

THE PHILIPPINES

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The Constitution



At ceremonies witnessed by representatives of various sectors of Philippine society, President Ferdinand E. Marcos ratifies the new Constitution.

in Times of Crisis

By GUILLERMO DE VEGA

The constitution of a people is the embodiment of their thoughts, sentiments and ambitions. Thus, in that sense, it becomes subject to only one supreme test, that of acceptance by the people for whom it was drafted.

The newly-approved Constitution of the Philippines passes this acid test with distinction in all aspects except one, the feature providing for an *ad interim* Assembly. The evidence is numerous showing that often it is not its language, not its intent nor the mechanics of its promulgation that spells the difference between success and failure of "the fundamental law" but rather this lies more in the hands that use the Constitution for purpose of governing.

England is one example of a country which, strictly speaking, has no constitution, that body of laws providing the general scheme whereby the business of the state shall be managed. Nevertheless, through the centuries the continuity of Her Majesty's government has never been broken precisely because from one odd period to another the numerous statutes and acts that serve as her fundamental law, although not embodied in one single document, have been handled with the care and authority that they deserve.

A constitution might be the product of compromises or the articulation of the vested interests of the group that framed it, like the United States Constitution. But so long as it is rooted deeply in historical experience and the realities of its era, it becomes self-insured against failure, besides being acceptable to the people.

Many constitutions have been cast in many a beautiful language such as the almost poetic composition attributed to Aristotle of Greece. It is not curious that they should fail and in time be forgotten because they consist of abstract theoretical conceptions far removed from the circumstances of their contemporaneous environment, instead of projecting first and foremost the actual needs and aspirations of the people. Neither must a constitution be drawn from any given "first principles" or "causes". Its wellsprings must emanate from the very source of its own authority, and that is the people.

The mechanism of drafting a constitution may vary from age to age and from country to country. In France, Denmark, Australia, Switzerland and in many other countries, a constituent assembly is convened to draft the document. Thereafter the draft is submitted directly to the people in a referendum. The United States Constitution of 1787, written

by less than a hundred delegates from the original States of the Union, was thereafter submitted for ratification to their respective State legislatures. In recent years the option to approve this fundamental law is by and large given not to one or another special agency, but directly to the people.

The Switzerland experience is a case in point applicable not only to the Constitution as such but practically to all important legislations requiring confirmation of the voice of the people. Hence, no historical basis exists to doubt the legality of the change in the mechanism by which the present Constitution was adopted by our people through the Citizens' Assemblies. Again, the test is acceptance of the people not of the form but the spirit of obtaining their free will and consent whether expressed by the simple manner of raising hands or through the traditional delicate process of secret ballot.

**The new Philippine Constitution
upholds democracy
as the cornerstone
of all political reconstruction**

The new Philippine Constitution can stand proudly side by side with any similar document anywhere in the world. Between Articles I and XVI, we see a framework contemplated for normal times providing for a parliamentary system of government, the fundamental principle of which is accountability to the people, a system considered by the greater majority of the delegates as more suited, being more flexible, to a plural society like the Philippines. On the other hand, Article XVII, otherwise popularly known as the Transitory Provisions, describes vividly the era being undergone, one that is a transitory, an emergency period during which drastic and even revolutionary alterations in Philippine political institutions are called for in response to the mounting demands, and to confront boldly the stark realities of the conditions obtaining today. Thus we see in the Transitory Provisions devices hitherto unknown in the

field of constitution-making, such as the devices by which the government can be reorganized in a period of transition from the presidential to the parliamentary system. We see in this article as well the grant of absolute, in fact, extraordinary authority to the head of state not only in the matter of legislating measures compatible with the necessities of the times but also in the review of decrees, orders and even contracts which may no longer serve the purpose of their enactments.

When the Filipino people opted overwhelmingly for the assembling of a constitutional convention, their message unmistakably called for a radical change—a revolution—in their society, but a revolution which must be peaceful, constitutional and, above all, democratic. On the 17th of January, 1973, the ratification of the proud product of the labors of the 1971 Constitutional Convention was formally announced, in the gathering of the *Katipunan ng mga Barangay* (Association of Citizens' Assemblies), at the Maharlika Hall, at Malacañang Palace, by President Ferdinand E. Marcos through Proclamation No. 1102. As of 12:00 noon of that historic Wednesday, the new Constitution of the Republic of the Philippines took effect. The ceremony was short. The event was, however, the most revolutionary in significance in many decades.

