of pagan superstition and Christian Catholic rites, a richer sociological document than most poetic narratives belonging to the same era of our history. Domestic life is described in great detail, social life is depicted in bold strokes; there is a clear hint of commercial contact between the Ilocos and Cagayan and Pangasinan and between the Ilocos and China. And of course there is the charming love story between the brave *Lam-ang* and the beautiful and industrious *Kannyon*, who, having undoubtedly heard of the heroic exploits of *Lam-ang*, falls in love with him at first sight and owns it publicly.

About the Visayas, there is a play, *Salilang*, written by the Cebuano play-wright Buenaventura Rodriguez, which deals with the early days of the Spanish conquest. Purportedly a historical play, it portrays the heroic Cebuanos resisting the Spanish invaders and their native collaborators. As usual, there is also the love story between a Cebuano girl, *Salilang* by name, and a Spanish soldier named *Salcedo*. The girl prefers him to *Balintang*, a local suitor, who fights the invaders.

It can be said of the people of the pre-Spanish and early Spanish colonial times that they were brave, virile, and industrious. The heroes were of great courage and strength — *Lam-ang*, *Bantugan*, *Sumakwel*, *Sulayman*; as were the lesser male characters. The women, too, were courageous and frank. *Kannyon* loved *Lam-ang* and she told him so. Of course there is deceit in the conduct of *Kapinangan*; but what human society has no cases of unfaithful wives? It takes great courage to do as *Kapinangan* did — dismember the body of the man she loved, then repent of her crime and take the initiative in getting reconciled with the man she had wronged.

Middle Spanish Colonial

There was a dearth of significant writing during the greater part of the Spanish colonial regime, notably during the first two centuries. While there is evidence of literary activity of a rather primitive type before the Spanish conquest, there is very little evidence of such activity after the Spanish conquest.

It has been held that the medieval Spanish colonial system, along with the Holy Inquisition, as superimposed over Philippine society, could not generate creative intellectual activity; rather, it discouraged any activity conducive to intellectual freedom. The rulers believed, up to the end of their regime, that the Filipinos were only a little more than children, without any sense of responsibility, let alone any capacity for mature judgment.

Within less than a century, the Filipino had been reduced to intellectual and physical servitude, incapable of independent action even on the most intimate problems of his life. He had become a docile member of the society in which he lived — without interest in his own material welfare and in that of his society because of the promise of rich heavenly rewards for assigning his material possessions to the church.

The only distinctive works of the middle period of the Spanish colonial regime were two codes prescribing rules of conduct and the vernacular versions of the story of the life and passion of Christ. The rest of the printed output consists of indifferent and undistinguished linguistic studies like grammars and vocabularies, religious works like catechisms and prayerbooks including novenas, and outlandish metrical romances brought in from medieval Europe. (There is an outstanding metrical romance — *Florante at Laura* — which does not belong properly to this section of the study because of its revolutionary implications).

The two codes are the Visayan *Legda* (1734) and the Tagalog *Urbana at Feliza*, (1856), both claimed to have been written respectively in Visayan and Tagalog prose of the highest quality. There is little originality in both works; in fact the *Legda* is reminiscent of the *Urbanidad*, of Spanish provenance, with which our fathers were familiar during the Spanish colonial regime. These works and the versified version of the life and passion of Christ reveal the bleak, insipid, and in most cases benighted life led by the people. Paul de Gironière's *Vingt Annees aux Philippines*, written in the first half of the nineteenth century, tends to reinforce the picture drawn in the vernacular works.

Late Spanish Colonial; Revolutionary; Early American Colonial

The literature of this transition era from one colonial regime to another may be classified into two categories, namely, the revolutionary and non-revolutionary. The more capable and significant writers took the revolutionary path.

Among the better known revolutionary works are *Florante at Laura* (1838), *Noli Me Tangere*, (1887), *El Filibusterismo*, (1891), Severino Reyes' *Walang Sugat* (No Wounds) (1902), Pedro A. Paterno's *Magdapia*; Marcelino Crisologo's *Mining* (1914), L. K. Santos' *Banaag at Sikat* (1906), and Maximo Kalaw's *The Filipino Rebel* (1930). Among the non-revolutionary works are Paterno's *Ninay* (1885), Magdalena Jalandoni's *Ang Bantay sang Patyo* (The Guard of the Cemetery) 1925, Roman Reyes' *Bulaklak ng Kalumpang* (Flower of Kalumpang) (1907), Crissol's *Alang Dios!* (There's No God!) (1902).

During this transitional era, Spanish and English were added to the vernaculars as literary vehicles. Despite the centuries that had passed, Spanish by the middle of nineteenth century, had not yet become a literary language of the Philippines. The propagation of Spanish had been authorized early by royal decree, but the friars had prevented its implementation. It was not until the end of the Spanish colonial regime, and mainly in the face of the hostility of the friars, that literary works had come to be written in Spanish by Filipinos. They had to write in Spanish so that their clamor

for reforms could get the attention of the Spaniards not only in the colony but in the Peninsula.

The case of English was quite different. The mass education policy of the American colonizers required the popular use of English, and, in the absence of strong opposition, English from the beginning had been adopted as the medium of instruction in public schools. In less than two decades, young Filipino writers had learned to use English as a literary medium with some competence. Toward the end of the American colonial regime it had become the principal literary medium of the country, surpassing Spanish and Tagalog, its most important rivals, in influence.

Balagtas' *Florante at Laura* is usually referred to as the first distinguished work in our literature of protest. Although it speaks of a far country like Albania and of peoples like Albanians and Greeks and Persians, it really is about the hapless Philippines and the oppressed Filipinos of Balagtas' day. As a metrical romance in Tagalog it camouflaged the poet's intentions and the work passed the censors as did many other metrical romances constituting the main reading fare of the Filipinos. So Balagtas lived to the ripe old age of 74 years, while Rizal, his great literary successor, in following his career as a revolutionary writer found immolation at 35.

