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PHILIPPINE

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OUR COVER:

This painting by well-known Filipino artist Romeo Tabuena was executed in duco in Mexico, 1956. The title is "Women-Vendors" and it shows a typical scene in the Philippines. The painting was first exhibited during the artist's retrospective show at the Philippine Art Gallery, in Manila.

COMING ISSUE:

OUR ARTISTS' DILEMMA — By Purita Kalay-Ledesma.

DANCES OF THE PHILIPPINES — By Mrs. Francisca R. Aquino & Mrs. Lucrecia R. Urtula.

FILIPINO TRANSITION TO LARGE-SCALE INDUSTRIALIZATION — By Manuel Lim, Secretary, Department of Commerce & Industry.

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ACKNOWLEDGEMENT

The articles "Prime Concern of the Filipino Scientist" by Dr. Mateo H. Tupas, "History and Philippine Culture" by Fr. Horacio de la Costa, S.J., and "Early Drama Forms in the Philippines" by Mrs. Natty Crane-Rogers were contributions to the Symposium on Philippine Culture organized by the Unesco National Commission of the Philippines early this year and are reproduced here with the permission of the Commission.

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Resplendent tower rises from decorated barge bearing the Holy Cross down the Wawa River in Bocaue, Bulacan. This yearly festival attracts visitors from Manila and nearby towns.

Philippine River Festivals

IN the months of June, July, August and September, the Philippine landscape turns green from the early rains, and little towns and barrios come alive with river festivals that antedate Christianity and thus depict a blending of religious fervor and pagan practice.

All over the Philippines the town fiesta is the one big community event of the year. For each town is dedicated to a sainted patron who is supposed to save and preserve it from any and all kinds of misfortune. In gratitude, the whole town goes all out in celebrating the saint's feastday with great feasting and revelry. A long procession climaxes the festival as the concluding gesture of homage. For patron saints whose life on earth had at sometime had something to do with the river or the sea the procession becomes a pageant along the town's main river.

Thus, because St. John the Baptist baptized Christ on the River Jordan, the people of **Guagua, Pampanga**, who have him for patron saint, honor him with a yearly fluvial

procession.

On the feast day of St. Peter, the town of **Apalit, Pampanga**, recalls the days of Peter casting his nets in the sea of Galilee. It is also Peter, the fisherman, who is honored by the fishing town of Apalit on the broad Pampanga River. The idea is that it would please the Saint to see his old life on the water and in the process help bring in the fish to the corals and the river nets of the pious believers.

In **Tacloban City**, a fluvial parade honors the Santo Niño (the Holy Child), its little patron. This was inspired by the story that the Image was found in a box by fishermen out at sea on June 30, 1889.

Just a few miles north of Manila, the little town of **Bocaue, Bulacan**, is the setting of an annual display of devotion in the form of a mid-morning river procession in honor of the Holy Cross.

Tradition has it that during the Spanish era, a fisherman found a cross a few kilometers down the Bocaue River. To

this cross was attributed miraculous cures of diseases and granting of numerous favors. Hence the cross was enshrined in the town's parish church, and has been the object of yearly fluvial processions ever since.

Probably the most famous of our river festivals is the **Peñafrancia Fiesta** in honor of the Patroness of the whole Bicol Peninsula, Our Lady of Peñafrancia, held every third Saturday of September in Naga City. This centuries-old celebration begins when the Virgin is transferred from her magnificent and permanent sanctuary at Peñafrancia Shrine to the Metropolitan Cathedral at Naga City in a procession called *Translocacion*. This marks the start of a novena which reaches the climax when the Virgin is returned to her Shrine via the Bicol River in a big fluvial parade. The Image is borne on shoulders of men amidst shouts of "Viva la Virgen!" from women and children who line the river banks. Origin of this river voyage goes back to the legend of a dog that was slaughtered, its blood used to paint the image of Our Lady after it was carved, and its dead body thrown into the river but recovering life immediately. From then on, pilgrims have attributed miraculous powers to the wooden image and have honored her in a colorful river voyage every September.

In **Cavite City** a picture of the Blessed Virgin under the title of Our Lady of Solitude, but more popularly known as *Our Lady of Porta Vaga*, is the object of homage in a yearly procession, this time a nocturnal parade from the San Roque Church in Cavite City to Cabuco Beach in Caridad, Cavite. The story is that the Virgin's picture came to the people of Cavite from the sea, where it was discovered floating, surrounded by strange lights. Our Lady of Porta Vaga has been deemed patroness of travellers, especially sea voyagers.

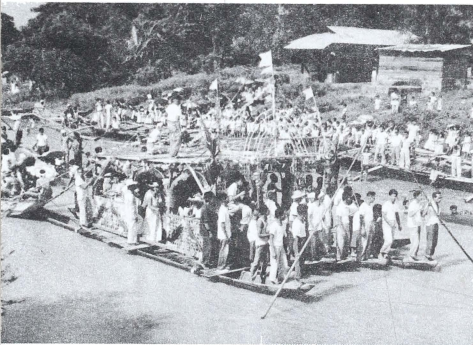
Two towns of **Batangas**, a couple of hours' ride from Manila, honor the Virgin of Caysasay with fluvial festivals: Taal, in an afternoon procession down the Pansipit River; and Lipa, in a nocturnal river parade. The holy image is said to have been found by a fisherman in his net. But she was with a kingfisher (*caysasay*) when found, hence the name.

What makes a river festival so popular? The pomp, the color and the pageantry and exuberance that attend it. The image of the revered saint is taken down from its shrine and is borne in a procession along the streets, followed by men in gaudy costumes and with richly painted paddles on their shoulders, women in colorful native dresses dancing while singing psalms to the saint, and bands blaring all the way around town and down to a section of the river where a pagoda awaits the image. This is a superstructure set on large boats and decked with flowers and banners and balloons and whatever else can lend it color. Usually a complement of swimmer-devotees perch around the image. Under an ornate canopy, the image is slowly ferried up and down the river. Bancas of different sizes circle about the pagoda happily and the town's fisherfolk follow in gaily painted and decorated boats. Devotees and spectators spill over grassy banks, to get a better view of the colorful spectacle. As the procession moves, the boatmen seek to outdo each other, and their attempts result in an added attraction: boat races. At the end of the voyage, the image is once again borne on shoulders and taken back to its shrine in another procession on foot. People with lighted tapers line the streets until the image reaches home, where, as a fitting end, prayers are chanted happily.

Thus the tradition lives on. Miracles of past centuries are reenacted over and over again in lavish rituals that keep alive the people's faith and at the same time serve as a wonderful excuse for a happy time. — C. C. T.



The Peñafrancia festival, which occurs on the third Saturday of September, is an elaborate and well-attended affair.



The fiesta of Pateros, in Rizal, is unique for its ritualistic dancing in the streets by worshippers and its colorful river parade.

Recollections of Biñan and Kalamba

From Rizal's Autobiography
Written When He Was Nineteen . . .

Note: The small, ancient towns of Biñan and Calamba (or Kalamba), in the province of Laguna, are important principally in connection with the country's national hero, José Protacio Rizal, whose centenary is being celebrated this year. Rizal was born in Calamba, and in the early years of his life he shuttled back and forth between this town and nearby Biñan in the course of his early schooling and visits to relatives. Today, these two towns, while preserving to a large extent their 'quaintness' and old-fashioned ways, their buildings of ancient vintage and the delicious sweet-meats and cakes for which they have ever been famous — the **puto** Biñan (steamed rice cakes) and the sweet rice crunchies called **ampao** — have roused themselves sufficiently from the drowsiness of centuries with which many of our small towns are afflicted, to make notable progress in the production of sugar and rice, two of the towns' principal produce.

Chiefly because the perspective of history often introduces interesting prospects and because, this year being the centenary of Rizal, focus of general interest rightfully falls on the two towns closest to Rizal's heart, we reproduce on these pages passages dealing with Biñan and Calamba, drawn from an autobiography of Rizal written between the ages of 17 and 20. This is an account — sensitive, frank, naive and full of the natural egotism of adolescence — of his early years from his birth to his graduation from college and — lending the narration a bitter-sweet flavour — a hapless love affair with a young girl from Batangas.

The Memorias de Un Estudiante de Manila (title of the youthful biographical effort) remains the 'only story of his life from his own hand.' It was translated from the Spanish by the eminent writer, Leon Ma. Guerrero, who is currently Philippine Ambassador to the Court of St. James. The MS. can be found in the National Library of the Philippines.

While the work may not prefigure the later author of the **Noli** and the **Fili**, powerful social novels that sparked the Revolution, the **Memorias**, 'for all their sentimentality, have a freshness, a spontaneity, that have a charm all their own,' says the translator in his preface. 'They have a quality of universality that a more sophisticated and self-conscious autobiography, written in maturity, would have lacked.'

Before the reader plunges himself into the extraordinarily candid, at times perfervid and incandescent, prose of the impressionable author, he might do well to note the 'warning' of both the translator and Vidal S. Tan, scholar and retired university president, who writes one of the prefaces to the slender volume: 'This is an intimate memoir, almost a diary,



Rizal at 13.

written between the ages of seventeen and twenty, under the evanescent but nonetheless powerful spell of an adolescent infatuation,' writes the translator. 'It is written, furthermore, in Spanish, a romantic language tolerant of exclamations and apostrophes; and in another era, fonder of classic imagery than ours, and more given to sentimentality.'



Old Kalamba church with convent in background.



Azefea (verandah) at the Rizal house in Kalamba.

The Early Years — Memories of Kalamba

I WAS born in Kalamba on the 19th of June 1861 between eleven and twelve o'clock at night, a few days before the full moon. It was a Wednesday, and my arrival in this valley of tears would have cost my mother her life had she not vowed to the Virgin of Antipolo that she would take me on a pilgrimage to that shrine.

... There the delicious **atis** displayed its delicate fruits ... the sweet **santol**, the scented and mellow **tampoy**, the pink **macopa** vied for my favor. Farther away, the plum-tree, the harsh but flavorful **casuy**, the beautiful tamarind, pleased the eye as much as they delighted the palate.

... In the twilight, innumerable birds gathered from everywhere and I, a child of three years at most, amused myself watching them ... The yellow **culilan**, the **maya**, the **maria-capra**, the **martin**, all the species of **pipit**, joined in pleasant harmony and raised in varied chorus a farewell hymn to the sun as it vanished behind the tall mountains of my town.

The Town of Biñan

Turning the eyes of my memory and my imagination toward the past ... the first thing I discern is Biñan, a town distant from mine an hour and a half, more or less. This is the town where my father first saw the light of day, and where he sent me to continue studying the rudiments of Latin, which I had started to learn.

... I went around the town, which seemed to me large and rich. By the light of the moon I remembered my native town ... How sweet to me was Kalamba, my own town, even if it was not so rich as Binyang!

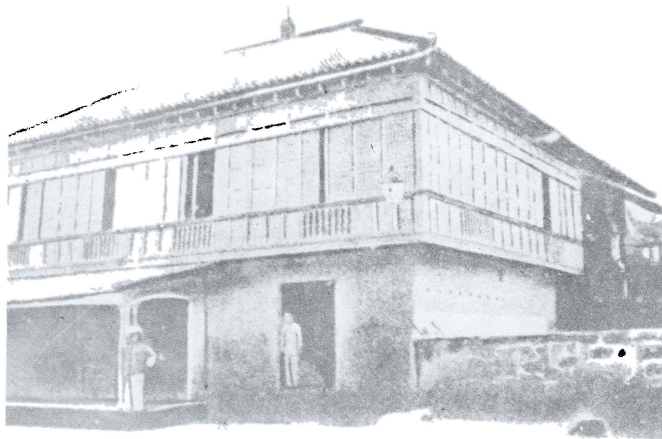
My manner of life was the following. I heard the four o'clock Mass, if there was one; or I studied my lessons at the same hour and heard Mass afterward. Upon returning, I looked for a **mabolo** fruit in the grove and ate it. Afterward I took my breakfast, which consisted usually of a plate of boiled rice, and two dried sardines. Then I went to class, which was over at ten.

... Once in a while, I went to Kalamba, my own town. How long the outward journey seemed to me, and how swift the return! When from afar I caught sight of the roof of our house, I do not know what secret joy filled my breast.

... Besides, I usually left Biñan in the early morning, before sunrise, arriving at my town when the rays of the sun were already brightening the wide fields, while I usually returned to Biñan in the afternoon amid the depressing spectacle of the setting sun.

How I searched for excuses to remain a little longer in my town; one day more seemed to me a day in heaven; and how I wept — although in silence and in hiding — when I saw the **calesa** which came to take me away.

Then everything seemed sad to me; I would put away a flower which my hand had brushed, a pebble which struck my fancy, fearful that I would not see them again when I returned.



Old Rizal house in Kalamba.

I left Biñan then on the 7th of December 1871. I was nine years old. It was a Saturday, at one in the afternoon.

Return to Biñan — Lost Love

Note: After several years of study in Manila, spent mostly in scholastic disquisitions and readings in the classics, logic, physics and history, in the academic immurement of Intramuros, Rizal finishes college and prepares to return to his 'own town'. In the meanwhile, he has fallen in love with a young girl from Lipa, Batangas, a colegiala studying at Concordia College. Although the girl is drawn to him, his suit does not prosper, perhaps due to his diffidence, and the girl, somewhat reluctantly, consents to marry the man of her parents' choice. At Christmas time, both she and Rizal return to their home towns, taking separate courses, by his choice. He returns to Biñan, and on the day when the affianced girl is to pass through with her entourage on the way to her town, the forlorn lover finds himself just outside of town astride his horse, waiting for the party to pass by.

'Awaken, o my heart,' Rizal apostrophizes in the introductory passage to the chapter, 'and rekindle your extinguished fires that by their heat you may remember that time which I do not dare to judge. Go, inquiring mind, and revisit those places, those moments in which you drank, mingled together, the nectar and the bitter gall of love and disappointment.'

THE next day, at the hour at which the steamship was scheduled to arrive, and on it the family of my beloved, we waited for her for the space of some minutes. Then we

learned from my father, who had gone to meet her, that the ship, due to the wind, had not touched at Kalamba, and that the passengers had disembarked instead at Biñan. Consequently her father, together with all his companions — the parents of her fiancé, and others who composed her escort — were waiting for her outside of the town to proceed thence to Lipa.

I had my white horse saddled and, mounting it, left town, hoping to see her one last time. I was going toward Biñan, and was passing precisely the point where all her escort was waiting, spurring my horse as if I had not seen them, when I heard someone cry out to me . . .

I sat down sadly by the bank of the brook which moved the ancient mill we had in our waters, thinking of many things at the same time, and unable to concentrate on any. I saw the swift waves carrying along the branches they had torn from shrubs, and my thoughts, wandering in other regions, and having other subjects, paid no attention to them.

Suddenly I perceived a noise; I raised my head and saw, wrapped in a cloud of dust, carriages and horses. My heart beat violently and I must have turned pale. I walked back a short distance to the place where I had tied my horse. There I waited.

Last Note: *The young Rizal watches the cavalcade go by. Twice he is urged by relatives of the girl to join the party, and against his instincts, he declines. Ruefully, he later observes in his **Memoirs**: 'At the critical moments of my life, I have always acted against my heart's desire, obeying contradictory purposes and powerful doubts.' — R.L.L.*

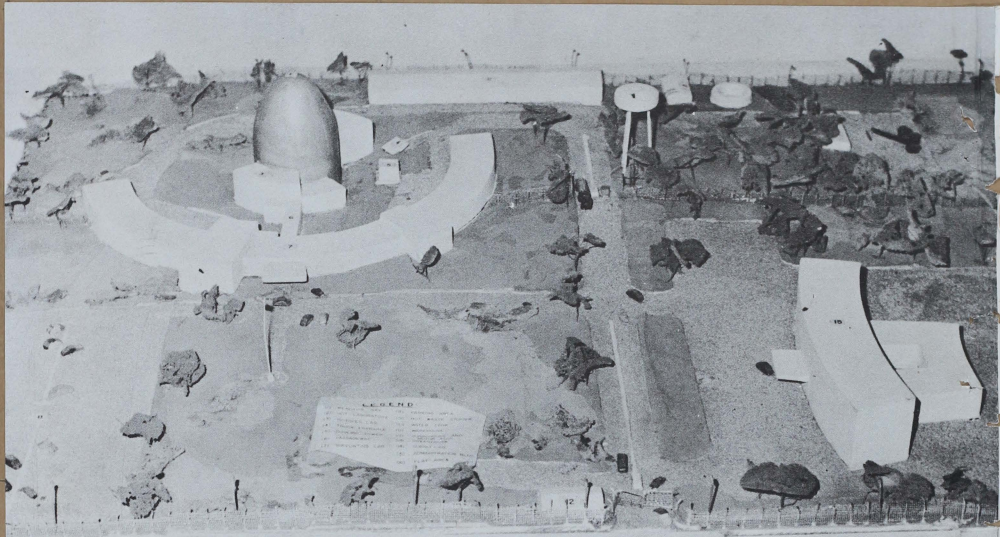


Photo shows model of the Philippine Atomic Research Center, Philippine Atomic Energy Commission. The Center, which occupies a five-hectare site near the campus of the University of the Philippines, in Quezon City, will be devoted to nuclear research and development in the fields of

agriculture, industry, biology and medicine; production of radioisotopes; and training of future nuclear workers. Started early this year, reactor is expected to go into operation before mid-1962.

The Prime Concern of the Filipino Scientist

by Mateo H. Tupas
Professor of Geology, University of the Philippines.

SCIENCE in the Philippines should be concerned primarily with the advancement of our economic well-being rather than with the advancement of knowledge; corollary to this is that we should leave the pursuit of knowledge for knowledge's sake to the West. The proposal is rendered simply and rather exaggeratedly for the sake of emphasis, and, stated in terms of purpose as the effective result of the scientist's work, is more clearly forecast by his underlying motive than by what he actually does. Equating science with research, the proposal means that we should forego basic or fundamental research in favor of applied and developmental research. In the sense of the proposal, applied and develop-

mental research merges with technology and engineering.

Before we proceed any further, perhaps it is best to clarify the terms "basic" (or "fundamental") science and "applied" (including "developmental") science. The distinction lies in the persistent motive of the scientist as he carries out his work — the applied scientist wants to do something about a *practical need*, whereas the basic scientist wants to know something about a *phenomenon*. The applied scientist, in following up his problem, may find himself investigating a phenomenon, but he eventually returns to his original problem and in a sense terminates his work at its solution. On the other hand, the basic scientist is not led to doing ap-

plied science — he deliberately goes into it; and he stayed in basic science, he could work interminably as one problem leads into another.

Science for Greater Productivity

The reason for the application of science primarily to the economic sphere should be obvious — the Philippines is a poor nation, and the basic reason for this is our low productivity and the low quality of our products. There is no need for me to expand the idea that much of our ills in almost any field of activity can be traced to ignorance and to our general poverty. There is also no need for me to point out the revolutionary successes of science in increasing wealth.

At this point we should inquire into the state of science in the Philippines and what science here is doing towards the elimination of ignorance and poverty. But first it is recalled that science with something like its present form and methods arose about 300 years back, and that it did not begin to be generally utilized as a source of economic technique until about 150 years ago. Since then scientific and technological activity has been expanding with ever increasing magnitude, until in the last 20 years the expansion can only be described, figuratively and literally, as explosive.

In the Philippines, however, science and technology did not arrive until about 60 years ago, transplanted by the Americans. I would say that it did not take root until the 1930's, and that its fruits began to be generally available only in the last decade. It appears to me that science here is effectively eliminating ignorance as a deterrent to economic progress. Against poverty, however, our science and technology have been inadequate. What we know has not been disseminated enough; moreover, we insist on knowing some things that, to me, we can afford to dispense with.