The chief merit of this new Constitution springs from the fact that at once it confronts the central and immediate issues of the times, although this aspect seemed to have been glossed over during the campaign for its ratification, in the general fashion of finding faults and imperfections rather than virtue and reason in any novel handiwork. Its basic principles and fundamental concepts are so written in broad, general terms that enforcement becomes more possible and so much the easier. While nothing in the contemporary experience of our people appears to have been missed, yet the Constitution is so concise enough -- only 10,940 words, in 17 Articles, as against the French 1958 Constitution containing 92 Articles, or the Federal Republic of Germany's 1949 Constitution of 146 Articles, compressed in exactly 50 printed pages, as against the 250 printed pages of India's 1950 Constitution.

The new Constitution breaks into new political frontiers -- a little experimentalism

A Constitution
rooted deeply in historical
experience and the realities
of the era becomes self-
insured against failure

indeed -- yet as a whole there is nothing in it which goes beyond popular expectation. It upholds Democracy as the cornerstone of all political reconstruction but for Democracy to surmount its critical test in this part of the world, the document prefigures it necessary to diffuse wealth and comfort; promote civil rights, at the same time fortifying the respect for law in all classes of society; mobilize the resources of the nation not for the gratification of momentary passions but for solidifying the national power; and, finally, bring back sovereignty to the traditional - rural - elements of Philippine communities by and through the instrumentality of a strong leadership at the helm. The framers of the new Constitution engaged their collective talents for 18 months in producing a synthesis of modern needs and traditional values, a perfect balance between liberty and authority in a democratic setting. They envisaged a parliamentary government that is strong, and stable enough to withstand the caprice of political interests, because they know the government would be a farce if not ensured against narrow partisan ambitions, and parliamentarism would belong to the realm of desiderium.

But apart from the substantive provisions that match the rising expectations of the Filipino masses, the new Constitution is providently equipped with realistic solution to the procedural problem that is germane to the ultimate success of the Filipino's democratic revolution, namely, the problem of transition -- the transition from an old, ailing to a new, forward-looking, rejuvenated society.

Actually, every age is an age of transition for, in everything, in society, whether we speak of customs or morality or political structures, the new always overlaps the old in a continuing cycle of events whose beginning

The framers of the new Constitution
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and end can never be fixed. This is the law of national life that invariably is kept unwritten in a constitution but recognized in its whole breadth and spirit. When, therefore, the 1971 Constitutional Convention granted the incumbent President the power to determine the precise moment for him to convene the ad interim Assembly, or for him to decide under Section 9, Article XVII, the most apt deadline for the reorganization of the government, its learned members were merely expressing a universal, valid, albeit unwritten principle in constitutional law.

The problem of transition from the old to the new order is a very real, if procedural, problem that every social revolution must have to resolve. One significant lesson that may be derived from the history of nations, especially of the so-called developing ones, is that contemplated revolutionary reforms do not survive beyond the initial fervor of inauguration and invariably lose impetus during the crucial period of transition from the old to the new.

The nature and magnitude of the problem of transition, is correctly in the Constitution appreciated. For, indeed, the transition the nation confronts, more than being a mere passing through from the presidential to the parliamentary form of government, is one that demands a recasting not only of institutions but also, more important, of men. A change in attitudes and habits of the people, is not an easy task.

To be sure, the advent of martial law marked the beginnings of revolutionary changes in our society, and in a large measure, has reduced the transition problem to a manageable proportion. From its proclamation, martial law has come to mean to the common man in the streets not the feared,

arbitrary rule of the armed men over the civilian populace but rather, the splendid rule of law worthy of a true democratic policy. It has come to mean peace and order and national discipline, a courteous and honest bureaucracy, an efficient administration of justice; in short, the conditions and climate basic to the remaking of society. The prudent exercise of the delicate powers of martial law not only stemmed the tide of violence and subversion but also in effect channelled the trend of popular disenchantment to the direction of faith in public authority. The government is now seen as a revolutionist asserting at last the people's will and itself articulating their discontent against the Establishment. It is in recognition of the objective merit of the measures taken under martial law that the Constitution affirms their validity, apart from establishing the continuity in office of the incumbent President and the grant to him of powers equal to the challenges of the period of transition. The interim government need only continue the novel changes President Marcos has introduced under martial law in order to solve completely and successfully the problem of transition from the old to the new society. Had the Constitutional Convention, despite the doubts and uncertainties that hung over the future, replaced the incumbent head of state and installed a new dispensation for the period of transition, it is not difficult to imagine what disasters such precipitate move could have led the country to.