Jose Rizal's *Noli Me Tangere* and *El Filibusterismo* picture Philippine society towards the end of Spanish rule. It was an ignorant, superstitious, bigoted, and corrupt society ruled by monastics and their hirelings. Rizal called it a cancerous society, concluding that the society could not be cured unless the monastics themselves were removed. The whole social set-up was feudal, requiring drastic change if the Philippines was

to move towards freedom and enlightenment. He did not exempt his countrymen from responsibility, least of all himself; he felt it his duty to "expose the sick on the steps of the temple" — to raise "a part of the veil that covers the evil, sacrificing to truth everything," — to use his own words.

Severino Reyes' *Walang Sugat*, a zarzuela or musical play, is no less revolutionary. He took up an episode in Cervantes' *Don Quixote* and adapted it to the Philippine scene with the revolution against Spain for background. In *Magdapio*, Paterno, inspired by local folklore, brought out so obviously revolutionary a theme — this time against the American colonial regime — that its authorities banned its performance. Crisologo's *Mining* had for background the Philippine Revolution, and Kalaw's novel, *The Filipino Rebel*, the Philippine-American war at the turn of the century. *Banaag at Sikat*, by L. K. Santos, is one of the very few socialistic novels written by Filipinos. It combines stark realism and cloying sentimentalism in the pictures of squalid poverty of the underprivileged on the one hand and romantic love among the leisure class on the other.

Ninay, by Paterno, is a novel of manners depicting Tagalog life of the same era as that pictured by Rizal. *Bulaklak ng Kalumpang*, pictures Tagalog and Pampangan society during the same era — mostly on the bucolic side. *Ang Bantay sang Patyo* is also a non-political novel about life in Panay and the Bicol region during the late Spanish and early American colonial times. *Alang Dios*, Pampangan musical drama is, like *Mining* and *Bulaklak ng Kalumpang*, a melodramatic mix-up in which two men not knowing they are half-brothers fall in love with the same woman. In *Mining* and *Bulaklak ng*

An illustration of *Banaag at Sikat*, depicting a heated political argument between two characters, members of an excursion party at Hinulugang Taktak, in Antipolo.



Kalumpang, the mix-up is not between the suitors but between lovers and sweethearts, who eventually discover they are long-lost brothers and sisters. In *Mining* the sister does not want to give up the brother-lover even after the disclosure of his identity by a third person but refuses to marry him. Driven to desperation by this intransigence the brother commits suicide, which event also drives her to death.

American Colonial

A number of interesting works depict Filipino society in transition from the late Spanish colonial to the early and middle American colonial regime. Among them are Claro Recto's *Solo Entre las Sombras*, Nick Joaquin's *La Vidal*, Paz Marquez's *Dead Stars*, Wilfredo Guerrero's *The Old Teacher*, and Kalaw's *The Filipino Rebel*. Obviously, the authors looked with distaste upon the existing social situation. *La Vidal* is the story of the degeneration of a well-born, convent-bred woman. She first marries a poet of the Revolution and ends up marrying an unscrupulous physician, a product of the American regime, who has practised abortion on her following an affair with a man after the death of her first husband. *Solo Entre las Sombras* is the story of two sisters, the older one belonging to the Spanish-educated generation. They find themselves in love with the same man, who marries the older sister. The more aggressive of the two, the younger sister bears a child by her brother-in-law. The discovery is too much for the older girl and she dies from shock, leaving her

husband and her sister to suffer the consequences of their crime, which was considered very grievous. *Dead Stars* shows the quiet but relentless change in the cultural milieu taking place in the early third decade of the century. *The Old Teacher* is the story of an old science teacher in a sectarian university, who uses both Spanish and English as languages of instruction. Educated in Spanish, he is not quite at home in English but uses it once in a while because the young generation has been brought up in it. *The Filipino Rebel*, a longer work, gives a more detailed picture of the conflict between the old and the new generation.

That the American democratic tradition was slowly permeating Philippine society is to be seen in the writings of the younger artists during the third decade. The tradition-bound society at the turn of the century has been transformed into the freer society found in many of the stories of Casiano T. Calalang, Arturo B. Rotor, A. E. Litiato, Fernando Leaño, Loreto Paras, Paz Latorena and Jose Garcia Villa, in the essays of Salvador P. Lopez, and in the plays by Carlos P. Romulo, Jorge Bocobo, Buenaventura Rodriguez, and Vidal A. Tan. This note of freedom became more evident during the later years of the American colonial regime and during the early years of the Commonwealth. The impact of American democracy and technology was felt in all segments of society but particularly in those raised under the American-designed Philippine educational system. As might be expected, most of the inspiration to liberal leadership came from the University of the Philippines, the capstone of that system.

Late American Colonial and the Commonwealth

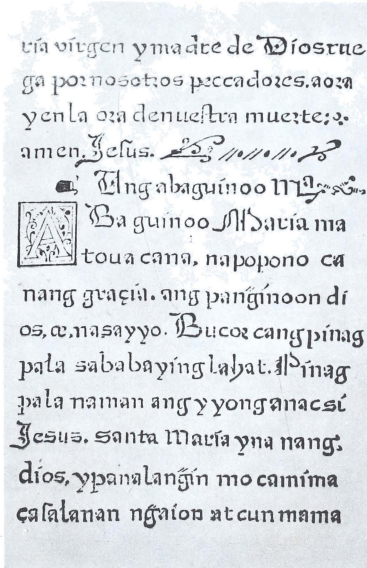
The last years of the American colonial regime, the establishment of the Commonwealth, and the outbreak of the war, constitute a period that saw a resurgence of nationalism. This was an era that began with hopes for the young nation that was a-building, and wound up in the maelstrom of World War II. It was a great era for the Filipinos both as individual members of the national community and as the national community itself.

Two representative works in the earlier period were Salvador P. Lopez's *Literature and Society* (1940) and R. Zulueta da Costa's *Like the Malave* (1940). Although critical of the faults and shortcomings of their own people, both young men expressed faith in their people's ability to build a strong independent nation. One of them dreamed of "gods walking on brown legs." The other did not believe merely in aestheticism but in full-blooded proletarian literature.