The situation just mentioned is, I think, due largely to the absence of an overall guiding purpose to our scientific activity and the lack of understanding of the organizational framework within which scientists and technologists can work effectively. This is the consequence of the youthfulness of science and technology in this country, but the situation need not necessarily be so. It seems to me that in the infinite possible directions that science could take, we have been drifting haphazardly; and in the pursuit by each individual of his particular inclination, we are not husbanding our scientific and technological manpower, limited as it is, to the best advantage. Thus, our science and technology need careful direction and organization.

Basic Science Not For Us

It has been proposed that our overall guiding purpose be economic productivity, and the argument for this proposal has been briefly discussed. Now I shall argue that science that does not produce anything is not for us, not because it is non-productive but because it is directly expensive beyond our means. Right here it can be interposed that without basic science applied science cannot get anywhere, and that one passes into and promoted the other. I think, however, that for some time to come, the basic science, indeed even the applied science and inventions, necessary to increase our economic productivity, are already available. Too, the pool of immediately applicable knowledge and techniques is growing larger by the day. If we recall that even in the industrially advanced nations, like the United States and Great Britain, technology, even as late as World War I, was based largely on empirical procedures, then we can rest assured that there is all the basic science that we want. As far as

the intimate relation of basic and applied science is concerned, I think that the applied scientist has all too often excused his aimless ramblings and final inutility by falling back on this truism. I think that for the purposes to which our applied scientists shall address themselves, the distinction between basic and applied science can be maintained.

Now to return to "non-productive" science. I am referring to such things as physics, chemistry, the earth and space sciences, certain branches of biology as these are being investigated in the latest laboratories. First the cost of the equipment alone is staggering, not to mention the quick obsolescence of such equipment. Second is the cost of training competent investigators. It is said that fundamental research units to be economical should be composed of at least 100; the days of the solitary researcher, especially in the fundamental sciences, are over. As a result, discoveries in science are made only at costs that are astronomical compared to our resources. No wonder Nobel Prize winners have come almost exclusively from the West. Finally there is no end to the pursuit of such sciences. And they are advancing so rapidly that the probability is that we shall never catch up. If by some unimaginable effort we do catch up, our success would most likely be only a duplication of the West's. Admirable, but at what cost!

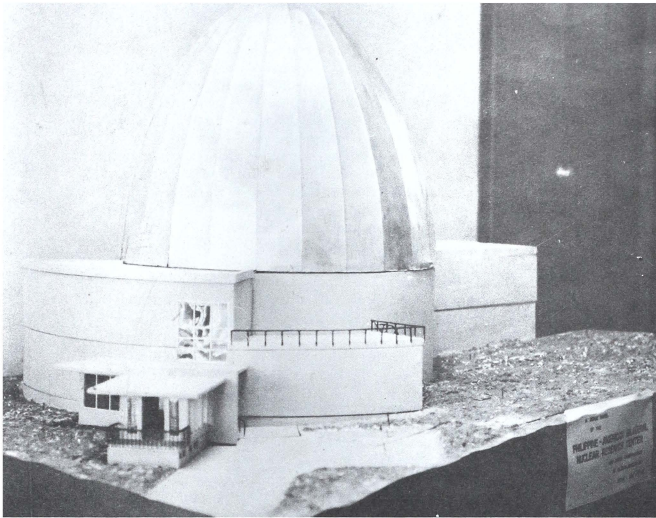
The inanity for us of pursuing science simply to be first or to command the admiration of others cannot be over-emphasized. It is true that these motives drive scientists to accomplishments, but to them the primary motive is to know. Unfortunately, these motives have been raised to the national level, where accomplishments are spurred more by pride than sense. On the national level, we only have to recognize that science, like any other cultural value, is the patrimony of all humanity. As we have received much of our cultural values from the West, let us receive and make use of her science and technology. We do not have to remind the West that it is more blessed to give than to receive.

As receivers and users of science and technology, we plainly cannot be counted on in the advancement of fundamental knowledge. However we have done something towards transmitting knowledge in this part of the world. Moreover we have made some unique contributions in the applied sciences. In applying knowledge to conditions here and in conveying the results to our neighbors, I think that we shall have fairly acquitted ourselves of our responsibility in the advancement of science.

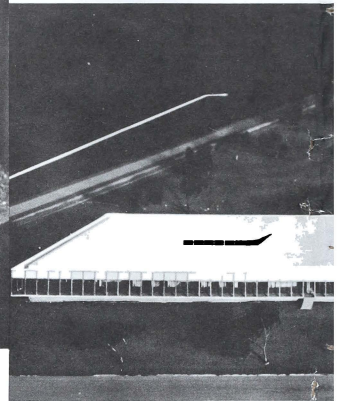
Top-level Direction For Applied Science Here

Somewhere above it was stated that our science and technology need careful direction and organization, the former to define the areas of scientific activity, that we shall investigate and the latter to utilize our resources — money and manpower — in the most efficient manner. The need for both arises from our limited means and the stringency of our purpose. As regards organization, we need a top-level body that shall declare our scientific policies and lay out a system of promotion and coordination of scientific activity and look into the translation of the results of this activity into economic benefits. Having such a broad function, this body should coordinate its work with that of economists and politicians, industrialists, government agencies engaged in science, scientific and research societies, and educators.

One of this body's specific functions would be to declare that certain problems need investigation, with such and such priority and financial support for each, then see to it that the problems are investigated and under the best circum-



Close-up of the reactor building, which will be the principal facility of the Philippine Atomic Energy Commission.



ferences. Admittedly there is danger here of the body exercising its authority down to the operational level, say by specifying lines of attack, but such a body would soon doom itself through failure to secure the support of the heads of institutes and their staffs. On the other hand, the institutes, being assigned definite and fairly circumscribed problems and guaranteed full support, are quite likely to come up with concrete solutions. This arrangement is usual in industrial research and should work as well in government institutes.

Finally, I believed that much scientific work here, although economically useful, has been lost in the files or forgotten in the publications. The scientists' interest seem to be bounded by the laboratory and the library. Plainly the outlook of our scientists and scientific organizations need re-orientation, and ways and means of encouraging, or even enforcing, the application of science to industry must be worked out.

Need of Overhauling Local Scientific Agencies

Looking at the matter of organization from another viewpoint, I think that we should examine the administration and structure of our scientific agencies individually and as a whole. Our scientific agencies may be likened to the different plants of an industrial combine, each plant under independent financing and management and operating under different local policies, yet guided by an unseen and anonymous interlocking board of directors. The articulation of such a complex enterprise certainly must be designed. But even before this is the problem of financing — e.g., for what and how much shall the private sector share? Then comes the arrangement of priority and allotment of resources. These are but samples of problems on the national level, many of which arise because science exists in and as a part of the total complex of society's activity. Some of these problems, like priority, repeat themselves down the line, until

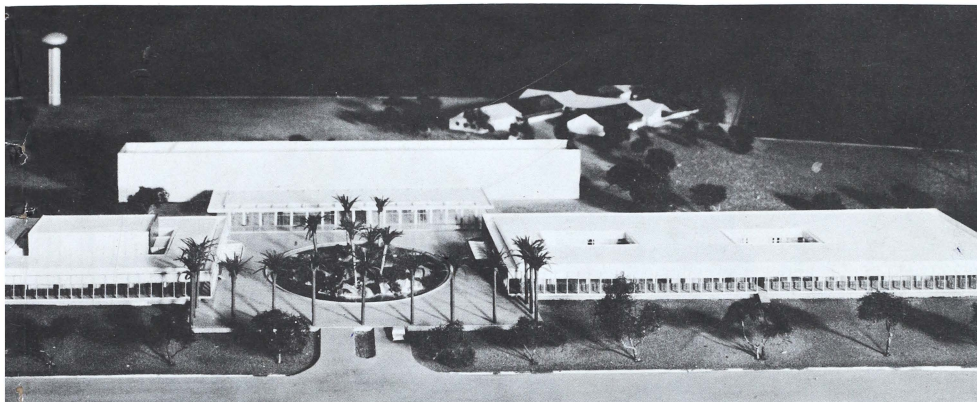
on the working level they are superseded by technical ones. On the working level, however, problems regarding personnel deserve just as much attention — perhaps there is no other field of human activity as science wherein the person is such a decisive factor. To begin with he has to be educated and trained, starting from youth. Then he must be given incentives, not only to perform at his tasks but also to develop his abilities to the maximum. Finally he must be provided security.

Even in the West, with their genius for organization, the administration and structure of scientific activity has been the subject of intensive study. Having had but short experience with science, we could learn from them in this respect.

Right here I would like to mention that in my opinion science and research cannot flourish in the usual government bureau here. The bureaus, as implementing and service agencies of our government, have evolved organizational and operational schemes and policies that do not suit the demands of scientific work. This has led to the establishment of institutes, but even these suffer from traditional outlook and practices. I also believe that except in a few departments of our universities very little research of the kind that I propose can be carried out, and that basic or fundamental research of any consequence will eventually disappear.

Again, I think that although our universities have declared that advancement of knowledge is one of their main objectives, they have not provided the organizational machinery to accomplish that objective. I believe that such machinery, in the form of institutes, should be separate units, with staffs, equipment, and financing of their own. They would profit from location in campus, and the graduate schools may utilize some of their facilities, but they need not be part of the university at all. Finally, our industrial establishments are not of the kind and or size that they can

Below is a model of the physical plant of the International Research Institute which is expected to be completed in early 1962 at Los Baños, 40 miles south of Manila. This world center for rice research, funds for which are being provided by the Rockefeller and Ford Foundations, will serve as training ground for young scientists from all over the rice world.



or should undertake research. Most of them operate under established methods, utilizing standard raw materials, to produce well known products. These circumstances, especially as regards raw materials, are bound to change, thus requiring research all along the line. However, except for a few long-established industries, research departments or institutes will be un-economical to maintain. The answer to this is integration or combination of industries, something to hope for but difficult to realize. In the meantime, we can and must look to overseas for the science and technology that we need.

In line with the proposal that science here should be directed along certain lines, I would like to mention some fields of investigation that immediately come to mind. For direct economic benefits; in the food and agricultural sciences — the proper use of our various kinds of lands, pedology, crop production and protection, animal production and health, oceanography and fisheries, forestry and forest products; in the earth sciences — gravitational and magnetic fields, seismology, volcanology, tectonics, oceanography, meteorology; in the medical sciences — control of contagious diseases, epidemiology of cancer and degenerative diseases, changing pattern of diseases, especially those due to viruses. It may be noted that except for the earth sciences in the last category, science here is evolving in the proposed directions. However, the fields mentioned are quite broad, and acceleration along more specific areas or sectors is desirable.

Leave These to the West

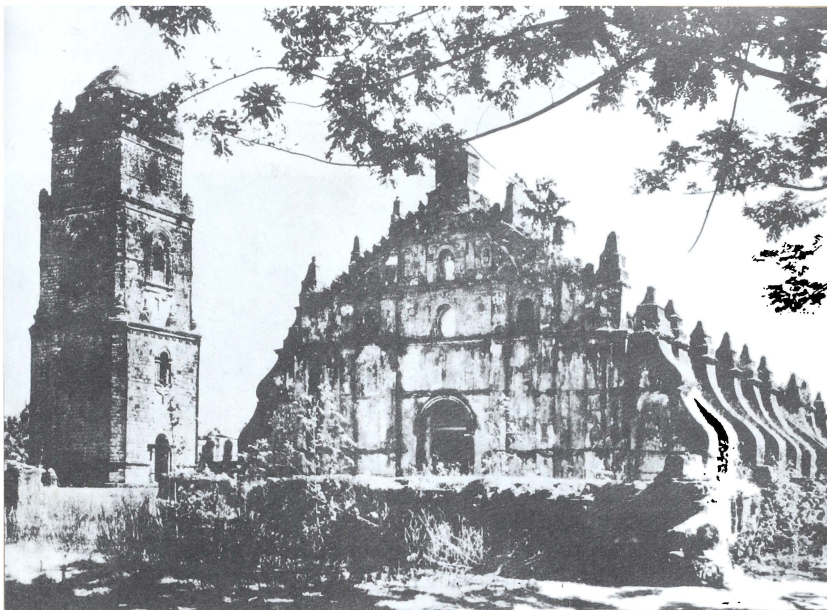
In the above list, again except for the earth sciences in the third category, sciences far removed from everyday life are absent; this underlines the converse of my proposal. Such studies as atomic and nuclear physics, the structure of chemical substances, cell biology aeronomics, neurochemistry, chemical energy, high polymers, and the like are not for us; leave them to the West! These sciences are very much in

the limelight today, in fact they are synonyms with "modern" science, not only in the lay mind but also with the budding scientists. Being glamorous and inherently fascinating, they exercise an attraction that is ineffable but for most of our scientists fatal. How many Ph.D.'s in lesser esoteric sciences do we have that are now languishing and hopelessly frustrated in teaching and in miserably equipped laboratories? How many more shall come back only to waste their knowledge and talents and degenerate into a title? Again, leave knowledge for knowledge's sake to the West.

Service of the East to the West

Finally, take the off-quoted dehumanization of man, his becoming but a robot in a vastly complex society that worships the machine and its disorgements. Under the impact of science and technology much of traditional society and the values that have sustained it have crumbled and metamorphosed into novel arrangements and radical beliefs. This metamorphosis is still in process, but society appears to be already abandoning or modifying the philosophies that were born of science and technology. Principal of these are the mechanistic and pragmatic points of view. These views are dissolving into the depth and breadth of the West's cultural heritage. In the more limited body of our cultural experience, however, these views and allied practices could become monstrous tumors. In the rabid and heedless pursuit of the material, we could mistake the means for the ends, the gasp of effort for the breath of life.

In conclusion, we may be reminded of the crowning discovery of science — that science is not the universal panacea. It cannot minister to the spirit; it even augments its burden. The East, with its traditional concern for the spirit, may yet repay the West for its science by evolving a universal scheme in which ethics and science live in one another.



A curious blending of various cultures, both Eastern and Western, is to be seen in the church of Paay, Ilocos Norte, built in the 18th century. Predominantly baroque in architecture, it nevertheless shows strong influence of Siamese and Javanese art in its interior.

History and Philippine Culture

by Horacio de la Costa, S.J.

THIS paper will be devoted to a discussion of the following questions: (1) What does history tell us about our national culture? (2) Can history tell us anything more about it? (3) What must we do to extract this additional information?

The present unsatisfactory state of historical studies among us is one of the reasons why we cannot define our national culture as clearly and accurately as we would wish. Our knowledge of our past can only be described as spotty. About certain periods and aspects of it we know a great deal; about other periods and aspects hardly anything. We have pushed our researches into the minutest details of Rizal's life to almost incredible lengths; but so decisive development in our economic and social history as the Tobacco Monopoly remains, as far as our understanding of it is concerned, where the last Spanish publicists of the nineteenth century left it.

And so throughout: between small clearings of intensive cultivation, swarming with thesis writers and Sunday-magazine essayists, lie large tracts of almost pathless jungle, where (to adopt a well known Malapropism) the eye of the historian has never set foot.

Still we do know enough, at least about the grand lines of our historical development, to venture certain very broad generalizations about our national culture. First, it is quite obvious that our culture is made up of many elements of widely different provenance. Archeological remains, linguistic analysis and the findings of anthropologists confirm the indications in our meager documentation that the earliest peoples of these islands were considerably influenced by the cultures of the Hinduized empires of Southeast Asia and their

Horacio de la Costa, S.J.

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Muslim successor states. The Spanish influence is of course plain for all to see, in our religion, our legal system, our social institutions, our literature, art and music. Of the Anglo-Saxon influence we need merely note that we are conducting this symposium in English and would probably be in considerable difficulties if we tried to conduct it in any other language. As the medium of instruction in our schools and the ordinary language of social intercourse for over half a century, English has been the vehicle of ideas distinctive of the culture of the English-speaking peoples, not the least important of which are those ideas of democratic government which we have incorporated into the Constitution of our Republic.

Our national culture, then, did not develop, as did the culture of the Chinese, in isolation, by the cultivation and elaboration of resources for the most part autochthonous. Rather, the original capital with which we began kept being added to from many sources outside our borders, from far and near, from Europe as well as Asia. In this, our experience is roughly analogous to that of other island peoples similarly located, such as the ancient Greeks and, in more recent times, the British.

Here, then, is the first broad generalization we can make about our culture on the basis of our history as we know it. The second is this: that our cultural borrowings from abroad did not long remain in their original state among us. They were not merely deposited one on top of the other like successive layers, of sediment, each remaining perfectly distinct from and unaffected by the others. To put it quite simply, these intrusive cultures did not only do something to us, we did something to them. We assimilated them, changing, as all living beings do, what were originally foreign substance into our own. Admittedly, the rate and degree of assimilation varied considerably, but that that assimilation took place cannot be questioned.

To take one example. The history of art is still in its infancy in this country; yet even the small amount of research that has been done in this vast field is sufficient to indicate that the Spanish architecture of our colonial churches is Spanish only in their initial inspiration. The Spanish missionaries who planned and directed their construction had perforce to employ Chinese or native artisans, and these nameless craftsmen infused into what they built something of their own, whether it be a structural line, or decorative motif, or a more intangible style pervading the whole. The result was some

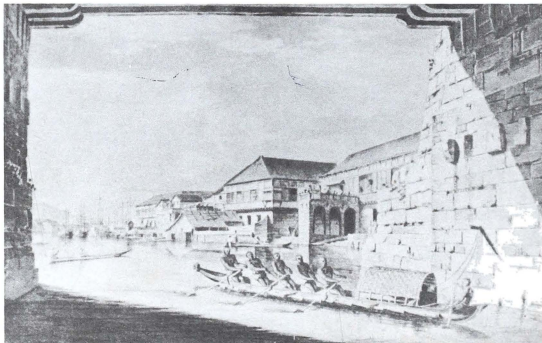
thing which is not quite Spanish, nor quite Chinese, nor quite Southeast-Asia, but an integration at varying levels of all three styles which can only be called Filipino.

Again, what could be more Filipino than the *kundiman*? Yet musicologists tell us that if by "Filipino" you mean strictly indigenous, then the *kundiman* can hardly be called such because of the strong Spanish elements which it contains. Yet it is obviously not Spanish either. What then shall we call it? It is either Filipino or it is nothing; and so with other products of our national culture: the *corrido*, the *moro-moro*, the town *fiesta* and other manifestations of folk Catholicism, the novels of Rizal as well as the short stories of our contemporary writers in English; they are clearly derivative, but — equally clearly — they are not merely such. A vital and vigorous culture, our own, has taken what was in the beginning a foreign form or model and transformed it into something quite different; something not found elsewhere; something, in short, Filipino. We are thus led to the conclusion that while our national culture has developed by the addition of foreign elements, this has not been a process of mere accretion, but one of intussusception, of assimilation into a living organism with a form and spirit of its own.

A third generalization is in order. The piece-meal process by which these islands were peopled, the varying patterns of our trade with neighboring lands, and the greater or less degree of penetration effected by the Spanish and American colonial systems — all these aspects of our history suggest that while it is possible to speak of a national culture common to the Philippines as a whole, we must expect significant horizontal and vertical variations. This historical hint is confirmed by the contemporary studies of sociologists and anthropologists, who are beginning to spell out for us the concrete differences between highland and lowland culture, between the kinship and value systems of urban and rural communities, between the way a member of the Quexon City Lions' Club and the way a tenant farmer of Barrio Gacao, Leyte, sizes up the universe.