Both of these works won major prizes in the Commonwealth literary contests established in 1939 by President Manuel L. Quezon upon the recommendation of the Philippine Writers' League, to promote the development of literature in English, Tagalog, and Spanish, which derives its importance from its treatment of socially significant problems. There was heated controversy over this avowed objective of the Writers' League. This debate raged for more than two years, and came to a stop only after the awarding of the prizes in the second year of the contests, when the Japanese attacked the Philippines in December 1941. That attack was the most cogent argument for the stand of the League.

Carlos Bulosan's *The Laughter of My Father* (1944) is a burlesque on Philippine small-town and country life during the early years of the period. His *America is in the Heart* (1946) begins as an autobiographic account of poverty and social degradation in the Philippines and the American west coast and concludes with a note of faith in American democracy for the heroic collaboration of the Filipino and

Facsimile of a page of *Doctrina Christiana* with text in Spanish and Tagalog.



American soldiers in the Battle of Bataan. Juan C. Laya's *His Native Soil* (1941) is the story of a Filipino repatriate from America who, finding his further stay there no longer welcome, seeks readjustment in the old hometown without success. It is not an inspiring picture of pre-war Philippine society in a small provincial town. His next novel *This Barangay* (1950) about life in wartime Philippines reaffirms his faith in a better future for the country.

Three other novels about the war strike the same note. Javellana's *Without Seeing the Dawn* (1947) shows various elements of the population contributing their bit for the liberation of the country from the invaders, including the prostitute who serves the Japanese soldiers in the hope of transferring her disease to the enemy. E. K. Tiempo's *Watch in the Night* (1953) and *More Than Conquerors* (1959), especially the latter, follow a similar theme. The spirit shown by the conquered in the latter novel is more indomitable than that of the conquerors. The leading woman in the story, the mistress of a Japanese officer, wins the freedom of a Filipino prisoner condemned to death, at the cost of her own life.

Although not written in the same vein, Nick Joaquin's *Portrait of the Artist as Filipino* (1952) glorifies Old Manila and its spiritual values, as represented by a Catholic family and its head, the artist, who refuses to compromise his own integrity as Filipino and as artist for greater affluence.

National and Contemporary

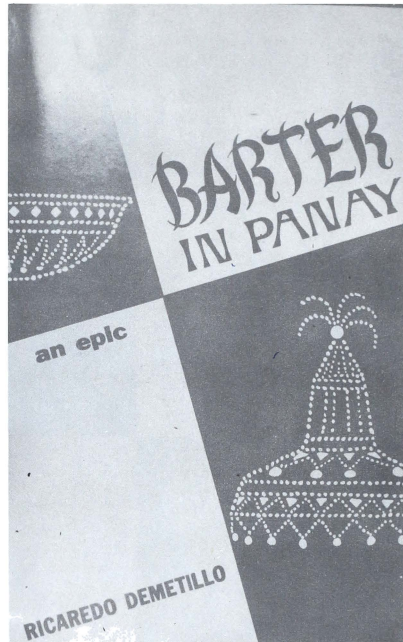
The national scene since 1946 has not been very clear; in certain areas it is quite confused. The development of the Filipino nation-state since its establishment has not been very steady; and this is reflected in much of the literature produced. A few of the representative works of this period may be mentioned here.

Rigodon (1958), a full-length play by A. O. Bayot, deals with the rich land-owning and globe-trotting class. The main character, a woman, however, has a social conscience and rebels against her own class. Dealing with an aspect of Philippine-American relations during the war years and a little after, *You Lovely People* (1955), by B. N. Santos, will hold increasing significance in the light of continuing irritants in those relations. In *La Via; A Spiritual Journey* (1958), Ricaredo Demetillo points out the way to spiritual fulfillment from the spiritual morass of the present, not through asceticism or mortification of the flesh but through the proper exercise of the psychosomatic functions of the body. *Fairy Tale for a City* by Estrélla Alfon seems to have a theme similar to that of *La Via*, but the voyager fails to attain bliss at the end of the voyage and discovers, to his dismay, spiritual hypocrisy instead.

The Woman Who Had Two Novels (1951), another of Nick Joaquin's pieces indicting Filipino society of the present, describes the sub-rosa activities romantic and commercial of two Filipino society women commuting between Manila and Hongkong in the post-war years, a sordid life in a veritable wasteland. N. V. M. Gonzalez's latest novel, *The Bamboo Dancers* (1959), involves America, Japan, and the Philippines, and the characters include Filipinos, Japanese and Americans. The novel deals with opportunism in present-day Philippine society as symbolized by the skillful bamboo dancers. It exposes the philosophy of getting on without getting caught.

The Past Few Years

Notwithstanding the lack of a sense of direction, there has been much productive activity in recent years. That is important. Sooner or later the writers will find their own bear-



ings. A self-respecting independent people will rediscover their own integrity and this discovery will inspire a more vigorous literature faithfully expressive of a reinvigorated national soul. There is a perceptible trend in that direction. The Republic Cultural Heritage Awards could be a prod to such a reawakening to the possibilities of the future on the basis of the national heritage.

Some Observations

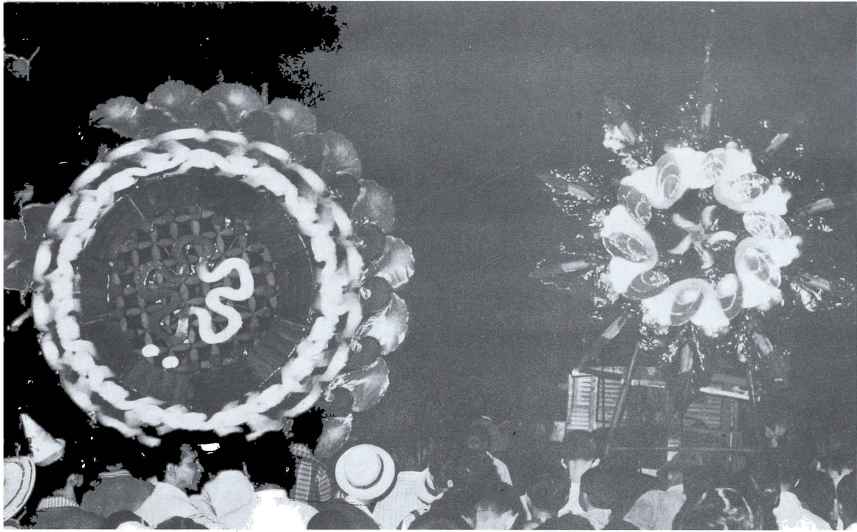
The culture of the Philippines today represents a unique blending of basic Oriental traits and assimilated Western elements. Although still retaining many of the characteristics of the Oriental "status" society, the Filipino people are slowly emerging into the essentially "contractual" society of the modern Occident. The society described in *Bantugan* and *Maragtas* is different from the society pictured in *Noli Me Tangere* and *Urbana at Feliza*, while the society reflected in the latter works is quite different from the society that constitutes the matrix of *Without Seeing the Dawn* and *Rigodon*. There is definitely more freedom in the earlier Philippine societies, even if the basic factors are not changed.

With the influences now at work, a new and vigorous culture is bound to evolve and embody in itself the choicest elements of both the Western and Eastern traditions.



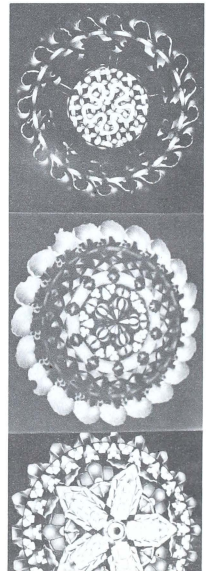
**The Big Lantern Parade
in
San Fernando**



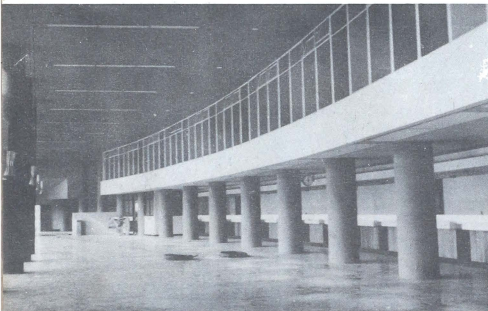
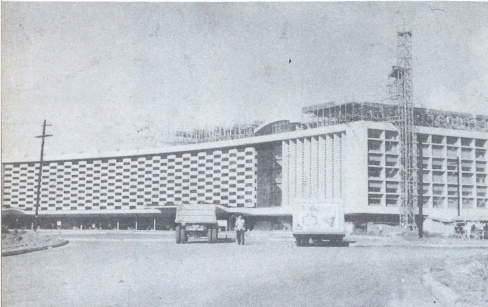


ON Christmas Eve every year, the town of San Fernando, in the province of Pampanga, north of Manila, bursts into a veritable kaleidoscope of huge, brilliantly-colored, dazzling Christmas lanterns. This is the annual lantern contest and parade, which takes place in the evening of December 24th. Some of the lanterns are as big as the nipa huts one sees along the countryside, and of intricate and myriad design. In many cases, a brass band follows the lantern, and an elaborate system of lighting causes the multi-colored bulbs illuminating each entry to flash on and off, according to a set pattern and the rhythm of the accompanying music. The power is supplied by a generator mounted on a motorized vehicle behind each lantern.

Last year (the event might be staged again this year), the Board of Travel and Tourist Industry and the Philippine Tourist and Travel Association sponsored a repeat performance of the entire parade in front of the Luneta Grandstand in Manila, about a week from the original event, just in time to usher in the New Year in a fitting outburst of color, blaze of lights and music.



Facade of the new terminal. Going inside through the lobby, one gets to the different airline counters.



View of lobby, showing row of airline and office counters.

The New Manila International Airport

Mural at terminal lobby, executed by artist Vicente Manansala, depicts progress of Philippine aviation on left side of panel, classical mythological figures on right, advance of modern aircraft technology in center.



A HANDSOME new Manila International Airport terminal building, better designed than the old terminal at Balagbag to serve the needs of the present jet age, was inaugurated last September 22, and opened to international traffic on November 1.

The MIA facilities geared for long-range and heavy jet operations are classified under the following work stages:

1) TERMINAL BUILDING AND SURROUNDING AREAS

— The proposed four-story air-conditioned terminal building with 221,539 square feet of floor space was designed to handle the smooth and uninterrupted flow of international and domestic passengers and their baggage during peak hours. Adequate space is provided for customs, quarantine, immigration, cargo and baggage, ticket counters, dining, kitchen, concessionaire, administration, operations, communications, air traffic control requirements and tax free market.

2) TERMINAL APRON — A 7-hectare concrete apron with five parking positions for jet aircraft will be equipped for underground refueling, with electrical, compressed air, water and telephone services for each airplane parking position.

3) RUNWAY EXTENSIONS AND IMPROVEMENTS — The main stage of this project consists of the asphalt seal-coating of all aircraft movement areas, extension of the runway and taxiway from 7,500 to 11,000 feet including overruns, construction of holding aprons on both ends, laying of 60 feet wide asphalt side margins and installation of high intensity runway, taxiway and approach lights.

4) AIR NAVIGATION FACILITIES — To meet the demands of high speed and high altitude operations of jet aircraft, improved electronic air navigation equipment will be installed such as instrument landing system, precision approach radars, very high frequency omni-range distance measuring, radio teletype center-to-center voice circuit, microwave units.

Plans for the construction of the new international airport were started during the term of President Ramon Magsaysay. In September 1954, President Magsaysay instructed the Department of Public Works and Communications to execute the designs and specifications for the proposed MIA terminal building. Construction work was started in September 1956, picked up and went smoothly during the term of President Garcia.

The MIA terminal building stands on a magnificently wide, rolling terrain of which 25 hectares is for the MIA terminal building and its subsidiaries within the Nichols Field compound. The finished portion is only 40% of the whole structure. When completed, it will have a total floor area of 90,454 square meters.