Thus, an examination of the broad lines of our historical development as we know it today, suggests three generalizations: first, that from the very earliest times to the present these islands have been subjected to an almost continual stream of cultural influences from without; secondly, that Filipinos reacted to these influences not by rejecting them or simply imitating them but by assimilating them, more or less successfully, into their cultural heritage; thirdly, that this pro-

This fine sketch by Brambila shows the bridge between Binondo and Parian, which has been in existence since the 17th century. Going up the river, under the bridge, is a boat with five oarsmen.



cess of acculturation varied horizontally, from region to region, and vertically, from class to class, resulting in significant differences within a recognizably common culture. If these generalizations are sound, a number of important practical conclusions follow. One is that our national culture is vastly more complex than would appear at first glance. It is complex not only because of the multiplicity of its components, not only because of the diversity of origin of these components, but also because of the variety and delicacy of their articulation with each other and with the whole.

Once this complexity is appreciated, it will readily be realized that to attempt to distinguish what is indigenous from what is foreign in our culture is an extremely risky undertaking. For, as we have seen, there is hardly any aspect of it that has not been stimulated or modified or affected in some way by external factors; looked at from this angle, it would be almost true to say that our national culture is a wholly foreign culture. On the other hand, there is hardly any external factor impinging on our culture which we have not colored by our attitudes and shaped to our purposes; and in this sense, it would be perfectly true to say that there is nothing foreign about our culture. How then can we hope to sort out elements so inextricably intertwined into such oversimplified categories as "foreign" and "indigenous"?

But not only is the undertaking risky, it is also pointless. For if our aim is to arrive at a definition of what Filipino culture is, it is certainly not by such a process of selection that we shall arrive at it. The basic confusion here is to make "national" synonymous with "indigenous". Nothing could be more arbitrary. For our national culture is not what we had in the beginning, it is what we have today. And what we have today is not only what we had to begin with, it is also what we have made our own. It is this totality and only this totality, with all its diversity of parts and complexity of structure, that we have any right to call the culture of the Filipinos.

II

This is about as much as history in its present state of development among us can tell us about our culture. Can it tell us anything more? Undoubtedly, it can, but only if we clear away certain misconceptions and take certain positive measures.

In the first place, we must get rid of the idea that the task which faces the historian today is merely a task of re-interpretation — of interpreting correctly what his predecessors interpreted wrongly. It is sometimes said that the trouble with Philippine history is that it was written first by foreigners — Spaniards or Americans — and then by Filipinos who adopted uncritically their foreign point of view. To use a term which Professor Tregonning of the University of Malaya applies to the history of his own region, Philippine history is almost exclusively "Europocentric", and this is what is wrong with it. It ought to be "Filipinocentric", and the present job of the Filipino historian is to make it so; to reinterpret it from the Filipino point of view rather than from the Spanish or the American.

There is a great deal to be said for this opinion. It assumes, however, that the materials are there to be interpreted; that all or most of the evidence relevant to the main phases of our historical development has been submitted, and that it is now merely a question of revising the construction that has been placed upon the evidence. I do not believe this is correct. It seems to me that on many important events and features of our history the usable evidence is woefully fragmentary and incomplete. Let me stress the term "usable". It is not that the evidence is non-existent. It exists, in large quantities and multiple form, in archives both here and abroad, and even in published works of every description. But it simply has not been gathered and pieced together in such a way as to be usable evidence, capable of being studied in its entirety and thus provide a solid basis for accounts that shall be factual and not merely conjectural.

The Puente de España (now Jones Bridge) in the early days. In foreground, street car pulled by horses.

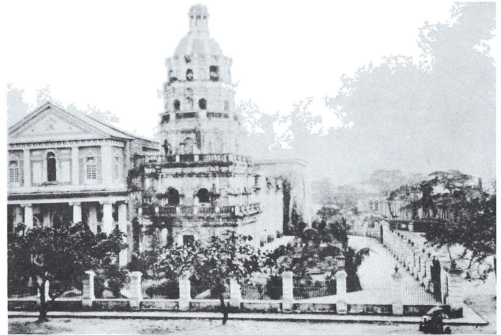


I mentioned earlier in this paper one outstanding example of this from our economic history: the Tobacco Monopoly. Here is an institution whose influence not only on our economic but also on our social and political development can hardly be exaggerated. It is therefore of the highest importance that we should have an objective and impartial account of it. We may have reason to suspect that the earlier accounts of this institution were hispano-centric (which would not be surprising, seeing they were written by Spanish historians) and that being hispanocentric, they either disregard altogether or do less than justice to certain aspects of our cultural development which are of supreme interest to us as Filipinos. We must therefore "reinterpret" the history of the Tobacco Monopoly; but how? We cannot do so simply on the basis of the evidence adduced in the hispanocentric histories, for if our assumption of bias is correct, this evidence has been selected to support a hispanocentric thesis. What we must do is to find out whether any additional evidence exists which will warrant a revision of that thesis. In other words, we cannot reinterpret our history without enlarging its factual base. Revision cannot begin with revision: it must begin with research.⁷

Thus, a Filipino who wishes to write on the history of his country, but is unable or unwilling to do basic research in the sources, has really only two alternatives open to him. He can simply summarise or paraphrase or render in English what the earlier Spanish histories contain; in which case he will be perpetuating the europocentric view about which there is such widespread dissatisfaction today. Or else he can react against this europocentrism and attempt to rewrite our history from a Filipino point of view; in which case he will soon discover that much of what he writes is pure conjecture, since he does not possess the factual material with which to document what he wishes to say about Filipino culture. Let me repeat that this is not because this material does not exist. It does. But we must not expect it to materialize out of thin air, or be handed to us on a silver platter. We must go out and get it. We must do research.

Another mistake which we ought to avoid is limiting the area of our historical interest and the scope of our investigations for reasons which are largely emotional or simply irrelevant. It has been suggested, for instance, that our national history ought to begin in the middle of the nineteenth century, because that is when we begin to have a national consciousness and hence when we begin to be a nation. Hence we need not concern ourselves with what happened to Filipinos, or what Filipinos did, before that period. It is also alleged in support of this view that the history of these islands prior to the birth of the nationalist movement is not really the history of the Philippines but the history of Spain or the Spanish Empire, that is to say, the history of the handful of Spanish officials, colonists and clergymen who managed to impose their domination here and to retain it for a matter of three centuries. Now, their doings may possibly be of absorbing interest to a Spanish historian, but what possible claim can they have to the attention of the Filipino historian?

It seems to me that this view does more honor to the sturdy nationalism of its proponents than it does to their understanding of the nature of the historical process. Even if we were to concede that the history of the Philippines begins, or ought to begin, when the Philippines begins to be a nation, it should be obvious that we cannot even begin to understand the Philippines as a nation unless we first understand it as a colony. The first question we have to ask about the Revolution is why there should have been a Revolution in



Santa Cruz Church, standing on what is now Plaza Sta. Cruz just off Escolta, as it looked in the early part of the century.

the first place; and that is a question we cannot answer without a pretty thorough grasp of the entire span of our Spanish colonial history. And surely it is oversimplifying matters considerably to say that the history of our Spanish period is merely the history of the Spaniards who lived in the Philippines during that period. That may be the hispanocentric way of looking at it, which many feel today to be no longer adequate, if it ever was; but it is surely a curious way of remedying the inadequacy by simply ignoring the period altogether.

The fact is that much of what happened during the Revolution, and much of what is happening even today, cannot be completely understood without reference to our past, and often to our remote past. The roots that maintain a peculiarly stubborn sort of life in many of our distinctively Philippine social institutions go very far back indeed. If then we want history to make its proper contribution to the understanding of our culture, we must set no arbitrary limits to the range of historical research, but permit the historian to wander happily about the large and very untidy lumber room which is his peculiar domain.

Lastly, it is important that we ask the historian questions; but we must not tell him what answers to give. We must permit him to answer for himself, insisting only that he supports his answer with evidence. An epigram which has been given currency lately here is one of Benedetto Croce's to the effect that "all history is contemporary history". I suppose this means that every generation interprets history according to its own attitudes and needs. Taken in this sense, simply as the statement of a fact, it is true enough. But if it is taken as an insight into the nature of history; if it is implied that historical truth changes from one generation to another, and that each generation makes its own historical truth, then I do not think the statement makes any sense. Historical interpretation may vary from one generation to another, but the very notion of interpretation implies that there is something there to interpret, some irreducible substratum of fact which is capable of being variously understood but which itself remains invariable.

In short, history has indeed something to say to us, but

we must not expect it to say what we please. It has a truth of its own which is objective and extramental. We cannot invent this truth; we must discover it.

III

This brings us to our third and last question: What must we do to extract from our history the additional information that we need for a greater understanding of our national culture? Our answer to this question can be direct and brief, because it follows logically from our answer to the previous question. What must we do? Those of us who are historians must do research; they must do research into the entire range of our historic past; and they must do this research in an objective and dispassionate spirit, not reading answers into the record but deriving answers from it. Those of us who are not historians but who are interested in having historians do their job should provide them with the tools to do it.

Any number of concrete proposals could be made, but it does not seem necessary to include them in this paper. On the occasion of the Ateneo de Manila's centennial celebration two years ago a committee of historians made several such proposals; they may be consulted in the *Ateneo Centennial Report*. Others will probably be advanced in the discussions of this symposium.

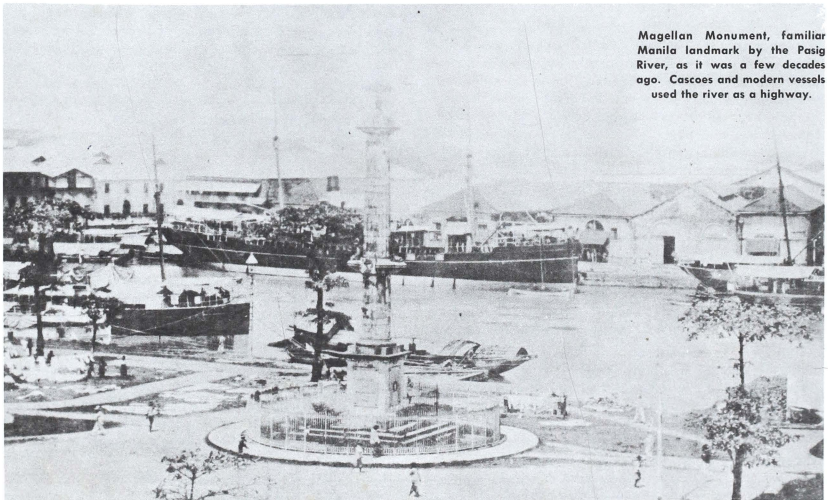
It may be permitted to end this paper with two examples of the kind of organized effort which will certainly be required if the study of history in this country is to rise to the demands which are being made of it. The first is from the historiography of Europe, the second from that of China.

Towards the middle of the nineteenth century, nationalism was at the flood in Europe, just as it is today in Asia. In the field of historical studies it resulted in the kind of national history — boastful, rhetorical, jingoistic, irresponsible — which is not unknown among us and which is bringing the noble sentiment of nationalism into disrepute. Such books are today forgotten, and are best forgotten. But it had an

other effect also. It inspired individual scholars and societies of scholars to undertake, with the cordial cooperation of governments and public-spirited citizens, the slow, patient, infinitely laborious work of publishing the authentic historical records of their respective countries. And as, over the years, these superbly edited volumes followed each other in stately succession—the *Monumenta Germaniae historica* in Germany, the *Rolls Series* and *Calendar of State Papers* in England, the *Collection de documents inédits sur l'histoire de France*, the *Rerum italicarum scriptores* in Italy, and the *Collección de documentos inéditos para la historia de España*, it became abundantly clear that there can be no more enduring tribute to the greatness of a people, no stronger stimulus to enlightened patriotism, no better basis for international understanding than to present without exaggeration or diminution, in all their lights and shadows, heights and depths, the very sources of a nation's culture.

About 90 B.C. the illustrious Chinese historian Ssu-ma Ch'ien completed his meticulous account of the Han Dynasty and began a tradition of official historiography which the Chinese people maintained unbroken for well nigh two thousand years. The tradition was that each dynasty upon its accession to the imperial throne appointed a historical commission and charged it with the task of writing the history of the preceding dynasty from the documents carefully preserved in the state archives. As each dynastic history was completed, it was published along with its predecessors. Today, the *Twenty-Four Dynastic Histories of China* — some 900 volumes in a modern edition — constitute a monument to a great culture and to a great tradition of scholarship un-equalled anywhere else in the world.

These two examples of how nationalism can promote the study of history, and history, serve the highest purposes of nationalism, will doubtless suggest what we ourselves may attempt in order to preserve, to enrich, and above all to understand our own cultural heritage.



Magellan Monument, familiar Manila landmark by the Pasig River, as it was a few decades ago. Cascoes and modern vessels used the river as a highway.



Manila South Harbor where foreign ships dock in. Left foreground is the colonnaded Customs House, while left background shows City Hall with clock tower. Open field on right is Luneta Park.

Image of An Expanding Horizon

By Carlos P. Garcia

Carlos P. Garcia
U.S., U.D., President of the Philippines.
Abstracted from the President's latest report to Congress on the
state of the nation.

WE derive new strength and fresh inspiration by measuring the horizon we traversed.

The Philippines chalked up a new high in dollar reserve standing at \$205 million during the last quarter of 1960 after paying our short term foreign obligations in the amount of \$84 million.

Our gross national product has registered a spectacular increase by P600 million in 1960 and stands at an estimated level of P10.8 billion as against P10.2 billion in 1959.

Our favorable balance of payments which we lost during and after the war, and which we regained only beginning 1959, has continued to rise in 1960 in the amount of around \$30 million, and the reserve, as of December 31, 1960, stands at \$192 million as against \$162 million in 1959.

We continue to have a balanced budget and even a surplus in the general funds.

Our peso both here and abroad is steadily gaining in strength, rising from P4.10 to the dollar in 1959 to P3.20 to the dollar beginning December of 1960.

Return to Free Enterprise

We started in April 1960 the four-year decontrol program. Even before the year ended, we began the second stage of decontrol and all indications are that we will complete in two years the four-year decontrol program and, God willing, by 1962 our national economy shall be completely free.

Solvency

Customs and internal revenue collections had a combined increase of P151.7 million in the fiscal year ending June 30, 1960.

From July 1 to December 31, 1960, actual collections totalled \$676.3 million, representing an increase of P55.8 million over those of the corresponding period last year.

Economic Recovery

The recovery of the economy has been made possible mainly by the successful implementation of the stabilization program, the principal features of which were the margin fee and budgetary retrenchment measures.

As part of the stabilization program and as a prerequisite to decontrol, we continued the monetary restrictions during the early part of 1960 in order to hold down prices and maintain the international reserve.

Since the margin levy, the major measures of the stabilization program, sent into effect about the middle of 1959, the external value of the peso has continued to increase. In July and August, 1959, the free market value of our currency was as low as P4.10 to \$1.00; as of December 1960 it has improved to P3.20 to \$1.00.

Complementary to decontrol is credit relaxation. Among other measures, rediscount rates and the bank reserve requirements have been reduced and cash deposit requirement for letters of credit for imports has been abolished.

Outstanding loans of commercial and savings banks rose from P1.96 billion at the end of 1959 to P2.07 billion at the end of September 1960, or an increase of P110 million in nine months.

Agriculture

In agriculture, we have pursued the highest priority national objective of self-sufficiency in rice and corn.

Emphasis is being given to abaca and coconut, two of our major export products.

In an effort to discover the means of eradicating cadang-cadang which seriously threatens the coconut industry, research is being intensified by all agencies concerned.

Conservation

While it is wise to encourage the utilization of our forest resources, we have found it necessary to look into their conservation and effective exploitation. Scientific management of commercial forest areas through selective logging has been intensified. For a better implementation of our program of planting trees on denuded watersheds, grasslands and marginal lands, the Reforestation Administration has been established.

Industry

Even more significant and decisive strides have been made in the field of industrial development.

In food processing, two wheat flour mills and three milk canning plants are now in operation. Three additional flour mills will start this year.

The goal for the production of cotton textiles is 300 million yards a year. Spinning and weaving capacity is being rapidly expanded towards this end. The ramie textile mills in Davao will soon be in operation.

To step up the supply of building materials, five new cement factories have been approved during the last two years. Already cement prices have gone down.

Necessary credit facilities have been extended by the Philippine National Bank with the support of the Central Bank and the Development Bank of the Philippines to permit the ready expansion in sugar production and take advantage of the opportunity of increasing the country's foreign exchange earnings in the amount of about \$60 million.

We have established a sheet glass factory and three glass bottle factories. We have established a sheet glass factory and three glass container factories.

Fuel production registered a substantial expansion. The most notable development in this field is the construction of three new petroleum refineries in addition to one already in operation.

Shipping

To expand our overseas shipping facilities the National Development Company procured 12 ocean-going vessels, nine of which have been delivered. Two interisland vessels have been constructed by the National Shipyards and Steel Corporation.

Power

Industrial power output has been increased by 165,000 kilowatts due mainly to the operation of the Binga Hydro-electric project. Studies for four other hydro-electric projects with a total capacity of 359,000 kilowatts have been completed.

Even as we are making provisions for expanding production, we have attended to increasing outlets for our output. We have promoted foreign trade both to expand the demand for our traditional exports and create foreign markets for new products.

In implementing the Retail Nationalization Act, the Department of Commerce and Industry registered and assisted a great number of new Filipino retailers. This Congress also passed during the last session the Rice and Corn Trade Nationalization Law.

The role of non-agricultural cooperatives in the economy has gained added strength with the establishment of the Philippine National Cooperative Bank.

Tourism

This year is "See the Philippines — Visit the Orient Year." For the convenience of tourists, our national airport is being modernized to make it suitable for jet travel. (We have relaxed visa requirements for visitor.)

Education

To correct the acute shortage of textbooks we initiated a textbook printing project to print 35 million textbooks at a cost of P47 million, plus \$5.9 million as counterpart.

Science

We have intensified the national effort to improve the foundation of our scientific progress, encouraging science consciousness. We have maintained the science scholarship program. Arrangements are being made to establish a science high school in Manila. The U.P. College of Agriculture is gradually being recognized as the training institution for Asia in agricultural science. The establishment in Los Baños of the International Rice Research Institute will make the Philippines the center of scientific efforts to improve the industry that produces all of Asia's staple food.

Social Welfare

The Administration has given relief to and alleviated the plight of about 900,000 victims of disasters and calamities. We also met the problems of juvenile delinquency, the physically handicapped, the infirm and the aged, the squatters and beggars. Some 40,000 individuals were helped to find new homes in more suitable surroundings or sent back to the provinces or to NARRA settlements. Additional efforts to relocate squatters are in progress. The Philippine Charity Sweepstakes has raised great amounts of funds for social welfare activities.

Today, almost four million people are enjoying the protection and benefits of the Social Security System for the private sector and of the Government Service Insurance System for the government sector. These two systems also assist our economic development since a large portion of their resources is being channeled to productive investments in various sectors of our economy.

Agricultural workers are now covered under the Social Security System. They have a right to benefit from the enlightened and altruistic provisions of the Social Security Act.

Labor

With the establishment of four additional regional offices

Bird's-eye view of uptown Manila, showing U. S. Embassy grounds in foreground along shore.



and the organization of the Women and Minors Bureau within the current fiscal year as already authorized by Congress, our workmen's welfare will be further promoted.

The Apprenticeship Division has lately been expanded into a full-fledged office, indicating the importance this Administration gives to skills development.