Holiday Fare

A VADE MECUM FOR THE CHRISTMAS SEASON

A slight but perceptible nip in the air, the sound of Christmas carols starting to drift in over the air, the sight of market stalls well-high bursting at the seams (already) with foreign and local-made toys — these are pleasant, reassuring reminders that we may now look forward again to splendid holiday eating. Vague but agreeable thoughts of brief sojourns in Hongkong, or days in the incomparably clean, crisp chill of Baguio start to rise to the mind unbidden. In the city, the thoughtful housewife begins to set out ingredients for fruit cake, which she will undoubtedly make by the dozen to send to friends as Yuletide gifts, or for those spicy, wine-filled cookies one makes only at Christmastime, early enough to allow for proper aging and mellowing. Out in the province, the cool *amihan* blows over fields, preaging the rice-harvesting season, the far-sighted housekeeper starts, with long-handled brooms of coconut midribs, to sweep the old mansion clean of cobwebs and long-gathered dust, and — best of all — delectable fumes are rising from fire-wooded earthen stoves where cauldrons (of copper or iron) containing mysterious messes of yam, sugar and milk, or fresh carabao's milk and sugar, or of starchy glutinous rice and coconut milk, are bubbling away, presided over, armed with wooden stirring paddles, by elder relatives who alone know the secrets for these preparations which have been handed down to them by a long line of forebears. These violet, milk-white or glutinous stuff will soon be spread out on oiled slabs and, directly they are cool, will be cut into squares or "fingers" and wrapped in gay-colored fringed paper to be stored away, then given out as largesse to streams of visitors expected on Christmas Day and the days that follow up to Three Kings' Day.

These delectable goodies, without which no Christmas season is complete in the provinces, are known by old, familiar names long associated with fiestas and feast-giving: *pastillas de leche, de ube, and de nangka; leche flan; suman; puto seco; kalamay; bibingka; and puto bumbong*. Recipes for these as well as for the more substantial courses of a typical holiday spread are given below.

One will undoubtedly notice the rather cosmopolitan nature of our banquet table, dishes of frankly (witness the names) Spanish, American, Chinese, Indian and Malayan derivation jostling each other for prominence on the festive board. One peculiarity of our tables is that, far from adhering to the American or European pattern of one or two chief courses around which the rest of the menu revolves in a subsidiary capacity like satellites, our menus are apt to be long lists of *chief courses* oftentimes as many as seven or eight — or even a dozen — followed by an almost equally long list of desserts of varying richness. A predilection inherited from the Chinese, no doubt, whose *lauriats* of twenty or thirty courses are nothing out of the ordinary. In the provinces, the rigours of the *dulang* (long table) are often assuaged by relieving quaffs of such potent native beverages as *basi, tuba* or *lambanog*. Among more sedate city folk, soft drinks, or, among the *cogoncenti*, wine, of the local or imported varieties, hold the course.

Another peculiarity of our fiesta tables is that most, if not all, of the dishes are definitely on the heavy side. Calories galore, in other words. However, as someone most acutely observed, "Christmas comes but once a year." To which the weight- or purse-conscious would fervently add, "Thank goodness!" — R. L. L.



LECHON

Pass bamboo pole through thoroughly cleansed pig. Stuff tamarind or banana leaves inside cavity (used only for flavoring, leaves are later discarded). Place over live charcoal and keep turning, basting frequently with a mixture of lard and water,

Recipes

until skin is shining red and crisp. Serve with sauce made of pig's liver roasted and ground fine, bread crumbs, onions, vinegar, garlic, salt, a little sugar and fresh-ground black pepper; cook, stirring, until sufficiently thick.

LUMPIA (FRIED)

$\frac{1}{4}$ kilo shrimps, chopped; $\frac{1}{4}$ kilo pork, chopped; 5 pieces apulid (water chestnuts), chopped; 1 large onion, chopped; $\frac{1}{4}$ cup soy sauce; 2 tbsps. flour; $\frac{1}{4}$ kilo Chinese ham, chopped; lumpia wrappers.

Mix ingredients thoroughly. Wrap in lumpia wrapper and cut 2 inches long. Deep-fry and serve with Sweet-Sour Sauce, a medium thick sauce made of soy sauce, vinegar, sugar, salt, water, a little cornstarch.



LUMPIA (FRESH)

1 cup green beans cut into fine strips; $\frac{1}{2}$ small cabbage, shredded; $\frac{1}{4}$ small coconut ubad ("heart of palm"), cut into fine strips; 1 cup boiled garbanzos; $\frac{1}{4}$ kilo lean pork; 1 chicken breast; 1 large onion; 1 carrot cut into fine strips; $\frac{1}{4}$ cup chopped kinchay; 1 large parstey; $\frac{1}{4}$ cup cubed tokua (soy bean cake) lightly fried; 1 cup shrimps, boiled, sliced; 1 cup ham, cut into fine strips; $\frac{1}{4}$ cup shortening; 2 cloves garlic, crushed; salt and pepper to taste; monosodium glutamate; lumpia wrappers (thin, waferly wrappers made of rice flour and water, baked on hot griddle). SAUCE: 2 tbsps. cornstarch; $\frac{1}{2}$ cup brown sugar; $\frac{1}{4}$ cup soy sauce; $\frac{1}{2}$ cup water.

Boil chicken and pork until tender. Separate meat from bones and cut into fine strips. Sauté garlic and onions. Add chicken, pork, shrimps and ham. Season with salt, pepper, monosodium glutamate. Add vegetables; add meat stock; cover and simmer until vegetables are done. Do not overcook; vegetables should be just slightly crisp. Add chopped kinchay greens. Cool before wrapping.

SAUCE: Mix ingredients smooth. Cook over low heat, stirring, until medium thick. Lay out wrappers which have been steam-softened. Spread edge with bit of sauce. Spread a few tablespoons filling. Roll into long cylinders. Serve with more sauce and finely-chopped fresh garlic.

CHICKEN RELLENO

1 big chicken; 2 cups ground pork; 3 cups ground cooked chicken meat; 2 pieces Chorizo de Bilbao, chopped fine; $\frac{1}{4}$ cup cooked ham, chopped fine; $\frac{1}{4}$ cup celery, chopped fine; $\frac{1}{4}$ cup grated cheese; 2 pieces dill pickle, chopped fine; 3 tbsps. soy sauce; 3 tbsps. calamansi or lemon juice; 2 quartered hard-cooked eggs; 4 raw eggs; 2 tbsps. butter; salt and pepper to taste. GARNISHING: 2 sprigs parsley; 6 small pieces carrots.

Dress, clean and bone chicken, leaving skin, wings, and legs intact. Soak in calamansi and soy sauce for 30 minutes. Mix pork, chicken, ham, raw eggs, chorizos, celery, cheese, pickles, salt and pepper, in a large mixing bowl. Stuff chicken with meat mixture, placing quartered eggs in center of mixture. Close up opening with needle and thread. Wrap chicken with gauze and tie ends with piece of string. Place in roasting pan with soy-and-calamansi sauce to which hot water has been added to make 2 cups. Bake at 350 F. for 1- $\frac{1}{2}$ to 2 hours. When cooked, remove gauze and brown chicken in deep hot fat. Drain on paper towel. Place on platter and slice. Garnish with parsley and carrots.

MACARONI SALAD

1 box macaroni, broken in pieces; $\frac{1}{2}$ cup grated Dutch cheese or $\frac{1}{2}$ cup diced Cheddar cheese; $\frac{1}{2}$ cup relish; 1 cup diced cooked chicken meat or shrimps; 3 hard cooked eggs, chopped; 1 cup pineapple cubes; mayonnaise dressing.

Mix ingredients together. Add mayonnaise. Chill and serve, garnished with asparagus tips and pimiento slices.

PAELLA

1 spring chicken; $\frac{1}{2}$ kilo lean pork; $\frac{1}{2}$ kilo shrimps; 2 Chorizos de Bilbao; 2 strips of Chinese ham; 1 small bottle olive oil; 1 can tomato paste; 2 onions, sliced; 3 cloves garlic, crushed; $\frac{1}{2}$ cup malagkit (glutinous rice); $\frac{1}{2}$ cup regular rice; 1 cup clams; 1 cup shrimp juice (extracted from pounded shrimp shells and heads, diluted with water); 3 medium-sized tomatoes; 3 cups broth or water; 3 $\frac{1}{2}$ tps. soy sauce; dash pepper; hard-boiled eggs; pimientos morrones.

Heat oil in skillet; fry sliced chorizo until slightly brown; set aside to one side of pan. Fry next the peeled shrimps slightly; set aside. Fry garlic, add onions and continue cooking until tender. Mix together chorizo, shrimps, onions and garlic. Add sliced ham, pork and chicken. Simmer. Add salt to taste. Add shrimp juice, stirring continuously. Cover and bring to a boil. Add tomato paste. Simmer. Add broth and cover. Cook until pork and chicken are almost tender. Add rice, mix well. Distribute clams evenly around pan, on top of rice, cover. Cook until rice is tender. Serve on platter garnished with hard-boiled egg slices and pimientos morrones.

ACHARA (Relish)

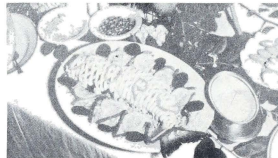
1 medium-sized green papaya, grated fine; 1 green pepper, sliced in strips; 1 sweet red pepper, sliced in strips; 1 small carrot, grated; 1 small cauliflower, cut in pieces; 1 small ampalaya (bitter melon), sliced; 1 small ginger, cut in strips; 1 bunch native onions, peeled; 3 cups vinegar; $\frac{1}{2}$ cups white sugar; 3 tbsps. salt; coarse salt for soaking.

Knead all vegetables in salt; let stand one hour, then drain. Blanch cauliflower, drain, set aside. Place all drained vegetables in a bowl or sterilized jar. Meanwhile, combine vinegar, salt and sugar and cook over a hot flame until boiling. Remove foam, continue boiling for another two minutes and then pour into container with vegetables. If achara is to be stored, seal container immediately.

LECHE FLAN

Place 8 egg yolks in bowl. Stir with fork or spoon until just mixed; do not beat. Add, stirring, contents of 1 can condensed milk and $\frac{1}{2}$ cup water, grated rind of 1 lime (dayap) or lemon. Mix thoroughly, pour into mold lined with caramelized sugar. Steam in hot water until done, or until silver knife inserted in center comes out clean.

To caramelize sugar: Place from $\frac{1}{4}$ to $\frac{1}{2}$ cup granulated sugar, a little water in iron skillet over medium heat. When sugar starts to melt, stir with a fork, and keep stirring until all sugar is melted and becomes golden brown. Pour at once into mold, tilting mold to line sides.



FISH WITH MAYONNAISE

Lay steam-cooked fish (use *lapu-lapu*, a grouper) on platter. Decorate in diagonal strips with the following: sweet chopped pickles; chopped cooked carrots; chopped egg whites; mashed egg yolks. Serve on lettuce with mayonnaise.

PASTILLAS DE LECHE

Place around 15 cups fresh carabao's milk in large pan over charcoal heat. Stir over low heat, until milk is one-fourth its original volume. Add $\frac{1}{2}$ cups sugar and rind of one lemon and cook over low heat, stirring constantly until mixture forms a soft ball. Four out sugared board, cut into desired pieces, roll in sugar and wrap in fringed paper.

PASTILLAS DE UBE

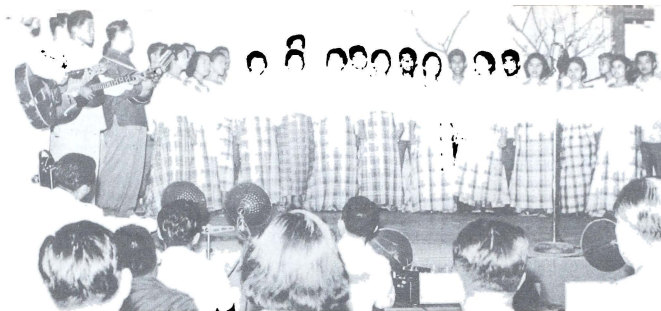
Mix together 4 cups finely mashed boiled ube (yam), 3 cups sugar, 1 large can evaporated milk. Cook in copper vat over moderate fire, stirring constantly. When thick and no longer sticking to the vat, remove from fire and pour on sugared board. Roll to $\frac{3}{4}$ inch thick. Cut into desired pieces. Arrange on metal sheet and dry in slow oven for about 20 minutes. Roll in sugar and wrap in paper.