In 1960, 283 new unions were organized and registered and 193 collective bargaining agreements were recorded.

Significantly, through the favorable policies of the present administration, economic activities since 1953 have been so expanded as to accommodate an additional 2.2 million workers, thereby reducing unemployment from 1.4 million or 17 per cent of the labor force in 1953 to only 750,000 or 7.7 per cent of the labor force in 1959.

Health

Public health and sanitation services were further extended to the rural areas. Most of the diseases which have been the common causes of death are under control.

Hospital services have been improved. Rural health units have continued to minister to the needs of the masses. The Government has upgraded the standards of health services.

We have revitalized the agencies dealing with rural credit and cooperative marketing. The operations of the rural banks have been expanded. We have devoted a substantial part of the resources of the Philippine National Bank and the Development Bank of the Philippines to affording credit on reasonable terms to small farmers. The latter has set aside P50 million for small loans. Rural banks have increased to 150 at the end of 1960. We accelerated the grants of land patents and homesteads and the resettlement efforts of the National Resettlement and Rehabilitation Administration.

Rural Improvement

The establishment last year of the Agricultural Credit and Cooperative Institute at Los Baños is another milestone in our efforts to revitalize and improve the management of credit and cooperative organizations serving the rural areas.

From an initial coverage of 22 provinces in 1956, the community development movement now covers 55 provinces. Self-help projects undertaken by the people in the past four years number 29,886 valued at P29 million. These projects included food production, feeder roads, barrio waterworks and spring development, repair of schools, communal irrigation, promotion of public health.

Public Administration

Executive and supervisory development seminars have been conducted. The beneficial effects of these programs have become evident in the increased efficiency of the various arms of the public service.

Justice

With the increased jurisdiction granted in 1960 to municipal courts in chartered cities and justice of the peace courts, our higher courts have been relieved of the burden of petty litigations, enabling them to devote more time and effort to more important cases.

The Court of Industrial Relations and the Court of

Agrarian Relations have done commendable work settling controversies between labor and management, and between landowners and tenants. There is now industrial and agrarian peace. The Court of Tax Appeals has sped up decision on assessments made by the Bureau of Customs and the Bureau of Internal Revenue.

National Defense

Our Armed Forces continue to play a vital role not only in the preservation of peace and order but also in our socio-economic activities. They helped beyond the call of duty in school building construction, in relief work during public calamities, in land resettlement and in rural development.

Foreign Relations

The bonds of friendship and mutual interest which link the Philippines and the United States, our closest ally and friend, remain firm and enduring. This was remarkably dramatized by the visit here of President Eisenhower last year. Considerable progress has been achieved more recently on the highly sensitive question of criminal jurisdiction in relation to U.S. bases in the Philippines.

In the World Organization, we continue to support the stabilizing "presence" of the United Nations in troubled spots of the world, such as in Laos and the Congo.

Our policy of closer ties with Asia has gained fresh momentum. We have accredited a diplomatic mission to Ceylon. We have just authorized a legation in Laos. We concluded with the Government of Indonesia an agreement for joint naval patrol of our southern waters.

Our panel of negotiators has also just signed the Treaty of Amity, Commerce and Navigation with their Japanese counterparts.

In the matter of procurement and disposition of reparations goods and services from Japan, our country, as of November 30, 1960, has received a total of P198.3 million in machineries and equipment for public works, capital goods for government agencies and private entities, and services in the salvage of sunken vessels that clog our sea lanes.

The value of goods and services already contracted by our government, however, is P246 million and the Japanese Government has already paid to Japanese suppliers the sum of P227.9 million. Therefore, based on the P225 million due from the Japanese Government during the first four and a half years of the Agreement, Japan has fully met her commitments to the Philippines.

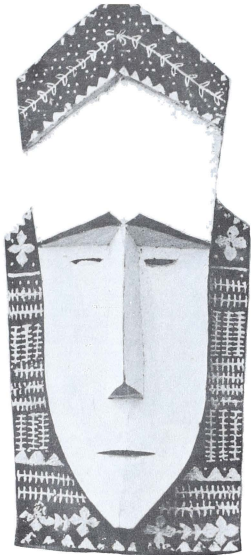
House-Cleaning

The campaign gained added vigor with the implementation of the Anti-Graft and Corrupt Practices Act.

Various executive departments have initiated administrative cases numbering 21,992; 13,600 cases were decided with 9,547 convictions and 4,110 exoneration. Some 8,335 cases are pending decision. Criminal cases totalling 740 were filed.

Invocation

"For His Kingdom is a Kingdom of all ages, and His dominion endureth thruout all generations. They shall publish the memory of the abundance of His sweetness and shall rejoice in His Justice." (Psalm 144)



House mask, Mortlack Group, Carolines.

Our Oceania Neighbors

by Alfredo E. Evangelista

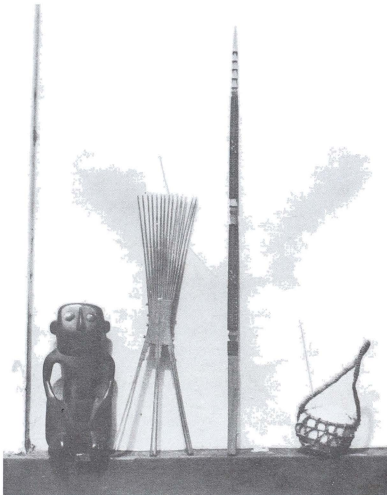
THE National Museum at Herran street, Manila has just opened a modest exhibit room depicting the material culture of some groups of people inhabiting Oceania — to most of us, the South Sea Islands. The bulk of this exhibit comes from Palau and the surrounding islands comprising the Carolines group. These were obtained through an exchange between the Museum and a representative of the Denver Art Museum who visited the Philippines recently in order to obtain a few representative collection from the Mt. Province, particularly Ifugao wood art.

Melanesia is represented by a commercial axe and a necklace of wild boars' tusks brought home from New Guinea by Museum director Dr. Eduardo Quisumbing. To show differences and contrasts, Museum authorities decided to throw in a few diagnostic specimens from the Australian aborigines, although strictly speaking, this culture area does not belong to Oceania. These materials were donated by the Commonwealth of Australia. The Museum is expecting to receive soon exchange materials on the Maori people from the Dominion Museum of New Zealand, hence representing Polynesian culture and completing the range of the Pacific exhibits.

The exhibit is designed to give the public a chance to know a little bit more of our neighbors to the east and southwest of us.

Based on geography, physical traits, and cultural behavior in general, Oceania may be divided into Melanesia, from the Greek *melanos* (black) and *nesos* (islands); Micronesia, from the Greek *mikros* (tiny) and *nesos*; and Polynesia, from the Greek *polys* (many) and *nesos*.

Melanesia lies north and northeast of Australia. It includes New Guinea, the Admiralties, New Britain, New



Ancestor figurine: a man's comb, love stick, sailor's medicine charm.

Alfredo E. Evangelista

Anthropologist, National Museum of the Philippines, M.A., from the University of Chicago.



Ireland, the Solomons, the New Hebrides, New Caledonia, and Fiji. Some of the fiercest jungle warfare between the Japanese and the Allies took place in this area in the last war.

Polynesia has somewhat the form of a great crescent, 5,000 miles from tip to tip and 3,000 miles wide at its broadest point. This crescent faces west, its points extending far to the north and south of Micronesia and Melanesia and partially developing them. It includes the Hawaiian, Marquesan, Tuamotu, Society, Cook, Austral, Samoan, Tongan, Ellice and Union Groups, New Zealand and a great number of isolated islands two of which, Easter Island and Niue, are of great interest to ethnologists. Polynesia is a region of enormous distances. Hawaii, at the northern end of the crescent, is over 2,000 miles from its nearest inhabited neighbor, and Easter Island is over a thousand miles from any other land. Most of these islands are small, their total area

(exclusive of New Zealand) being only a little more than 10,000 square miles.

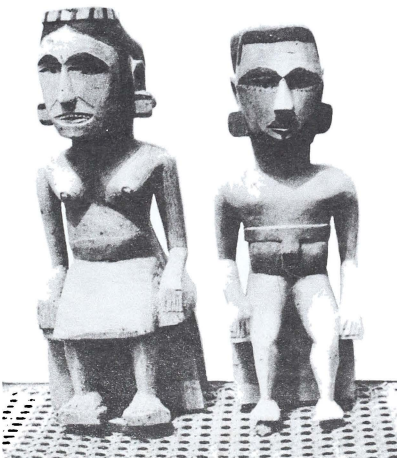
Most of the material now on display at the National Museum come from Micronesia, or to be specific, the Carolines groups.* Directly east of the Philippines are the island groups comprising Micronesia and including the Palauas, Carolines, Marshalls, Marianas, and Gilberts. They extend a full 2,000 miles from east to west and about the same distance from north to south. The most westerly of these, the Palau Islands, lie some 430 miles east of Mindanao.

The Environment of the Micronesians

The Micronesian islands nearly all belong to one of the other of two classes, high islands and low islands. The former are of volcanic origin, while the latter are the work of coral polyps. A typical high island has a tall, central peak or mountain-range from which many deep, narrow valleys run down to the sea. There is almost no level ground in the interior, and the scenery is usually wild and fantastic. Between the mountains and the sea there is a narrow, more or less continuous strip of level land which has been built up partly by the coral polyps and partly by the wash from the mountains. Some distance out from this coastal strip there will be a coral reef, known as the fringing reef, and beyond this and separated from it by deeper water a second reef, the barrier reef, beyond which the ocean drops to great depths.

The high islands are usually well watered, the mountains covered with verdure, and the valleys are choked with heavy growth. The inhabitants concentrate upon the coastal strips. Groups defeated in fights often fled inland for a time, but the mountains are usually uninhabited except by hunters and fugitives from justice. This is due to the almost complete absence of food. There are few species of birds and no native animals, and the slopes are too steep for agriculture. The people live partly by cultivating the level ground and partly by fishing in the shallow water about the reefs.

The low coral islands, called atolls, rest upon the tops of submerged mountains. The coral polyps feeding on the upper slopes of these mountains slowly build up reefs, which, owing to the substructure on which they rested, assume circular shape. Fragments of dead coral are forced above the



Figurines from the Marlock Group.

* This group, composed of innumerable reefs, coral islets, and the volcanic islands of Yap, Truk, Ponape, and Kusaie are particularly important to Filipinos. Located close to the Equator, this archipelago is the region of doldrums — vast pockets of still hot air which generate typhoons that find their way to the Philippines.



Palauan story board.

water level by the action of tide, wind and wave and form the beginnings of an atoll. The height of a coral island above the surface of the sea is rarely more than a few feet, although the circular reef may be many miles in its outer periphery. Within the circular reef is a sloping sandy beach and an enclosed lagoon of quiet water, and seaward side is made up of lumps of rough coral. The white rock and sand reflect the sun, so that the glare is almost unendurable. The village of the residents are nearly always built on the inner side of the island, facing the lagoon. They live almost entirely on fish and coconuts, and their life is much harder than that of their counterparts on the high islands.

The Micronesians

The unity of Micronesia lies perhaps more in its geography than in its inhabitants. Each cluster of islands, and sometimes an island speck off by itself, had developed along its own lines of language, of custom and even to some extent, of race. In general, however, the Micronesians form a link between the Polynesians to the east and the Asiatic peoples farther west, the Philippines being one of them.

Anthropologists generally agree that the origin of the Micronesians (and the Polynesians for that matter) may best be explained in terms of migrations from the outer eastern margins of Malaysia, through the Philippine area, probably very early in the Christian era.

The Micronesian peoples of the central and eastern islands, sometimes known as "Kanaka" from a native meaning "man", are much like the pure Hawaiian in appearance. Those in the west, called "Chamorro," are generally shorter and more Malay-like. Especially in Guam, they have become strongly mixed in modern days with Filipino and Spanish strains. There are about 110,000 Micronesians today broken down into the following principal groups: Gilbertese (32,000), Ocean and Nauru Islanders (4,000), Marshall Islanders (10,000), Caroline Islanders including those in the Palaus and Tobi (36,000), Guamanians (23,000), and those in the remaining islands of the Mariana chain (5,000). At the outbreak of the war, there were more than 70,000 Japanese immigrants in the Carolines and the Marianas. A few small islets on the northern fringe of New Guinea and the Bismarcks, such as the Northwestern Islands, have predominantly Micronesian populations.

The western Micronesians have been under white influence for nearly four centuries, and nearly all of them have long been Catholics. Those farther east were brought into contact much later, largely through visits by American

whalers and the work of American missionaries. Most of them are Protestants.

Although perhaps less homogeneous than the Polynesians, most Micronesians are alike in many fundamentals. They are gardeners, living mostly in scattered hamlets rather than in large concentrated villages. Extended families or lineages are the basic residential and subsistence units. Clans are usually exogamous (out-marriage) and, except in the Gilberts and the southwestern islands, matrilineal (reckoning descent through the mother). Some form of caste organization is prevalent except in the central Carolines. Leadership depends more upon inheritance than upon social climbing. In religion, on the other hand, nothing developed quite comparable to the elaborate and formalized polytheism of Polynesia.

Throughout Micronesia all but the leisured families of high chiefs earn their living by farming and fishing. The staple plant foods of the high islanders are taro, breadfruit and yams including coconuts and pandanus kernels. On the infertile atolls, however, plant foods are scarce. In general, atoll dwellers are better fishermen than the highlanders: they have to be in order to survive. If they grow crops at all besides coconuts and pandanus, it was necessary to make soil. The gardens are deep rectangular pits which are laboriously cut into the coral bed rock. Into these pits vegetables refuse of all sorts are thrown year after year and allowed to rot until a thin layer of humus has accumulated. Right to the use of such gardens has been the most valuable property and was handed down through many generations. The Marianas differ from the rest of Micronesia, and of Oceania, for that matter, in counting rice among its staples.

Although each inhabited island or the waters around it produce the bare essentials of living, overseas trading, sometimes involving canoe voyages of hundreds of miles, is a feature of Micronesian life. Nearly every place produce a specialty — fine mats or unique dyes or special shell ornaments — and exchange it for something unusual from another place. Yap Islanders used to sail regularly to Palau to quarry and carry back home the large discs of stone used for a special kind of money. Many of us have seen this in the movie "His Majesty O'Keefe." Fleets of atoll dwellers from the islands between Yap and Truk undertake regular voyages to Guam, and similar enterprises go on throughout Micronesia. Out of these experiences many Micronesians became daring sailors and skilled navigators. They mastered the intricacies of seasons, currents, and winds and even developed a kind of chart to guide them on long voyages. Fig. 10 is the famous stick navigation chart from Wotje Atoll, Marshalls. Only master navigators know how to use it and guard its secrets jealously. The cowrie shells represent islands, atolls, banks or reefs. The sticks denote currents, certain types of waves or ocean swells that the navigator can interpret to guide him. Sticks are of pandanus roots, the idea being that just as the aerial root of the pandanus will guide one to the trunk, so will this chart guide one to the island sought. This chart covers the entire Marshall archipelago.

The Museum Collection

In addition to the aforementioned stick chart, a few other materials now either displayed or stored at the National Museum give us interesting sidelights into the life and society in Micronesia.

Fig. 1 shows a house mask from the Mortlock Group, Carolines. It is hung on rafters of canoe houses and held in front of the face during particular ceremonies to frighten

ghosts away. Masks are considered male or female; this one is a female.

Fig. 3 is quite a rare specimen from Pulusuk Island, Carolines. It is an image carried in sea-going canoes to charm away typhoons. It is also used to a lesser extent to cure illness and locate stolen objects. Sting ray tails protruding from the base are tied together with "magic knots" then covered with breadfruit pitch and line to hide the tying technique from the layman's eyes. A coconut grater of pearl shell and stool of wood (Fig.??) from the eastern Carolines reminds us of the *kudkuran* found all over the Philippines.

The introduction of metal implements since discovery has caused certain items in the technology of the Micronesians to be discarded. However, some of them were retained, though used to a limited extent only. Anthropologists believe that the first immigrants to Micronesia were metal-using peoples but that they eventually turned to shell and stone implements because neither iron nor copper ores are found on the islands. Not until the advent of explorers and traders did they get hold of metal tools again. One tool (Fig. 8) is an adze of coral stone from Truk, Carolines and was originally used for hollowing out canoes after the tree trunk had been worked over with fire.

As has been said earlier the Micronesians, especially the atoll dwellers, are highly dependent on the sea. Figures 13-a and 13-b show the things they make and use from marine raw materials. The belt and necklace from Puluwat Atoll, central Carolines, are made from coconut shell beads, turtle shell spacers, and clam shell beads, strung on sennit twine. These are popular trade items and worn by women for daily wear. The axe-looking specimen in the foreground (Fig. 15) is a "second-denomination" money from Yap. It is made of gold-lipped pearl shell bound with sennit handle and used in gift exchanges and barter between islands. A preferred species

of shell for this type of money does not thrive in Yapese waters and used to come from the Philippines.

The two bracelets (same Figure) one of *Trochus* shell and the other turtle shell, also come from the central Carolines. These are worn by women. To the left is a shark toothstudded fighting knuckles also from the same locality. It is carried wrapped in coconut cloth and a popular trade item as far as the Marshalls. It is banned by law in many districts. At the top is a fish hook, the Shank of which is made of pearl shell and the hook of coconut shell. The butt end is provided with feathers for lure. It is used mainly in trolling for Tuna and Wahoo.

Also from some localities in the Carolines (Fig. 14) are an ancestor figure, man's comb, love stick, and sailor's medicine charm. Of special interest is the love stick, used by young men to entice women out of their huts. It is shoved through the grass walls at night at the spot where the girl sleeps. She feels the stick's design and recognizes the owner (each man has own design). If the stick is pushed out it means "go away"; if pulled in it signifies "come in". This courting practice is being discouraged today by missionaries.

Micronesian art is typified by the Palawan story board (Fig. 7), the Trukese canoe prow ornament (Fig. 6) and the carved figurines from the Mortlock Group (Fig. 9). Storyboards represent tribal tales of love, war of conquest. Stories are carved in the facades, vegas and support pillars of men's houses or meeting places which in recent years included also women as its occupants. They now utilize commercial paints but the motif remains traditional.

The canoe prow ornament represents an abstract bird and used as a symbol of war. It is also attached during canoe races. The figurines show typical male and female islanders, and seem to be largely an expression of artistic inclinations.

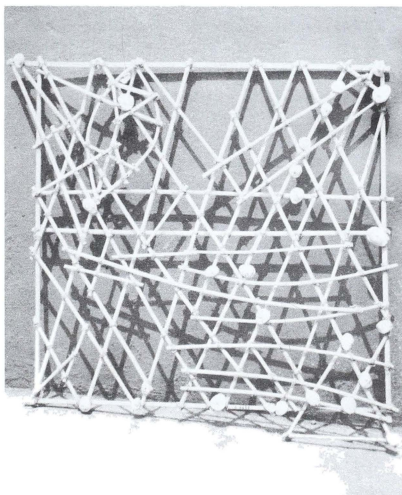
Other interesting specimens include ceremonial dance paddle, sling stone, fighting clubs, fishing tackle box, canoe baler, coral stone breadfruit pounder, wooden food bowl, turtle shell dish, puberty neck cord, toy ball of coconut leaves, basket, head decoration, and earring discs.

The Micronesian Today

Not one of the Micronesian archipelagoes is politically independent. The Gilberts are still a Crown Colony of the United Kingdom while Guam remains a possession of the United Nations Trust Territories, administered by the United States.