PUTO BUMBONG

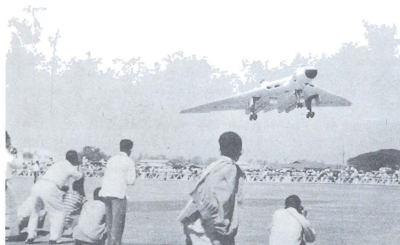
Mix together 1 cup malagkit (glutinous rice) and 3 tbsps. pirurutong (purple-colored rice). Soak in 2 cups water. Grind fine. Place in small flour bag or cheese cloth. Put weight, usually the top of stone grinder, to drain off excess fluid and hasten drying. When mixture is dry, pass through a sieve. Fill bumbong tubes lightly $\frac{3}{4}$ full; place in steamer and steam 15 minutes. Turn tub upside-down and shake to loosen off *puto*. Serve hot with fresh grated coconut and brown sugar.



Pamulinawen Choral Group performing at St. William's College, Laoag, Ilocos Norte.



Calendar of Events



Philippine Aviation Week.

The dead remembered — All Saints' Day, Nov. 1.



OCTOBER

Rizal and International Relations

Emphasis on activities to promote international friendship and understanding and the role played by the Philippines as member of the family of nations.

IN SEASON — **Flowers:** zinnia, violeta, codeña de amor, arrabidaea, catleya orchid.

Fruits: July to December — narangita, guyabano, chico, suha, durian, lanzones (September to late November). Year round — bananas, papayas.

Hunting: snipe, partridge, pigeon, painted and button quail, turnstone, phalarope, jacana, lapwings. Wild boar, year round.

OCTOBER 1. Choral Concert of mixed voices featuring preludes and choral fugues by Professor Hilario F. Rubio, sponsored by the Music Promotion Foundation of the Philippines. Manila.

OCTOBER, NOVEMBER, DECEMBER. "Pops Concert Series" sponsored by the Music Promotion Foundation of the Philippines.

OCTOBER 4. "World Animal Day" celebration in honor of the Patron and Love of animals, St. Francis of Assisi. Pet shows, exhibits of prized breeds and other animal shows sponsored by the Society for the Prevention of Cruelty to Animals. Manila.

OCTOBER 8. 2nd Sunday. Feast of La Naval de Manila held in thanksgiving to the Virgin of the Most Holy Rosary for delivering the Philippines from the hands of the Dutch, 308 years ago. The grand religious procession in the evening is attended by thousands of devotees who come from all over the country. Activities are centered in the shrine of the Virgin of the Most Holy Rosary at St. Domingo Church, Quezon City.

OCTOBER 9-15. Letter-Writing Week — celebrated in line with a general campaign to promote international friendship and understanding.

OCTOBER 18-24. United Nations Week celebrations. Seminars, conferences, programs, exhibits and other activities playing up the importance of the United Nations.

NOVEMBER

Rizal and Science

Conferences, seminars, reading of scientific papers, exhibits and the formation of an Academy of Science will be the main interests of the month.

IN SEASON — **Flowers:** bagawak, dahilia, violeta, African daisy.

Fruits: July to December — chico, guyabano, durian, narangita, suha, granada, lanzones (September to late November).

Hunting: wild ducks, snipes, turnstone, lapwings, stints, phalaropes, jacana, pigeon, partridge, painted and button quail, coot, gallinule and rail.

NOVEMBER, DECEMBER. "Pops Concert Series" sponsored by the Music Promotion Foundation of the Philippines. Manila.

NOVEMBER 1. All Saints' Day. Cemeteries all over the country are trans-

formed into flower gardens aglow with candles and electric lights. Ancient folk practices include serenading up to the wee hours of the morning.

NOVEMBER 10. Fiesta in Cavite City, with a nocturnal procession from Manila Bay to Cabuco Beach, 34 kilometers from Manila.

NOVEMBER 11. Second of two annual **fluvial processions in Bacuac, Bulacan**, this time honoring the town's patron saint, St. Martin of Tours.

NOVEMBER 15. Commonwealth Day marked by simple civic celebrations and activities.

NOVEMBER 30. Bonifacio Day, a national holiday. Marks the birthday of one of the foremost leaders of the Philippine Revolution, Andres Bonifacio. Floral offerings and literary musical programs at national shrines.

4TH WEEK IN NOVEMBER. Annual Philippine Aviation Week. Impressive air shows by air units from Southeast Asia, the Americas, Europe and Australia. Crack aerobic teams, gigantic air exhibits, aerial city tours and other activities throughout the week. Nichols Air Field, Parañaque, Rizal.

DECEMBER

Rizal in Today's World

Activities focussed on an *International Congress of Rizalists and Filipinologists reviewing the ideas of Rizal. The most colorful lantern parades ever staged in the islands will be among the highlights. Unique traditional Christmas celebrations found only in the Philippines.*

IN SEASON — Flowers: poinsettia, begonia semperflores, waling-waling orchid, vanda Miss Jachim, santan, African daisy.

Fruits: December to February — caimito; July to December — lanzones, chico, guyabano, durian, naranjita, granada, suha.

Hunting: snipe, turnstone, lapwings, stints, phalarope, jacana, wild duck, pigeon, partridge, pointed and button quail. Wild pig — year round.

DECEMBER. "Pops Concert Series" sponsored by the Music Promotion Foundation of the Philippines. Manila.

DECEMBER 4-8. International Congress of Rizalists and Filipinologists. Manila.

DECEMBER 8-9. Town fiesta, Taal, Batangas. A fluvial parade down the Pansipit River on the 8th of December.

DECEMBER 12. Town fiesta, Pagsanjan, Laguna. Beautiful arches are set

up on main streets to welcome thousands of visitors. Site of the famous Pagsanjan Falls.

DECEMBER 16 TO JANUARY 6. 22-day Christmas celebration. Throughout the islands down Masses (*Misas de Gallo*) mark the advent of the Yuletide season, the longest in the world. Star lanterns decorate the streets, young men serenade townfolk, boys and girls play improvisations of traditional carols on guitars, maracas, sticks and tom-toms.