The Pacific Islands are no longer isolated areas today particularly in geopolitics. Two World Wars made us realize this fact. The prime factor then governing the administration of the affairs of the islands necessarily stems from the importance of these regions in worldpower relationships and in military strategy and security.

The island world today is a fascinating combination of persisting traditional customs, modifications, selected Western usages adopted to the local setting, and even new ideas resulting from the stimulus and needs of the contact situation. The cultural and personal adjustments which the islanders have been making are those based on voluntary choices and those forced from the outside. It is amazing to note that despite the distances between the islands and that there is very intimate relationship between the people and their marine environment, the people have been so deeply affected by new ideas and by technological advances that they now accept as part of their lives such new institutions as the trade store, the government, and usually also the church and the school.



Stick navigation chart from Wotje Atoll, Marshalls.

Taal Lake as seen from Tagaytay Ridge.



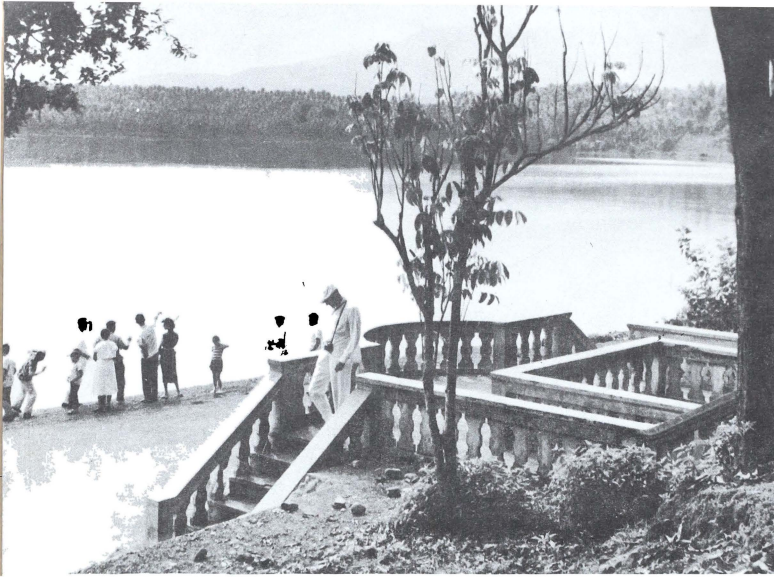
Lake Region of the Philippines

THE presence of so many inland bodies of water in Southern Luzon has earned for it the name: Lake Region.

Laguna de Bai (or Bay) the biggest lake in the Philippines, has its southern shores on Laguna Province. The lake (erroneously thought of by some people as a bay because of the last word in its name) is in the shape of a giant hand with the fingers stretched out. Many small towns border on this lake. In the middle is Talim Island. On stormy days, the waves on this lake run as high as those in the sea. The lake empties into Manila Bay through the long and wide Pasig River.

Taal Lake has at its center the famous Taal Volcano, which, in turn, has another lake on its crater. The lake on top of Taal Volcano was created when Taal blew off its top during the Spanish regime burying several towns at its foot in ash and lava. From Tagaytay Ridge in Cavite, one can see this picturesque lake-crater. Early in the morning, the haze over it reminds one of the lakes in Switzerland.

The City of San Pablo (in Laguna) alone has seven lakes, the biggest and most beautiful of which is Sampaloc Lake. The others are Bunot, Kalibato, Palakpakin, Yambo, Pandin, and Makipok. The last two, adjoining each other, are sup-



Sampaloc Lake, in San Pablo City, Laguna Province.

posed to be a pair of twins who were transformed into lakes.

There is a fascinating legend about Sampaloc Lake. Old folks say that there was no such lake before. Instead, there was a rich couple who owned a **sampaloc** tree with very sweet fruit. One day a beggar knocked at the couple's door and asked for some of the fruit to appease his hunger. The beggar was rudely turned down. Lightning flashed and thunder rumbled, and the spot where the couple's house was

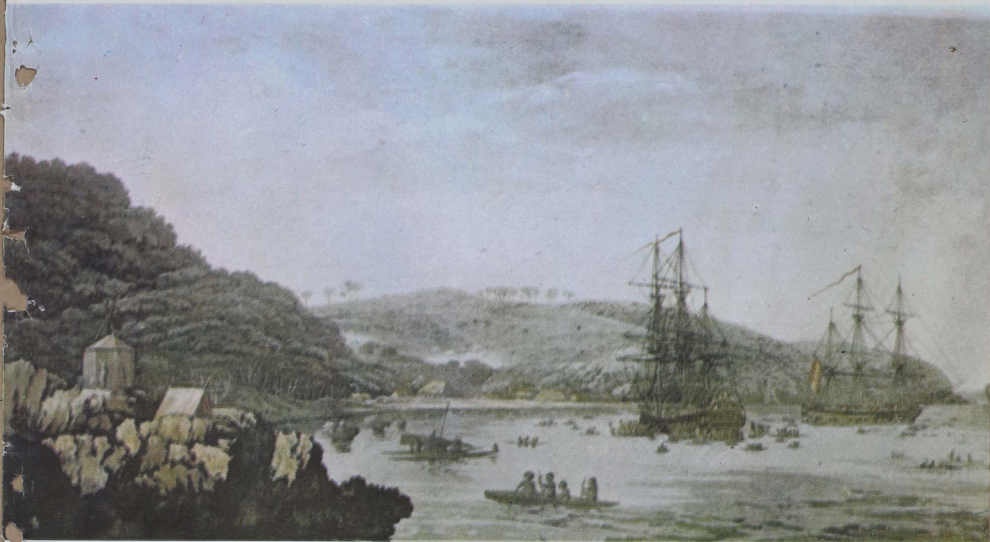
standing sank deep into the soil becoming what today is Sampaloc Lake. On a clear day, it is said that one looking into the water of this lake will see the original **sampaloc** tree whose fruits were denied the beggar.

Fishermen who fish for **kanduli**, **hito**, and other species of fish in the lake's waters do not use bancas but rafts made of bamboo, lashed together with rattan. They say that any banca used here is sure to capsize and drown its user.

Laguna de Bay, fresh-water lake, with lighthouse in center.



Ships arriving and leaving the port of Davao, viewed from the Observatory.



View of the Port of Sorsogon.





"Barrio Fiesta," casein, by Malang, 1960

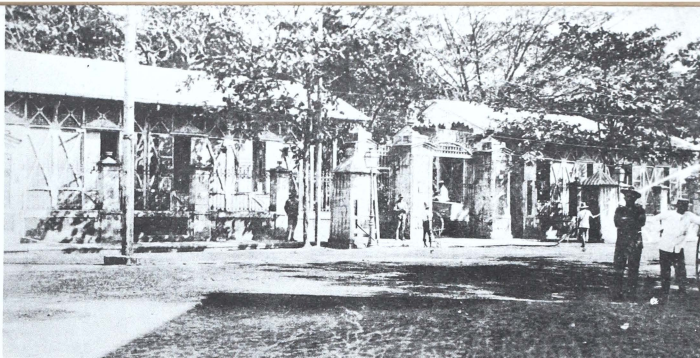


Manila (with Colegio de San Juan de Letran in background) by C. S. Hallbeck. I. W. Tegner & Kittendorff, Printers.



View of Manila from the Bay, Lithograph by de Bave. Noel Aine & Cie, Printers, Paris.

Entrance to Malacañang Palace,
at the turn of the century.



New gate to Malacañang
Palace as it looks today.



Early Travelers to the Philippines

by Filemon Poblador

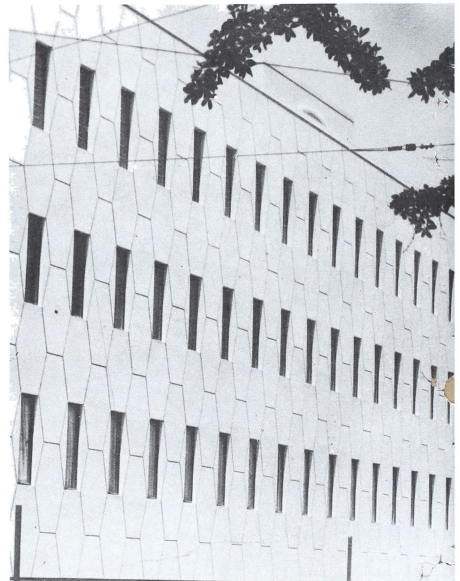
Filemon Poblador

Historical Researcher, formerly
professor at the University of
the Philippines.

University of Sto. Tomas Square and Sto. Domingo Church, in Intramuros (Walled City) as they looked in the early 1900's.



Where the old Sto. Tomas Square and the Sto. Domingo Church stood before they were razed to the ground by the fires of World War II now stands modernistic Trade Center building in Intramuros.



PEOPLE, whether rich or poor, love to travel. They travel for a number of reasons: to seek rest or relaxation from work; to find new environment or change of entertainment; to discover new and interesting worlds. This last motive perhaps brought Marco Polo to China in 1300, Columbus to the Americas in 1492, Balboa to the Pacific in 1517, and Magellan to the Philippines in 1521.

"TOURISM" IN THE EARLY CENTURIES

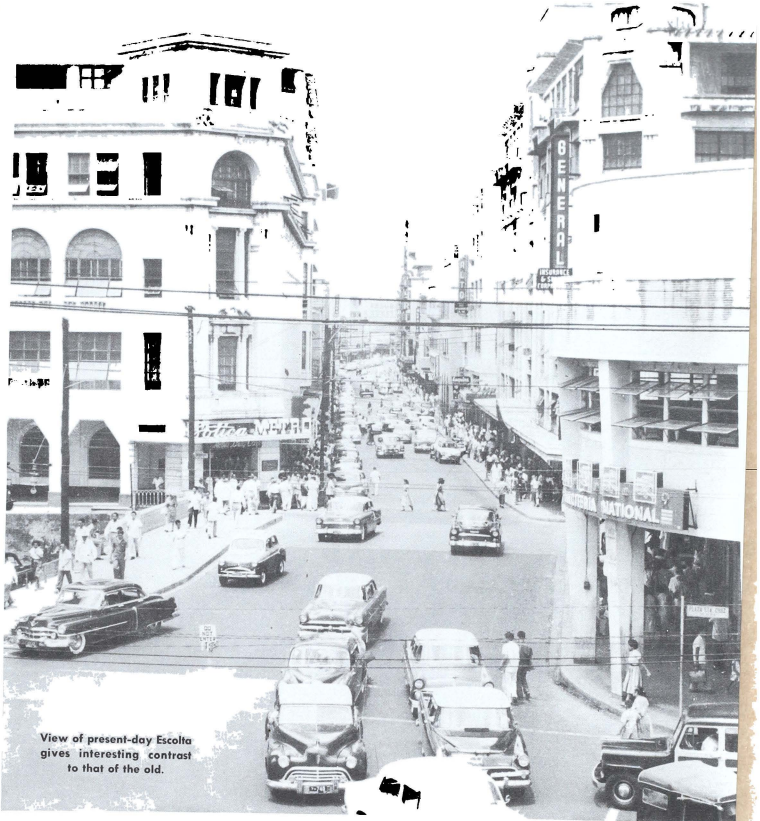
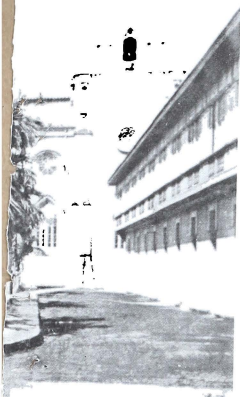
Historians have told us that people from many parts of the world had been coming to our shores long before the promulgation of the Code of Kalantiao on the island of Panay in 1493.

Tourism as a business was virtually unknown in this country during the Spanish regime. Magellan, Legaspi, Salcedo and Limahong were explorers and adventurers rather than tourists. The Chinese came steadily during the Spanish regime, but they came as immigrants escaping oppression and poverty in their own countries. The Japanese came during the last few decades of the 19th century, not as tourists certainly, but as carpenters and gardeners seeking land and wider opportunities than were offered by their homeland.

THE TRANSITION YEARS

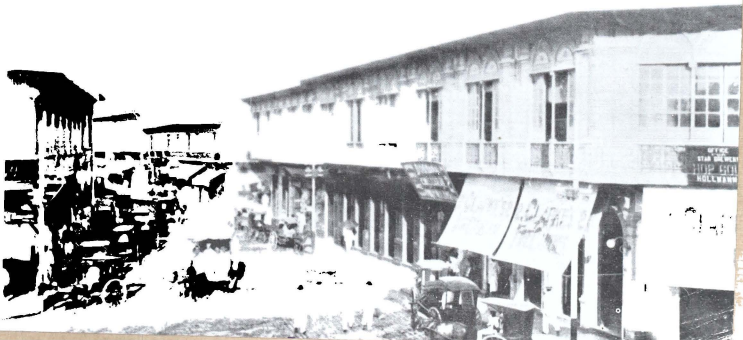
During the critical transition years from 1896 to 1901, there were scarcely any tourists who came to the Philippines on account of the fact that they knew and had heard very little about the country and on account of the fact that it was a period of unrest: the revolt from Spain had taken place, followed by the war of resistance against the Americans. After the turn of the century, the American people began to hear about the Philippines, its natural beauty, its wealth and its people, and many were filled with curiosity to





View of present-day Escolta gives interesting contrast to that of the old.

Old Escolta, famed shopping thoroughfare, at the turn of the century.



see the country for themselves, although much of the stories they had been reading were about the *insurrectos* (insurgents) or the *ladrones* (bandits), as pictured by a pre-judiced foreign press. After the establishment of the Civil Government by William Howard Taft on July 4, 1901, however, conditions and attitudes changed for the better. Whole-some information began to flow from the Philippines to the United States and other parts of the globe, and the desire to come to the Philippines seized a good number of moneyed people in different parts of America and Europe.

Unfavorable Conditions

There were other reasons for the retarded growth of travel between foreign countries and the Philippines during the few years that followed. First, big ocean liners rarely called at Philippine ports and secondly, good hotel accommodations were, at that time, not always available in Manila, Iloilo, Cebu, Zamboanga, and Davao all of which had tourist attractions.

Any Improvements?

This condition, however, did not last long. Businessmen, military men, and civil officials who had lived long enough in the Philippines to appreciate the beauty of the country, the mild climate, the colorful customs, and the traditions of the country, put their heads together and began to look for ways and means of drawing the interest of the American people to the islands.

The most enthusiastic group behind the movement was the Manila Merchants' Association, mostly American businessmen, who believed that only the entry of foreign capital could bring about prosperity in the Philippines. It published an attractive pamphlet entitled, "The Philippines," and appealed to the Manila public to help distribute 25,000 copies among their friends abroad, especially in the United States. There was no way of telling exactly how effective this pamphlet was in inducing foreigners to come to our shores, but in the years that followed groups of tourists from America, especially, began to come; first, by twos or threes, later, by tens and twenties, and still later, by the hundreds.

Who Were the First Tourists to Come?

One of the earliest tourists to visit the Philippines was General Isaac Catlin, hero of the Civil War, who came in January 1901; Dr. Hall C. Wyman, prominent American surgeon, who came in January 1902; the Neill-Frawley Dramatic Company which came towards the end of 1902 and left early in 1903; L. K. Kentwell, sugar magnate, who came in January 1904; Alice Roosevelt, daughter of President Roosevelt, and William J. Bryan, defeated presidential candidate, who came in 1905; Williard R. Green, railroad magnate, who came in March 1906; H. M. Evans, American capitalist, who came in 1907, hoping to establish an agricultural bank; Horace Dunbar who came in 1908 to build a big hotel; Ex Vice-President Charles Fairbanks who came in 1909 to look into the political situation in the islands; the Chapman Alexander Party composed of well-known evangelists who came in August 1909; Joseph Keegan who came in 1908 to propose the installation of a wireless system; some Seattle merchants, headed by Dr. H. Stillson, who came in January 1910, followed by the famous Clark Party of 750 who were royally entertained, not only by the Manila Merchants' Association and the Carnival Association, but also by the Governor General.

They Kept Coming

Tourists did not cease coming after 1910. They continued to come, month after month and year after year, in increasing numbers, except during the First World War when the high seas were infested with German and Allied submarines and during the Second World War when there was shooting almost everywhere. The greatest number memory can recall came in 1935, the year of the inauguration of the Philippine Commonwealth. When the Second World War was over, after the surrender ceremonies on board the battleship Missouri at Tokyo Bay, tourists began coming again. Interest in the Philippines was at its height, and there was hardly a liner, Empress or President, calling at Manila, either from Europe or America, that did not bring a large party of distinguished guests. Some stayed a few days; others a few months. But one thing is true; they came, they saw, and were conquered.

Some Things We Have Not and Some Things We Have

What attracted these people to the Philippines? We do not have so many wonders in the Philippines as to startle the most discriminating tourists of Europe and America. We have nothing like the pyramids of Egypt, the Panama or Suez Canal, no Niagara Falls, nothing like the Alps or the Leaning Tower of Pisa.

But Providence has blessed this country with a thousand and one interesting things that are not found in other parts of the world. Those who are fond of the beauties of nature in the tropics will find it a delight to visit the Pagsanjan Falls and Mount Makiling, both in Laguna, the Taal Lake in Batangas, the perfect Mayon Volcano in Albay, the flower gardens of Baguio, the Ifugao Terraces in the Mt. Province, the Malaspina Heights in Negros, the Hundred Islands in Pangasinan, and numberless other beautiful spots in the country which have become irresistible attractions to foreign eyes. Even our agricultural and industrial methods evoked interest. The sugarcane fields in Pampanga and Negros, the hemp plantations in the Bicol regions and Davao, and the rice fields in Bulacan and Nueva Ecija are visited by foreigners every year. They visit our sugar centrals, our rope factories, our flour mills, and our mines.

Interest in Our Culture and Civilization

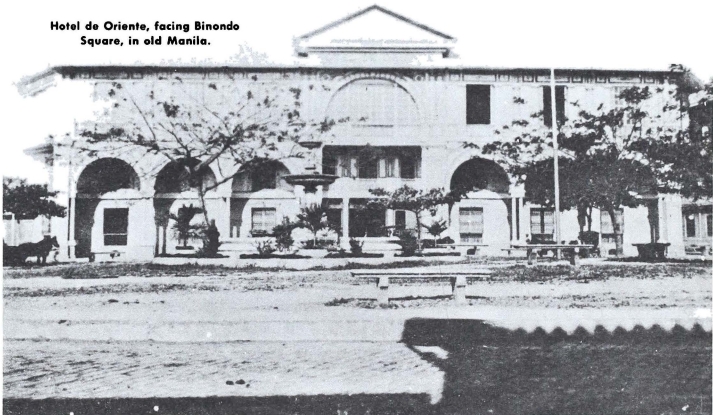
Foreigners have come to the Philippines, not only to enjoy the scenic attractions but also to get an idea of our culture and civilization: our wedding ceremonies, our funeral rites, our veneration for our ancestors, our respect for elders, our hospitality and our friendliness, our virtues and our vices. Many find interest in our forms of amusement, our hobbies and sports such as *sipa*, and the *piko*. They have discovered that in the Far East the best athletic stadium, the Rizal Memorial Stadium, is in Manila, and that the most modern coliseum, the Araneta Coliseum, is in Quezon City, near Manila.

But many others from far away come to enjoy our works of art, our music, our folk dances, our costumes, our architecture, our history and literature, our customs and traditions. We have, indeed, enough attractions in this country for the curious and the open-minded, for educators and scholars, and for students and savants who come to our country to observe our methods of education and government, and our way of life which preserves the honor and dignity of our people; in short, from a curiosity to know what we were, are and will be in the course of time.

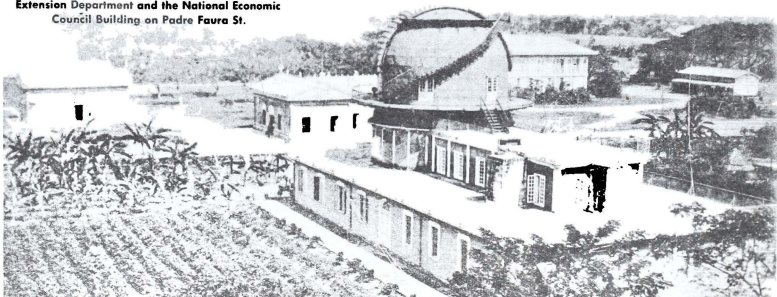
**Bustillos Street, Sampaloc, Manila,
in the early days.**



**Hotel de Oriente, facing Binondo
Square, in old Manila.**



**Jesuits' Optical Observatory, Ermita, Manila.
Today it faces the University of the Philippines
Extension Department and the National Economic
Council Building on Padre Faura St.**



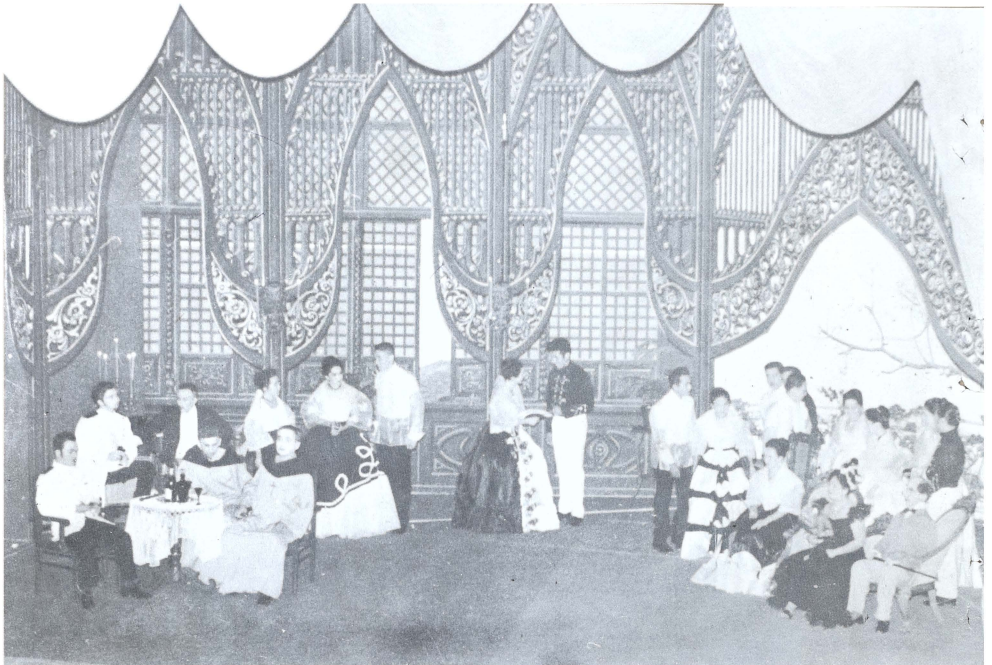


Photo shows scene from the opera "Noli Me Tangere" adapted from Rizal's famous social novel, as presented by one of today's active drama groups. Elaborate gowns and architecture are typical of the early 19th century period.

Early Drama Forms in the Philippines

By *Naty Crame-Rogers*

GEOGRAPHICALLY, the Filipinos belong to the Oriental world of culture which is dominated by the Indian and Chinese realm of culture, although historians claim that the Indian influence was the most profound. If so, then whatever drama was native to the early Filipinos must have been in form and content similar to, if not the same, as those found in India, China, Southeast Asia and Indonesia. Our drama forms must have had the same religious flavour, the symbolic dance, the poetry and music, the gorgeous costume and the bizarre make-up, and the epic stories of the Ramayana and Mahabharata which have marked Asian theater even today as a distinct theater entity.

But there is very little on record that describes the nature of the native drama and the technique of staging used by the early Filipinos. A rare source mentions "a play given to celebrate the fact that Spaniards and Filipinos were now brothers in 1521" during the signing of the treaty between Legaspi and the people of Mactan. Other records state that

Filipinos were fond of seeing daily performances of long comedies which lasted for a month, and that they even petitioned the government for the right to stage native plays.

History also shows that the early Filipinos loved music, dancing and singing, qualities in which we have always seemed to excel as a people. It is very likely that the early Filipinos had forms of classical dance-dramas where the dancer manifested his profound religious devotion by impersonating Lord Rama in a divine episode, for example, according to the traditionally-prescribed movements and highly symbolic gestures to which we have been recently introduced by the dance troupes of Thailand and Indonesia who visited our country for the first time.¹

Naty Crame-Rogers

Recipient of SEATO Cultural Fellowship on Classical Forms of Theater in Asia; Director of Speech Laboratory Program, Philippine Normal College.

DRAMA DURING THE SPANISH PERIOD

The coming of the Spaniards brought Catholicism and with it European culture to bear upon the life and thought of the early Filipinos. The priests quickly saw the advantage of exploiting the drama and its religious character as a means of stirring the religious instincts of the new converts and impressing them with the principles of the new sacred doctrine. They even allowed the natives to carry on with the same native drama forms as long as they were consecrated to the new religion.

Typical of the native drama in its transition form was the *carillo*, a shadow play with the shadows being projected by cardboard figures held before a lamp. The stories were drawn largely from European sources. It was used to entertain on dark nights after the harvest and presented along with sentimental and love poems which often drew attention away from the play itself.

Perhaps the best example of the happy compromise that has evolved out of the meeting of two distinct cultures as shown in the drama is the *moro-moro* or *comedia*, the only surviving example of indigenous folkdrama today.

Moro-Moro and Corridos

The *moro-moro*, as a dramatic form, is supposed to have been inspired by a group of children playing *moros* (the name used for Moslem Filipinos) and Christians at war with one another. It is said that Padre Juan de Salazar who saw the dramatic value of this re-enactment was first responsible for its use as a form for the dramas which were intended to heighten the prestige of the Christian religion. A recent study of its written form has proved that it has a highly developed literary tradition, that is an outgrowth of the *awits* and *corridos* which are translations of the Spanish metrical romances introduced by the priests in the early years of Spanish rule. This style of dramatic writing became the basis of the poet's fanciful epics which were written after the manner of the naive, romantic tales of kings and queens, princes and princesses, giants, lions, fairies, devils and other elements of the *encantado* which were popular in Europe about a century before. Our great poet, Francisco Balagtas wrote *Florante at Laura* in this literary tradition.

The *moro-moro* is mainly performed in honor of a patron saint¹ and to serve as a simple entertainment fare for the barrio folk during the town fiesta. It ends happily — usually in the defeat of the Moros and the conversion and marriage of the Moro princess to the Christian prince.

The technique of staging follows a conventional line. The characters are introduced at the beginning of the play, marching with parade-like movements around the stage, with flourishing entrances and exits and exaggerated and non-realistic manner of acting. The action is regularly interrupted by exhibitions of dance-like and highly stylized battle action to the accompaniment of music.

The *moro-moro* is still popular among our barrio folk today. One writer made a conservative estimate of two hundred performances in different parts of the islands for 1960. This is certainly evidence that many of our people have remained attached after all these years to the traditional Filipino drama.

Two rudimentary forms of drama also became popular during this period: (1) the *duplo*, an elaborate dramatic debate in verse. It was usually rhymed but not scanned and

had no stanzaic form. (2) the *karagatan* was less formal and was essentially a play of words. Both forms, outgrowth of social needs in connection with death and burial observances, were a carry-over from the native practices of pre-Spanish times. They were invented in order to relieve the monotony and sadness that attended the evening prayers for the dead. Because of the absence of plot or character portrayal, these forms are not regarded as true drama forms, although they may have served as basis for the later development of Filipino plays.

It must be admitted that in a sense the content of the *moro-moro* and the *canaculo*, the local version of the passion play did not "embody national ideals nor did it present our historical struggle for existence or survival," but the development of a hybrid dramatic form such as the fanciful and imaginative *moro-moro* should be regarded as a strong expression of our sociological attempt to reconcile two divergent realms of culture, the East and the West.

The Spanish drama was introduced in the Philippines in the eighteenth century. This was the Golden Age of drama in Spain, but for the Philippines it might well have been the Middle Ages, for instead of the great plays of Lope de Vega and Pedro Calderon de la Barca, the friars had brought with them plays which were steeped in the didacticism and religious mysticism that so strongly characterized medieval literature. It was a dark age for the literary and the dramatic arts.

Things took on a brighter look in the mid-nineteenth century when Governor General Narciso Claveria organized a recreational committee assigned to stimulate and improve dramatic tradition. Soon after, several Spanish theaters were established and traveling dramatic companies organized and began producing Spanish plays in the chief cities. Consequently, the drama became so popular that Filipino authors as well as Spanish authors commenced to write plays in Spanish and the result was a rapidly increasing number of plays by Spaniards and Filipinos alike.

The writing of plays in the dialect continued. The first classification of native dramas fall under the term religious plays. This included (1) plays originally written in Spanish but later translated into the different dialects by the friars (2) translations of ancient Latin religious plays, probably liturgical dramas (3) plays written by Filipinos themselves in their dialect. The first ones were the *canaculos* or *penitencias* which, as I have mentioned before took their subject matter from the life, suffering, death and resurrection of Christ. The later development was the "musical comedy" or melodrama called the *sarsuela*.

The Sarsuela

The *sarsuela* was the Philippine counterpart of the sentimental comedy or melodrama that was popular in Europe during the 19th century. It was usually made up of three acts with musical or comic interludes between acts. It was highly didactic (as earlier Filipino drama had been), usually showing the inevitable triumph of the virtuous over the bad, the humble and unfortunate over the proud and tyrannical. It dealt with typed characters, the ideal father, the ideal daughter, the all-too-wicked villain, the lowly comedian — in a highly sentimental plot that lent to the physical display of the elemental emotions such as love, hate, jealousy, fear and anger.

It can be seen how the nature of the *sarsuela* could be easily suited to the presentation of prevailing cultural values. Obedience to parental authority, faithfulness in love, frugality, simplicity and modesty in women, bravery in men, love of country were some of the popular themes. It can also

¹ In connection with the Philippines International Fair, held February-April, 1961.

² This is explicit in the ancient Indian treatise of dramaturgy, the Bharata Natsya Sashtra.

be seen how the sarsuela stage became a powerful medium for the discussion of social problems and political propaganda. In spite of all these uses, however, the sarsuela remained essentially a well-appreciated musical form of dramatic entertainment. For this reason, the sarsuela writer wrote his lyrics and his music with special care.

The sarsuela continued to rise in popularity. It reached the peak of its spectacular rise in the late-nineteenth century to the first part of the twentieth. By this time, Filipino writers including poets, moro-moro writers and actors had acquired considerable experience with dramatic expression and more skill in the use of the new artistic form and were now writing plays that preached revolution and sedition against Spanish rule. The name of the grand old man of sarsuela, Severino Reyes, and his most noted play, *Walang Sugat* towers above all the others during this period. There is no doubt that in the hands of this new crop of writers who were influenced by Filipino propagandists in Europe — Rizal, Marcelo H. del Pilar, and Graciano Lopez Jaena — the sarsuela became a highly developed form and a powerful weapon for propaganda to the extent that the American government was forced to close down sarsuelas when these same writers turned their guns against the newly-established regime.

One of the early drama forms in the Philippines was the moro-moro, term derived from moro (Muslim Filipinos). The plays, which usually revolved around a common theme, the wars between Christians and Moros, were — and still are — characterized by colorful costumes and settings.



Turn of the Century — The American Period

The spectacular rise of the sarsuela was followed by an equally spectacular drop not only in the drama but in the entire field of art and letters. The popularity of the sarsuela had been a manifestation of the flowering of Philippine literature in Spanish as well as in the vernacular. Now it seemed as if a blight had suddenly struck the cultural landscape. The blight remained for about two decades.

The sudden end was brought about by the change in the official medium of communication from Spanish to English. The worst hit were the Filipino writers in Spanish for it was soon evident that they were writing without an audience. English had supplanted Spanish as the prestige language. At the same time, a democratic program of mass education in English made this language a better instrument for social and professional advancement than the vernacular. It is to be lamented that those who had developed the talent for dramatic writing should have appeared at a time when their particular language of expression, Spanish or the vernacular, had begun to decline.

About the 1920's, dramatic literature in English began to be introduced along with modern ideas on the technique of play-production and acting. Drama however, appeared to belong more to the schools than to the legitimate stage.

Education was mainly responsible for the revival of the dramatic arts, now referred to as *dramatics* in the well-known schools, colleges and universities. The nation was breeding a new generation of playwrights and actors but these were more interested in English dramatic literature than in those that were based on Philippine life and manners, an attitude that is understandable when one stops to consider that the drama form and the language in which it is expressed make a united whole. Outstanding names in the Philippine theater movement today were brought up on the stage of many a well-known college in Manila. The University of the Philippines Dramatic Club and the Ateneo de Manila more than the others before the war count with the most number of alumni who have made a name for themselves in the theater.

The War Years

The war years from 1942-1946 marked a brief rebirth of Philippine drama in the vernacular when the lack of film entertainment brought about by the abolition of American-produced films forced the Filipino audience to turn to the professional stage. The crying demand for stage entertainment challenged the talents of writers, producers, actors and otherwise professional men and women who had formerly appeared only in amateur productions of dramatic organizations. A good example of the success of the amateur group on the professional stage is the *Dramatic Philippines*.

The stage presentations were colorful and varied: vaudeville acts, farce, melodrama, musical comedies reminiscent of the sarsuela of bygone days, serious drama such as those offered by the translations of dramatic literature at the Metropolitan Theater or original plays in Tagalog at the Avenue theater; but whatever it was that was presented brought out the best in the troupe because there was always a house packed with a deeply-appreciative audience. Once again, the drama became a vehicle for the expression of national ideals. Stage fare was often nostalgic and provided an escape from the precarious existence and oppressive living that were the marks of the times. Because the drama was also infused with satire and subtle propaganda, it contributed very much to raising the morale of our people at a time when the prospects of liberation seemed distant and well-nigh impossible.

FORT PILAR, ZAMBOANGA

By Jorge Ma. Cui-Perales

ON the southernmost tip of the peninsula of Zamboanga, overlooking the narrow Basilan straits, stands Fort Pilar, described in the *Census of the Philippine Islands, 1903* as "the most famous of the presidios of the Philippines." Originally constructed in 1635 from a plan designed by the Jesuit missionary, Father Melchor de Vera, "military architect, mathematician, canonist and man of many talents", the fort was destroyed in 1662 and rebuilt in 1718. Its construction is typical of the Spanish military architecture of the times. It is roughly trapezoidal in shape and large enough to have accommodated within its perimeter, barracks and storehouses, to say nothing of "handsome pavilions". Its strong walls of hewn stone rise between twenty-five and thirty feet all around and are backed with a thick bank of earth. A small rectangular redoubt, packed full of earth almost to the top, juts out of the south and of the Fort's eastern wall. Like most forts of the time, its flank defenses were protected by wide moats and ditches which have since been filled.

Fort Pilar, unlike other Spanish forts in the Philippines, was built primarily as a defense against the Muslim Filipinos, called "Moros" by the Spaniards, and not as a protection against Spain's foreign rivals. "It formed," according to Father Joaquin Martinez de Zuñiga, an Agustinian historian of the 18th century, "a large portion of the defense against the Moros which amounted to 100,000 pesos a year."

Today, the Fort houses the Headquarters of the LV Philippine Constabulary Zone. Part of the walls, where the ancient builders had carved the image of Our Lady of the Pillar, the Fort's Patroness; is now a shrine where votive candles burn and the devout come to pray.

The old Fort has a fascinating history which dates back to the early years of the Spanish conquest.

In the year 1564, Miguel Lopez de Legaspi and Frey Andres de Urdaneta landed on the island of Cebu in the central Philippines with 380 men. After fighting at the beaches, they found a deserted village and occupied it. The Spanish conquest of the Philippines had begun.

Cebu was the first island to be pacified and then the neighboring island of Panay. Moving northwards, the conquistador subjugated the island of Mait (now Mindoro) and some of the smaller islands just south of the bigger island of Luzon. A little later he capped his conquest with the occupation of the Muslim citadel of Maynilad.

In less than ten years after his arrival, the Spaniard was master of half of the sprawling archipelago.

Encouraged by the easy conquest of the central and northern islands, the conquistador turned his eyes upon the south "which is so fertile and well-inhabited and teeming with Indian settlements wherein to plant the faith . . . and is rich in gold mines and placers, and in wax, cinnamon and other valuable drugs."

Accordingly, in the year 1578, Captain Esteban Rodriguez de Figueroa invaded the little island of Jolo. Although he is credited with vanquishing the native Muslim king from whom he exacted tribute, "he did not occupy (the island) and no permanent advantage was derived from his victory."

In 1596, the same Captain de Figueroa, already a prosperous *encomendero* of Panay, led another expedition to the south. This time his target was the native Muslim kingdom of Mindanao. The unlucky Figueroa again achieved nothing permanent except his own death.

In 1597, Don Juan Ronquillo, another great Captain of the *conquista*, led another assault against Mindanao. This invasion, like the two that had preceded, it did nothing to further the Spanish conquest.

"The forces the Spaniards sent to conquer Mindanao and Sulu," argues Saleeby in his *History of Sulu*, "were small. Such forces would have been strong enough to reduce any island of the Bisayan group, or even Luzon, but against the Moros they proved insufficient and inadequate. They, however, succeeded in provoking bitter hostilities and marked the beginning of a long period of terror and bloodshed."

The moment the last Spanish arquebusier had sailed away from the shores of Mindanao, the Muslim Filipino gathered his forces together. He assembled great fleets and sent them forth to exact savage retribution for the offenses committed against his homeland and his faith.

Between the years 1599 and 1635, the Muslims launched yearly raids against the islands of the Visayas and the coastal villages of Luzon. Large fleets of as many as 60 vessels carrying 800 warriors ranged the inland seas reaching as far

Jorge Ma. Cui-Perales
Formerly of the Asia Foundation, now a public relations consultant.

north as the Bay of Manila. Each year the raids increased in intensity and frequency.

"The cold ferocity of the Muslim raiders and their seeming ability to raid anywhere at will without the Spaniards being able to prevent them, struck terror throughout the Visayas."

The government "ill-provided with ships and other necessities for defense" was almost helpless.

"These islands," says an anonymous account written in the year 1637, "which are subject to the Catholic King, Our Lord, have been for the past thirty years so infested and terrorized by the invasions, robberies and incendiaryisms of the Moros of Mindanao, Jalo, Burnei and Camucones, that it was impossible to navigate outside the Bay of Manila without considerable risk. There were no longer any villages that were secure, nor were there evangelical or royal ministries that could continue to exercise their functions in peace. These pirates would come out of their islands every year, now singly, now together, and at first would descend only upon the islands nearest to them... called *Pintados* (Visayas). Later they became more daring and shameless and they began venturing up the coast of this same island of Manila. Once they even reached — of course, without being discovered — to the very suburbs of this city."

The destruction visited upon the hapless villages in these raids was fearful.

"But what caused us most pain," says our anonymous chronicler, "was to see all these ills unremedied; our friends disheartened; our enemies unresisted; and our villages defenseless."