DECEMBER 23. Malacañang Christmas Festival, Manila. Thousands of underprivileged children troop to Malacañang Palace, home of Philippine presidents, to receive gifts from the First Lady of the Land amidst symbolic candle-lighting ceremonies.

DECEMBER 24. Christmas Lantern Festival, San Fernando, Pampanga, 66 kilometers from Manila. Highlight is a regionwide lantern contest. Prizes are offered for the most colorful, most artistic, and most elaborate lanterns. Entries vary in sizes, some two meters wide and five meters high, mounted on large trucks and powered by mobile generators.

DECEMBER 24. Christmas Eve. In all homes all over the country this is the time for family reunions. Relatives coming from far and near make it a point to attend midnight church services together. The traditional "*Noche Buena*" or "Holy Night" celebration found in every Filipino home consists of partaking of sumptuous repast after the Midnight Mass.

In many Tagalog towns **Christmas Eve** features a ceremony called the "*panunuluyan*", a pageant in which characters dressed as the Virgin Mary and St. Joseph walk through the town, knocking on doors in their attempt to seek shelter. Townspeople follow and sing carols. A few minutes before midnight, all arrive at the town church where "shelter" is found and Mass begins.

DECEMBER 25. Christmas Day. Commemorates the birth of the Messiah and it is an occasion for thanksgiving for the boonies received during the year. In some parts of the islands pagan rituals are still observed in the celebration of this Festival of Festivals.

DECEMBER 28. Holy Innocents' Day. In Marinduque on island south of Luzon, quaint, colorful activities may be seen by the visitor. One of the attractions is the parade of giants and dwarfs their masks made from papier-maché.

DECEMBER 30. Rizal Day. Marks the date of the execution of Dr. Jose Protacio Rizal in 1896, Philippine National hero. Elaborate preparations have been planned for a fitting climax to the celebration of the Centennial Year in his honor.

DECEMBER 30. Presentation of the Tagalog opera "Noli Me Tangere" composed by Professor Felipe de Leon based on the celebrated novel of Dr. Jose Rizal. Sponsored by the Music Promotion Foundation of the Philippines.



Launching Malacañang Palace's annual Children's Christmas Festival by government officials headed by the First Lady, Mrs. Leonila D. Garcia.

Friends From All Over



Former U.S. Assistant Secretary of Commerce Henry Kearns arrived by Northwest Orient Airlines from Japan recently for a few days' visit in the Philippines. While in Manila, he was house guest of Mr. and Mrs. Joseph Rand, commercial attaché of the U.S. Embassy in Manila.



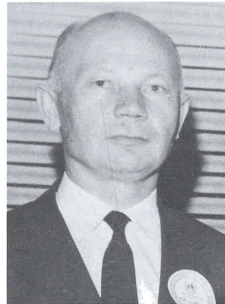
A charming visitor to Manila some weeks ago was Princess Halima Hassan of Afghanistan, who does public relations work for the United Arab Lines in Rome. She is cousin to the present ruler of Afghanistan, Mohammed Zahir Shah.



George Chaplain, managing editor of the Honolulu Advertiser, and his wife Esta arrived from Hawaii by PANAM jet for conferences with local travel officials. Mr. Chaplain is on an Asian tour for his paper.



Robert J. Wright, Northwest Orient Airlines vice president, was in town with his wife in the course of a Far East fact-finding tour. In a local TV appearance, Mr. Wright stated that tourists want to see how other people live in other countries, but at the same time expect physical accommodations to which they have been accustomed, urged initiation of a planned tourist program if the Philippines is to share in the coming jet travel boom.



P. S. Kouznitsov, member of a three-man Soviet delegation, arrived in Manila some weeks ago to attend the Second Traffic Study Week Conference, held in this city. He is shown in photo with L. I. Kolsnikov, Tagalog interpreter and professor at Moscow University; L. S. Kouznitsov, deputy chief of automobile inspection of Russian federations; and N. A. Yossifov, chief of the department of traffic regulations, People's Militia.



Donald Nyrop, president of Northwest Airlines, arrived recently from Japan to look into the operations of N.W.A. in Manila and confer with district officials of the airline.

Friends From All Over (Continued)



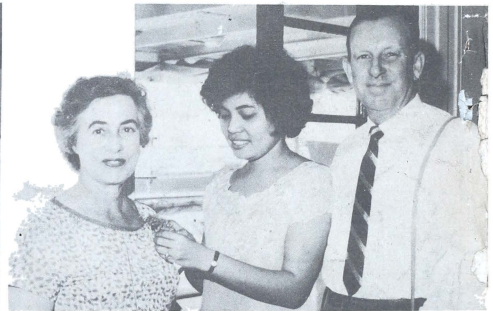
A five-man trade mission from Long Beach, California, headed by City Mayor Edwin W. Wade (above) arrived last October 24th by Northwest Airlines from Tokyo for a week-long tour of Manila.



A 33-member group of the National Editorial Association, an organization of over 6,000 weekly and daily newspapers in the United States, arrived in Manila from Vietnam recently. N.E.A. executive vice president Theodore Serrill of Washington, D.C. headed the visiting newspapermen.



Among prominent arrivals from Bangkok via Scandinavian Airlines System last October were three executives of Union Oil Co. of California who were here for business consultations with Theo H. Davies and Co., Far East, Ltd. From left to right: James H. McGee, managing director, Unimar Ltd. Petroleum; F. Remmis Cadwell, vice president; Reese Taylor, chairman of the board; Mrs. Reese Taylor. Others in photo are Miss Chona Trinidad, PTTA Travel Manager and Miss Mila Trinidad.



Mr. and Mrs. D. J. Brazill Smith were among the passengers on the M/V Kuala Lumpur "Holiday Tour" recently. The Kuala Lumpur is a British cruise ship. Photo shows Miss Caridad Diaz, of PTTA, pinning corsage on Mrs. Smith.



Delighted visitors try out folk-dance steps, bringing to a close the weekly presentation of Philippine regional dances by the Bayanihan Troupe of the Philippine Women's University, Taft Avenue, Manila. Other groups in Manila that stage folk dance shows on request are: the Barangay Dance Troupe, Philippine Normal College; the University of the East folk dance association; Ricardo Reyes and his group.