In a desperate move to stop the raiders, the government assembled a small fleet of armed galleys, ostentatiously named it the "*Armada de los Pintados*" (The Visayan Fleet), and sent it off to patrol the inland seas.

The heavy Spanish vessels proved no match for the light, thin-hulled native praus and many-oared caracoas. They were too slow; rode too deep in the water. The fleet commanders knew that they were wasting their time. There was only one way to effectively stop the raiders: establish a base in the native village of Samboangan, on the tip of the narrow peninsula of western Mindanao. Whoever controlled Samboangan, controlled the straits of Basilan. It was through these straits or past them that the Muslim fleets must pass, during the season of the southeast monsoon, on their way to the islands of the Visayas.

In the year 1635, Governor Juan Cerezo de Salamanca, pressed by the Jesuit missionaries who had been active in the rebellious southern islands, finally acceded to the plan.

"Surmounting many difficulties," says the account, "he ordered that a post be established and that the construction of a fortress be begun in Samboangan, island of Mindanao."

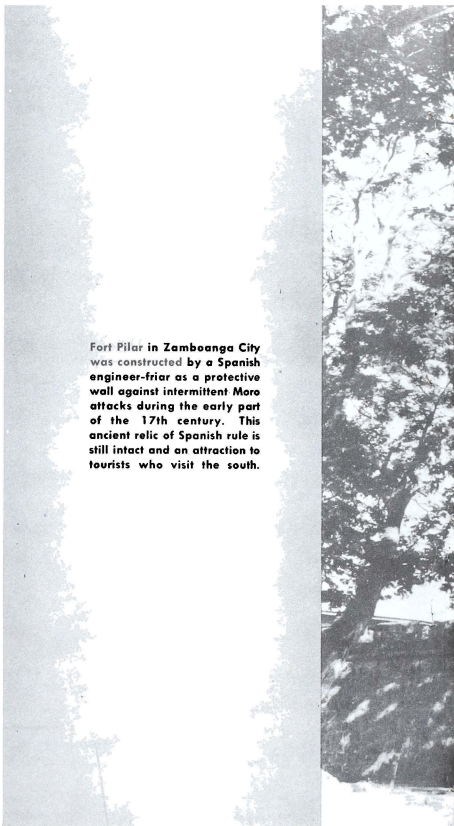
For this purpose the Governor sent Captain Juan Chavez with a force of 300 Spanish and 1,000 native troops. Chavez and his force disembarked at Samboangan on the 6th of April and proceeded "to clear the place of Moros." In June of that same year (1635) the construction of Fort Pilar was begun.

Before the end of the year, Fort Pilar, although not yet completely finished, played its first role upon the stage of history.

The date is the 20th of December, 1635.

A lookout on the parapet of the unfinished Fort excitedly sounds the alarm. The gaudily-painted square sails of eight large Muslim war vessels, plowing eastward across the Sulu Seas, have been sighted. The vessels ride deep in the water; they are heavily laden, probably with captives and booty.

As the vessels bear down swiftly landwards, they are



Fort Pilar in Zamboanga City was constructed by a Spanish engineer-friar as a protective wall against intermittent Moro attacks during the early part of the 17th century. This ancient relic of Spanish rule is still intact and an attraction to tourists who visit the south.

identified.

They are part of a fleet under the *nakuda* called Tagal returning home from raiding operations that had laid waste many defenseless Christian cities and villages. On its outward voyage in April, this same fleet had sailed defiantly past Samboangan, thumbing its nose disdainfully at the newly arrived Spanish garrison.

The Fort hummed with excitement.

Less than two hours after the first alarm had been sounded, Nicolas Gonzales, Fort Pilar's *Sargento Mayor*, had gathered his own fleet of five caracoas and sailed east into the Moro Gulf.

Nicolas Gonzales had plotted his strategy and it was simple.

He would not intercept the on-coming fleet. The Muslim Filipino is a skillful seaman and in his hands a vessel sprouts wings. Gonzales knew that in a running battle he would be at a disadvantage.

He decided instead to lay an ambush. The spot he chose was a promontory called Punta Flechas, thirty leagues east of



Samboangan. There all Muslim vessels were wont to stop while the warriors saluted the god of the rock with a shower of arrows and spears.

Gonzales would make use of their superstitious belief to gain his advantage.

Throughout the night of the 20th, the five Spanish vessels lay in wait on the eastern side of Punta Flechas. The next morning "on the day of St. Thomas, the 21st of December, at the same time that prayers were being offered at the Fort," they sighted Tagal's fleet. As was expected the Muslims tarried at the promontory to go through the superstitious ritual of the hurling of spears and arrows.

Gonzales's fleet immediately gave them battle. The engagement lasted the whole day and even beyond nightfall.

"Although the enemy defended himself desperately," says the report, "they were beaten and of the eight vessels only one of any consequence was able to escape, and so badly damaged that to be able to flee it had to throw overboard all that it carried of captives and booty."

It was a signal victory and one that the Spanish needed badly to raise their sagging morale.

Tagal, the nakuda, a kinsman of the great king of Mindanao whom the Spaniards called Cachil Corralat, was killed in the battle. With him died hundred of his warriors "so stubborn and foolish that they preferred to die rather than surrender although they were offered their lives."

If our chronicler is to be believed, "the significant victory did not cost our side a single life. One hundred thirty Christian captives, among them a wounded Spanish Recollect priest, were freed and a great amount of booty was recovered.

"And here," says the account in a happy tone, "we began to enjoy the fruits of the fort at Samboangan."

Our enthusiastic Castilian chronicler had apparently forgotten that the fruits of such as Fort Pilar can be bitter as well as sweet. He had no way of foreseeing the three centuries of violence and bloodshed that would eddy and swirl about the Fort's thick walls.

Neither could he foretell that, at the end, Fort Pilar would stand not as a monument to the invincibility of Spanish arms or the glory of the conquistador but as a symbol of the tenacity and courage of a people determined to remain free.



Old stone gate of Pagsanjan.

(There are many legends surrounding the old stone gate of Pagsanjan. Surviving three wars — the Philippine Revolution of 1896, the Filipino-American War of 1898 and the Second World War — the gate still stands as a symbol of the people's faith in the Virgin Mother as heavenly protectress and patroness.

The following are two of the most popular among these legends.)

During the early part of the Spanish colonization of the Philippines, when the country was still divided among irreconcilable tribes, several groups of roving bandits decided to join forces to pillage the town of Pagsanjan.

The inhabitants of the place heard of the plan and, knowing that they were powerless against an armed attack, decided to escape to a safer place — bringing with them their money, jewelry and other treasured possessions.

In the middle of the night, the outlaws came to sack and pillage the town. However, upon reaching the main entrance to the town, the bandits were met by a heavy downpour, accompanied by thunder and lightning!

Suddenly, the lightning and thunder stopped, the rain subsided and a heavy mist settled over the place. The mist

The Stone Gate of Pagsanjan

rendered the raiders helpless in distinguishing friend from prey, so that when it had finally lifted, the bandits found themselves grappling and fighting with one another!

Abandoning their original plan, the bandits retreated — bringing with them their dead companions.

On the spot where the bandits fought their own comrades, the people of Pagsanjan constructed a stone arch and gate as a symbol of their gratitude to the *Virgin of Guadalupe* — the town's and, later, the Philippines' patron saint — for their deliverance from the hands of the outlaws.

||

Another story connected with the same stone gate happened during the Philippine Revolution of 1896. Laguna (of which Pagsanjan is now a municipality) was among the first eight provinces to revolt against Spain. The Filipino rebels at the time (as far as the old folks of Pagsanjan can remember) established their headquarters in Pagsanjan after they had captured the Spanish garrison in the town. This was, however, shortlived; for the Spanish forces recaptured the town and the outnumbered rebels were forced to flee.

The townspeople, however, refused to cooperate with the occupying Spanish forces and remained hostile to them so that the Spaniards decided to shell the town and raze it to the ground. Cannons were mounted at a vantage point just outside the town, near the old stone gate. As soon as the soldiers were ready, the Captain of the artillery corps pulled out his sword to give the command to fire. Suddenly, a woman's voice rang out "Stop the attack!"

The bewildered captain looked up and beheld a beautiful woman dressed in white and surrounded by an unearthly light: a gleaming sword in one hand and a shield in the other! The fear-struck Captain retreated in haste with his soldiers following his example.

The old folks of Pagsanjan still believe that the beautiful lady which appeared before the Spanish force is the same miraculous *Virgin of Guadalupe*, the patron saint of the Philippines and Pagsanjan, whose revered image is enshrined and venerated by the townspeople in the old stone church of the town. — H. F., Jr.

ART

In The Home Tour



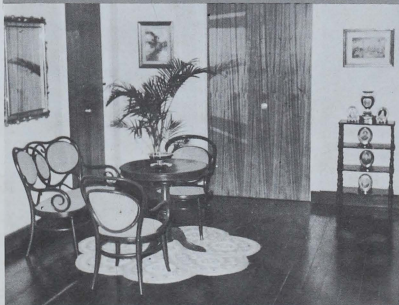
The Art Association of the Philippines
launches an exciting tour
of homes of outstanding artists.



NAKPIL

The architectural firm Nakpil & Sons makes good use of native materials in their designs — fine local woods, rattan, abaca (temp) rugs, *saguran* cloth and bamboo.

- 1 View from conference room above adjoining their office shows inlaid floor, bamboo drapery and, forming a visual extension of the room, a reflecting pool with brass and lead sculpture by N. Abueva.
- 2 Below: Nook in living room of Nakpil home shows antique Vienna wood set fashionable in the last century, with 18th century music stand in background.



ART is an integral part of living. It is not alone discrete objects such as paintings to hang on walls and sculptures to display in gardens or museums that constitute a work of art. The way a room is made to hang together through a knowledgeable choice of accessories, the suiting of landscaping to architectural design, in short the creation of a certain ambiance through wise juxtaposition of elements that make up a room, complex of rooms or buildings — these, too, are as much creative art as the *objets d'art* displayed inside galleries or museums.

On this theme, the Art Association of the Philippines recently launched an exciting show which took the audience on a peripatetic tour of the homes of outstanding Philippine artists. In a refreshing switch from the usual exhibit of their paintings and other art works in local galleries, the artists displayed what perhaps are subtle extensions of their artistic styles — their homes, offices, gardens, interior decor.

On these pages are photos of this most, unusual and rewarding of exhibits which showed to splendid advantage distinguished homes of distinguished artists — architect and art connoisseur Luis Araneta; painters Arturo Luz, Anita Magsaysay-Ho, Jose T. Joya; architect Juan Nakpil. — R. L. L.

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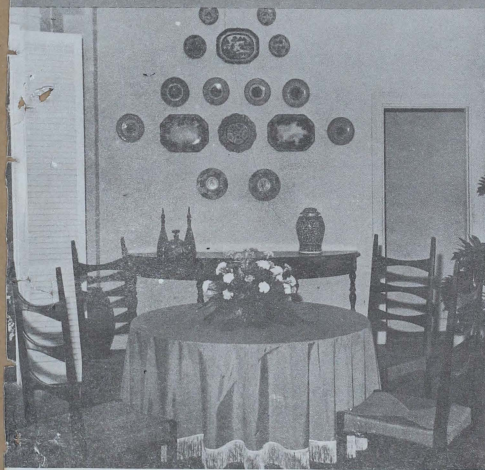




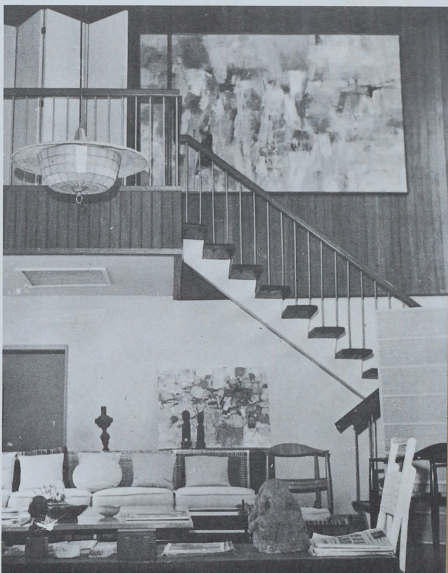
LUZ Part of the charm of the Luz home on Donada Street lies in the ingenious use of Philippine antique furniture, such as the ancient choir benches and pews (above) salvaged from an old church, mosaic table, colonial religious statuary and carvings. *Joya* painting on wall.

3 Portion of study showing antique bench and armario with bone inlay. Items: colonial statuary and Chinese porcelain.

4 View of dining room. On wall, old English, Portuguese and Chinese porcelain.



4

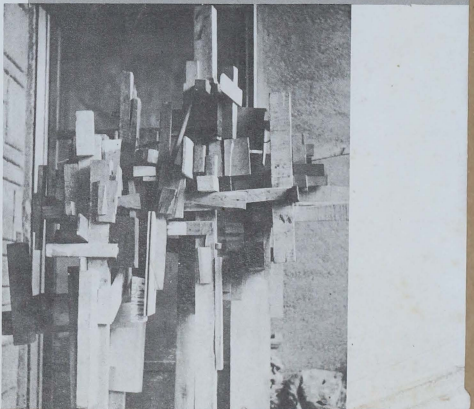


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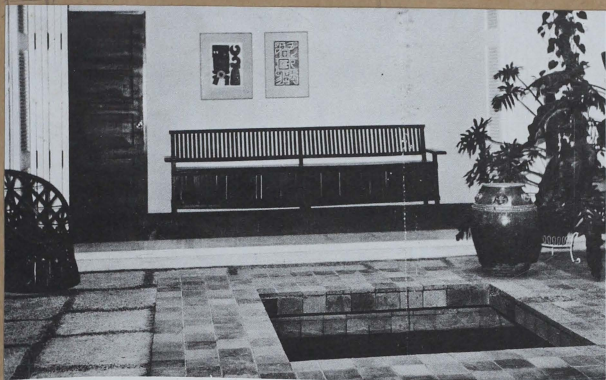
JOYA Large canvases in the characteristic warm, vibrant colors of *Joya* fill up wall space in the artist's home, on McNolt Street, Makati, and combine casual furniture to create a pleasant sense of space and airiness.

5 Above photo gives a general view of living room with stairs leading to second floor. Large painting near landing is called *Three Tales*, while under the stairs is another painting entitled *Carnaval*.

6 Sculpture made out of excess construction wood, cut and nailed together by the painter. Sculpture influenced later painting styles of the artist.



6



MAGSAYSAY-HO

A distinguished addition to the fine homes of Forbes Park, Makati, is that of the painter Anita Magsaysay-Ho, who combines a successful painting career with homemaking. Designed by Leandro Locsin for casual living and entertaining, it is functional yet carries everywhere the warm, distinctive touch of the owners.



7

7 One of the attractive features of the house is the inner patio shown above, illumination provided by skylight with wooden lattice-work to cut off glare. Floor is of Chinese stones. In center of court is fountain made out of blue, violet and green tiles hand-glazed locally. Against one wall is a handsome gallenera or antique bench. Above the gallenera are two modern Japanese woodcut prints.

8

8 View of one end of the spacious lanai. On bench are, from left, old carving with ivory head, handpainted plate, terra cotta sculpture of Madonna and Child, and antique woodcarving. Terra cotta and plate are by the artist herself. Above, against white brick wall is a recent work by Mrs. Ho, in mosaic.

9 This shot taken inside Mrs. Ho's studio shows three canvases on the artist's favorite subject — local women: Women with Papayas, Fish Vendors and Two Women.



9

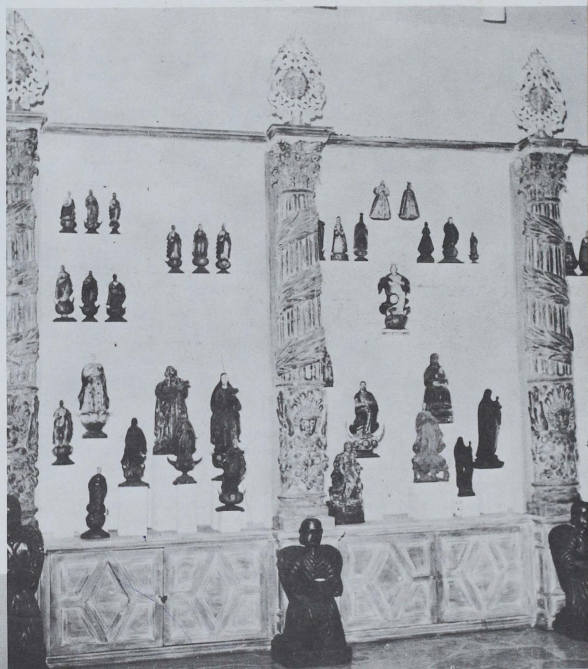


ARANETA

One of the finest collections extant of native *objets d'art* in the country is undoubtedly that of Luis Araneta in Forbes Park. The house with its air of casual elegance and ingenious landscaping of terrain is in itself a jewel of architectural design, but the real *pièce de résistance* is its rare collection of woodcarvings, statuettes, pilasters, ornate columns, and old and recent paintings which the artist-owner has culled himself from all over the country, and displayed with stunning *savoir-faire* in appropriate chambers of the house.

- 10 Shown here is a magnificent 18th-century Tindalo vestment cabinet from Candaba, Panganga, depicting glowingly alive Philippine genre scenes. In the center, a moving 17th-century bas relief of the 5th station of the cross flanked by statues of St. Peter and St. John from Ilocos Sur.
- 11 A portion of the celebrated collection of the Spanish colonial sculpture.
- 12 A section of the downstairs gallery showing paintings by 19th-century Filipino painters and Spanish colonial sculpture of the 17th and 18th centuries.

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Manila Markets . . .

Where Shopping is an Art

By Nati Nuguid

MANILA, while presenting a sleek, sophisticated front Dewey Boulevard-way, retains in its 'talipapas' and public markets a bustling, touselled, informal manner.

True, there are the supermarkets — a dozen or so of them — orderly and modern, the groceries arranged in neat stacks, the vegetables pruned and washed, the meats dressed and frozen.

But for her money, and infinitely more interesting buying, the Filipino housewife goes to the public market, a cog in a way of life. The presence of the supermarkets notwithstanding, going to the 'palengke' or the 'mercado' as some call them from the Spanish, for the household purchases is still the accepted routine and a daily habit among the housewives, much in the way of their mothers and grandmothers who lived in an age of no refrigerators and a social life that revolved principally around church and marketplace.

In today's supermarkets, one may buy the week's supplies in style, one's shoes not getting wet and muddy in the process. But there is an overprice for style and as for one's shoes, whoever thought of going to market in anything else but wooden clogs, in the first place? The supermarkets are for the rich foreigners and the extravagant housewives. The earnest, practical ones go to the public markets. Everything here is so much cheaper, and there is a wider variety to choose from. Food or dry goods, fowl, pigs, live, dressed or quartered, they have them, the day's business being done in town-fair style, generally, vendors coming in from the outlying provinces with their produce in the early morning hours and setting up shop or disposing of them wholesale to the stallholders.

They come in trucks, horsedrawn rigs or man-propelled pushcarts, and in some of the markets built along rivers and streams in an era when roads were few and water arteries a major means of transportation, the goods still come in bancas and bamboo cascoses — firewood from the swamps, vinegar in the "tapayans" in which they were brewed, sun-baked clay pottery, fish from the Bay.

Except when a particularly devastating typhoon has just passed and the highways are impassable with floods, they tell a graphic story of rich land and ever-yielding sea. The rice bins overflow with grain, huge baskets are piled high with fruit and vegetables, and the fish stalls gleam with last night's catch.

In the city proper there are close to a score of regular markets, owned and operated by the government, and a number of the "talipapas" or temporary agglomeration of vendors and their wares in privately owned and often haphazardly thrown together structures in the heart of thick communities too far from the regular markets to be serviced



Familiar scene at Manila markets: unloading of fresh fruits from nearby provinces.



A variety of fruits in season are always available in plentiful quantities at any of the major markets of Manila — photo shows a typical fruit stall in Quiapo (Quinta) market, displaying mangoes, bananas, avocados, pineapple, lanzones, and some imported fruits.

Nati Nuguid

Newspaperwoman, formerly with the Evening News and the Manila Daily Bulletin, now free lance writer.

by these. Government-owned or talipapa, they are pretty typical: galvanized roofing set in rick-rack fashion, and underneath, the rows of stalls with wares piled on top, the "tinders" line on one side, the purchasers milling about in between the stalls.

A Sunday supplement waxes dramatic in describing the Divisoria, the largest of the markets and a beehive of activity any hour of the day: *Here... clash a spectra of colors, a range of sounds, a variety of smells, all of which are thrown into a stifling array to create a vast canvas of humanity absorbed in a basic pre-occupation, the search for food... Caravans of carts, calesas, jeepneys, trucks and cars move in and out of the thoroughfares... Life seldom if ever comes to a standstill... The lights burn through the night and activity begins to throb as early as the wee hours of the morning.*

Still part of the Divisoria, one might point out, are the "retazo" stores across the street, where one may buy textile remnants by the kilo and the Chinese wholesalers' shops in nearby alleys where one can get spices and dried herbs by the bushels and smoked fish by the sack. The locally manufactured toys that fill all of two rows of stalls in the market, the stack of them almost reaching the ceiling, present a garish sight.

The description of the Divisoria in our supplement suits, in varying degrees, almost any other market in the city. Butler-structure-type Central Market, among those more recently built, presents a colorful array of ready-to-wear denims and polo shirts on one side, appetizing cooked food on the other, potted plants at one end and mounds of fruit of the season at the other. Within, the stalls carry everything, from textiles to noodles. The Quinto, sitting beneath the great, traffic-clogged Quezon Bridge, is a favorite of Manila housewives and restaurateurs, offering as it does even usually difficult-to-find condiments for gourmet dishes.

The Christmas holiday looms, or the district fiesta approaches, and the markets take on the spirit of the season, vendors pooling their money to festoon the place with colored lights, bunting and other frippery, the markets now turning into a little carnival, a concentration of color and noise and smells.

Structurally, these all look of a pattern, even if Mrs. Dedel, the woman engineer who heads the corps of city government architects who plan and design them, emphasizes, "Each market has been built from an original design. There is no one pattern. The requirements for light and sanitation, as well as safety from fires, are standard. But the specifications must conform to the locale of the particular market, and the local needs. We strive to have all lines simple and functional."

If each is an original construction, however, their general appearance is basically the same and all too familiar. Architect Dedel explains, "We always bear in mind when setting out to design a market, that it must look, to the passerby, exactly just like a market."

But one does not see a market for the people, a market being mostly people really, in Manila as perhaps anywhere else. One of the now regular, government-supervised talipapas in fact started as a group of *tinders* gathering every morning in the dead end of a city street to sell their wares, business being done mostly as they sat on their haunches and displayed their goods on *bilao*s set on stones.

Where there's a market there's a crowd, one might say and little wonder the politicians never fail to make a round of them during election campaigns. Many elements make up the crowd — the honest for their legitimate business; the thieves and pickpockets, there too to ply their trade; the old women

vendors in skirt and kimonas, their hair combed smooth into a knot, the young women vendors in the loud-hued dresses they love; the shirtless cargadores, muscles bulging and blood-stained from the carcasses of slaughtered pigs; the buyers of all income levels, from the rich with servants tugging behind to carry their purchases, to the low-wage earner's wife come to buy a "tumpok" of *dilis*, perhaps, to eat with the evening's rice; the little boys and girls selling homemade paper bags; the loan-sharks who lend the day's capital to the vendors in the morning, payable in the evening at twice the principal; and finally, something peculiar surely to Manila markets, the ubiquitous side-peddlers weaving their way among the crowd with their *bilao*s of *calamansi* and onions and garlic astride on their hips or balanced on their heads. They do not pay for stall space, have no sellers' permits, but hawk their wares out loud nevertheless, underselling the legitimate vendors, and, ever an eye out for the market inspector, ducking hither and yon should his shadow loom.

Any Manila market, one might add, also sounds exactly like a market, even from a distance, its noises compounded of rattling carts and cackling chickens, squealing pigs, wooden shoes trodding cement floors and above all, voices — of vendors as they shout out the quality of their goods, entice customers or finally count off purchased wares in improvised singsong, and of buyers, raised in continual haggle.

For one must haggle in a Manila market. It is expected, a respectable custom and quite a part of the Oriental way of life, wherever one shops, from Bangkok to Jakarta, Hong-kong's "one price" being, one suspects, more or less already a British imposition. Even if the vendor in a Manila market declares firmly that the price she is quoting is absolutely "last price" — *walang tawad* — one can, with experience and a determination to stand one's ground still whittle off a few centavos. A fib could work. "The woman a few stalls down is willing to sell at a peso a ganta. You could do better, certainly." If the little lie does not work, an appeal to the woman's bigness of heart might. "It's all the money I got. This ten is for sustare. You will not get even that, will you?"

From the start of negotiations to the end, whether one is buying a dozen "cintones" only or a whole "kaing" vendor and buyer feel each other out, argue, taunt, beg, sometimes even threaten. The thing is to outlast the other. Even when the vendor is already wrapping up the object of the haggling, and surrendering it over, she may make a last try for a nickel. "I gain absolutely nothing on that, honest. Be a good soul and add five centavos." For the effort, one might throw in the extra coin, but there will be no ill feelings if one walks away adamant. The vendor will have her last say, at any rate. "All right this one was for goodwill. You will come again, huh, *suki*?"

Suki means constant customer but it is a word extravagantly bestowed on all buyers, whether these be old known customers, or new, completely strange ones, in much the same way the Hollywood cutie calls everyone "darling."

For the Manila housewife, marketing thus becomes almost an art. First she takes her time making the preliminary round, noting what came in abundance today, who has the fatter chickens, the fresher milkfish. Then she starts buying, a bundle of string beans here, richly purple eggplants there, a kilo of pork or meat, a platter of fish and this could be live, wriggling "hito", or fillets of snapper. Everything is fresh, the blood often still oozing from newly killed pig or cow, which is exactly how she will have it. Filipino housewives disdain frozen stuff. You only freeze leftovers from yesterday's sales, she reasons. The better buy is meat just unloaded from the slaughterhouse van.



Visitors try out folk dance steps with some of the Bayanihan dancers, part of the closing feature of the Bayanihan Saturday Recitals.

At 4:30 o'clock every Saturday afternoon the Bayanihan Folk Arts Centre of the Philippine Women's University puts on an hour-long recital of Philippine dances and songs for the public and visitors at the social hall of the university. They present a variety of fascinating dances and songs gleaned from recent researches by the dance company, with popular numbers from the regular repertoire thrown in.

The Bayanihan troupe does continuous research work throughout the year, sending out teams to dig up little-known folk dances in the hinterlands of the Philippines, such as Mindanao and the Mountain Province. Some of these they polish up and present at their weekly programs.

The recitals are always well attended, particularly by visiting tourists, members of the diplomatic corps and the foreign community. The nominal gate fee includes a simple **merienda** (afternoon snacks) of native delicacies.

One feature which invariably makes a hit comes at the end of the program — members of the troupe invite the audience to try out the steps just demonstrated, ending the afternoon on a festive note, with everybody joining in.

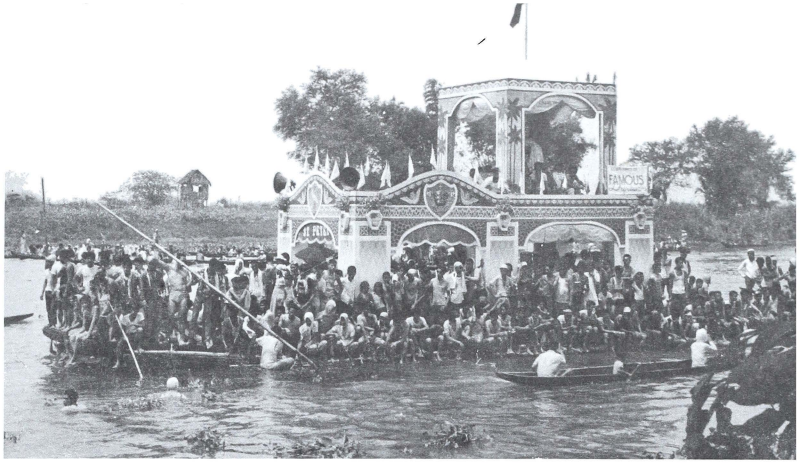
The "Jota Meneadeña" as performed by the Bayanihan troupe at a Saturday recital.



Bayanihan Folk Arts Centre Holds Saturday Recitals



Performing a difficult feat from the "Binasuan" number are dancers of the famed Bayanihan Troupe. The girls twist and turn on the floor while keeping steady lighted tumblers on their heads.



BOCAUE FLUVIAL FESTIVAL

Calendar of Events

JULY

Rizal, Independence and Economic Progress

Jose Rizal Centennial celebration is centered on Philippine Independence Day celebrations; convocations, seminars and conferences focused on the conservation of our natural resources.

IN SEASON — Flowers: rose, yellow poinciana or batai, African daisy, Easter lily.

— **Fruits:** July to December — chico, guyabano, durian, narangita, granada, suha or pamele. Year round — bananas, papayas.

— **Hunting:** hornbills in the foothills of the Sierra Madre Mountains in Rizal province.

JULY, AUGUST, SEPTEMBER. NCAA (National Collegiate Athletic Association) Basketball season, the best attended sports event in the City. Top rate college basketball stars take the limelight in these series of games. Rizal Memorial Stadium and Araneta Coliseum, Manila and Quezon City, respectively.

JULY 2. First Sunday — **Bocaue River Festival, Bocaue, Bulacan.** A half hour's drive from Manila, the town's main waterway is alive with gaily decked river boats in colorful procession.

JULY 4. Philippine Independence Day, marking a decade and half of Independence. National holiday celebrated with grand parades, concerts, fireworks, exhibits, shows, games, popular balls and formal banquets.

JULY 4. In U. S. military bases, local American communities, agencies and establishments, United States Independence Day is celebrated.

JULY 29. Town fiesta in Pateros, Rizal. Includes morning procession, an afternoon river festival and street dancing, a tradition carried down from Spanish times. Pateros, a few kilometers up the Pasig River, is the center of the "balu" (duck egg) industry.

AUGUST

Rizal and Industry

Activities will be focused on Philippine-foreign and domestic trade, industry, transportation, shipping and other businesses. Special attention will be given to organization of rolling and floating expositions, opening of metropolitan airports and facilities and the introduction of new industries.



COCKFIGHT "SABONG"

PLANTING RICE



WORSHIPPERS GO INTO RITUALISTIC DANCING IN THE STREETS ON FIESTA DAY IN PATEROS, RIZAL

IN SEASON — Flowers: camia, bird of paradise, gumamela, cadena de amor, yellow bells, adelfa, Doña Trining (Mussenda Philippica).

— Fruits: July to December — durian, granada, suha, narangita, guyabano, chico, rambutan. Year round — bananas, papayas.

— Hunting: wild ducks, chicken quail, wild pigeons, partridges, doves, wild chickens found in the hills and marshes of Rizal and Laguna.

AUGUST 19. National holiday to commemorate birthday of the late President Manuel L. Quezon. Military and civic parades and literary-musical programs in Quezon City, capital of the Philippines.

AUGUST 26. "Cry of Balintawak" Day, commemorating the start of the Philippine Revolution in 1896 against Spain. Celebrations include pilgrimages, floral offerings, programs and parades centered around national monuments of revolutionary heroes in Balintawak, Caloocan, Rizal and Quezon City.

AUGUST 27. National Heroes Day. Celebrations center at major historical monuments to national heroes in respective cities, towns and barrios.

AUGUST 31. Birthday of the late President Ramon Magsaysay, "Champion of the Masses." Floral offerings, pilgrimages and commemorative programs in his honor.

SEPTEMBER

Rizal and Agriculture

A colorful "Planting Rice Festival" participated in by the various rural extension services and farm groups throughout the country.

IN SEASON — Flowers: rosea, bambuo orchid, gumamela, adelfa, pandakaki, yellow bells.

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

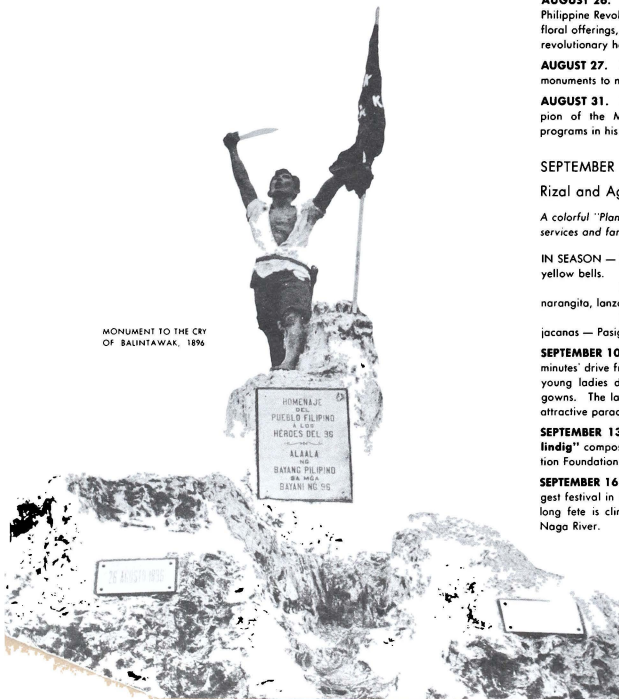
Hunting: snipe, turnstones, lapwings, stints, phalaropes and jacobons — Pasig, Napindan, Taguig in Rizal and Laguna provinces.

SEPTEMBER 10. "Sunduan Festival" in La Huerta, Paranaque, Rizal, a few minutes' drive from Manila. A colorful fashion parade, with 100 of the town's young ladies displaying the latest design of the Philippine butterfly-sleeved gowns. The ladies, with matching parasols, and their escorts, make up this attractive parade. Brass bands and fireworks.

SEPTEMBER 13. Presentation of a 3-Act Tagalog opera "Princesa Malingit" composed by Dr. Rodolfo Cornejo. Sponsored by the Music Promotion Foundation, Manila.

SEPTEMBER 16-17. 3rd weekend. Feast of Our Lady of Pañafancia, biggest festival in Bicolandia. Center is Naga City, Camarines Sur. The week-long feste is climaxed by a procession of gaily decorated barges down the Naga River.

MONUMENT TO THE CRY OF BALINTAWAK, 1896





MR. & MRS. SMOLKA KORTS were among the 80 Austrian tourists who came by special plane for a few days' visit in Manila and the nearby provinces.

CONSUL & MRS. E. O. FABER arrived together with 2,000 tourists on board the S. S. Orcades recently. He is the honorary consul of the Philippines in New Zealand.



FRIENDS FROM ALL OVER



GENERAL & MRS. DOUGLAS MACARTHUR returned to the Philippines after an absence of fifteen years. The couple, who were given a tremendous reception everywhere they went, came for a 10-day "sentimental journey" through the historic scenes of World War II.



MR. RUSS KERR headed the Friendship Tours of 30 tourists who were here on an inaugural tour of the city.

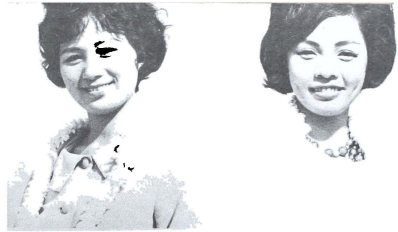
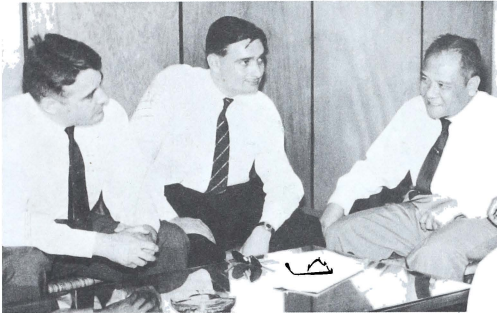


DR. FRIEDERICK PRASCHIRGEN acted as tour leader of Renner Reservoir composed of 80 people who stayed for a few days of sightseeing here.



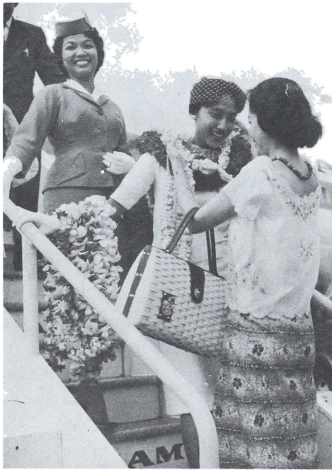
MR. & MRS. VICTOR BRINK of Ford Intern came on a business-pleasure trip to the city. They were met by local Ford

MR. TERRENCE CLEAVER & MR. JAMES CROALL, both of BOAC, paid a courtesy call on Mr. Salvador C. Peña, Acting President and Executive Director of the Philippine Tourist & Travel Association, to discuss mutual problems of the tourist trade.



HELEN TAN, Miss Malaya, and JULIE KOH, Miss Singapore — both representatives to the 1961 International Beauty Congress at Long Beach, California — made a brief stopover in Manila enroute to the United States.

PAUL NEWMAN AND SHIRLEY MACLAINE flew into town from Tokyo to participate in the Fil-Am Fiesta held in Subic, Zambales as part of the celebration of Independence Day of the United States and the Philippines.



MISS LINA PASION, Miss Philippines of Hawaii for this year, was in Manila to visit her hometown in Ilocos Norte and renew acquaintances with friends and relatives. She is shown receiving a lei from PITA's Miss Chenoa Trinidad. Behind Miss Pasion is Miss Lillian Gabuco, last year's Miss Philippines of Hawaii, now PANAM's first Filipina stewardess.



LADY BLACK of Auckland, New Zealand was among the prominent arrivals on board the S.S. Orcaades that docked in Manila for a brief stopover. Pinning a corsage on her is Mrs. E. Estrellado of the Foreign Affairs Department.

Friends From All Over

(continued)

Kalachuchi, *Plumeria acutifolia* (also popularly known as Frangipani), has a fragrant bloom, which comes in some sixty types of varying shades — the more familiar of them accessible at the ancient Paco Memorial Park, Manila, and the more exotic varieties in mass plantings at the American Memorial Cemetery in Makati.



Anthurium hortulanum, Flamingo flower, (deep red) comes also in lighter shades — peach and creamy white. Most impressive collection accessible to Manila visitors is that of Mrs. Purificacion Lopa grown in a greenhouse on Roberts Street, Pasay City.

Bird of Paradise, *Strelitzia reginae*, a favorite of plant lovers and florists, center of attraction in local garden shows, object of popular botanical pilgrimages to the American Memorial Park in Makati, where it grows in magnificent profusion.



Philippine Flowers

Comprising some 10,000 flowering plants and ferns, Philippine flora has been greatly enriched by foreign introductions of which those pictured on this page are notable examples, delighting the local population and beauty-loving visitors alike.

Muni Golf Course and Old
Walls of Intramuros, with Shur-
dut Building in background.