On the other hand, the incumbent President's continuance in office, together with the immediate existence of an interim government headed by him upon the ratification of the new Constitution, has raised speculations as to the exact nature of the Philippine government during the transition period. The

truth of the matter is that none can possibly be exact on this point. Suffice to say, the Philippine government at this precise time is an interim one, that is to say in transition from the presidential to the parliamentary type, from an emergency to a normal setting. By good fortune, the delegates enshrined in the document the property of emergency action, which is one universally recognized in modern Constitutional states. Even as the new Constitution provides for an interim National Assembly which will elect an interim Prime Minister, the Assembly itself cannot do so and discharge its functions as a parliamentary body until convened by the incumbent President who, in the meantime, shall exercise all the duties and powers of a Prime Minister. The incumbent President, therefore, continues as such President but exercising powers of the Prime Minister pending the latter's election by the unconvened interim National Assembly.

To the extent that he acts in his capacity as incumbent President and for the obvious reason that there can be no Prime Minister, interim or otherwise, until one is elected as such by the National Assembly, then the political structure remains to bear the basic stamp of the presidential form. When it is considered, however, that the interplay of checks and balances and the mechanics of the doctrine of separation of powers (which are the main traits of a government under a presidential category) do not operate upon the incumbent President in whom is necessarily fused, pending the call of the interim National Assembly, the executive and legislative powers of government, then there is engrafted into the structure basic features of parliamentarism. During the transition period presaging the convening and normal functioning of the interim National Assembly, we have therefore a government that is strictly neither presidential nor parliamentary but a blending of the two in a delicate harmony. This is as it should be for, to repeat, in a period of transition, shades of presidentialism and parliamentarism must inevitably, commingle until the gradual shift of the process shrinks to its completion.

Fear is expressed in opposition quarters that with the adoption of the new Constitution, there shall have been established a

The Constitution acquires meaning, in a truer and larger sense, only where it is related to day-to-day practices and the current operations of political institutions

dictatorship embellished with constitutional trappings. Fear, however, ought not to be an argument against a grant of power, for no power in the first place ought to be granted on the basis of personal emotion or instinct, one's bravery or cowardice, but solely on the basis of principle. No constitution could have been adopted, since every constitution must necessarily grant a schedule of powers. Undoubtedly the 1935 Constitution was itself capable of spawning a dictator. No less than the late Senator Claro M. Recto said so, speaking on the almost absolute grant of broad executive powers to the President and his fixed term of office. And yet that Constitution remained an instrument of the popular will until found in need of updating.

What would have been dreadful to contemplate was the possibility of an executive in the era of transition being reduced to impotence, unable to cope with the grave and manifold crises of the nation: its grinding poverty, its social inequities, its unemployment, the desperate breach between the many who are poor and the few who are rich, the clear and present threat of subversion, and the growing outcries of its masses for freedom from the bondage of the soil.

It is admitted that the new Constitution did not fix a period within which the incumbent President should convene the interim National Assembly, thus creating a hiatus where it is possible for him, should he so desire, to be a President for life, but certainly this is no lacuna. The unwritten rule is clear, as it must have been to the perspicacious delegates comprising the majority wing, that no government, even those backed by the sheer might of force, can possibly continue

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The speech reproduced below was delivered by President Ferdinand E. Marcos at the opening ceremonies of the 1971 Constitutional Convention. The new Constitution was finally finished and signed on National Heroes Day -- November 30, 1972 -- and ratified by the President January 26, 1973 after consultation with and approval by the Citizens' Assembly.

THE CONSTITUTION — BEDROCK OF OUR NATION

BY PRESIDENT FERDINAND E. MARCOS

All these streams of our history — the Landings of the Barangay in Panay, the Sultanate of Sulu, the Great Migration to the North, the revolution of 1896, Bataan and Corregidor — all these have led us inexorably to this watershed. This is the high moment of our history; the great desire of our forebears, their one vision and one dream — freedom. We have come at last to the true fulfillment of this dream.

For the greatest act of freedom is the writing of the Constitution. Against this ultimate act of freedom, all other acts of history seem inert or at best a leisurely movement.

To write our constitution is for the past, the present and the future to come together all at once in one single motion, in one single heave, one single cry. For we correct the errors of the past and chart a new course for the future, based on the experience of the present.

As our forebears have sought to establish the first Asian Republic, today we test the principle that democracy is self-recuperating, self-healing. An unjust and social and economic order may develop to corrupt a democratic community — but so long as the people willed it directly or indirectly, this can be rectified. Society can be revolutionized by constitutional means — not by destroying but strengthening democratic institutions. This we do beginning today.

I have come at your behest to express in person the fervent hope that I share with all our people — that the Constitutional Convention will succeed in its noble task to meet the great expectations of our people in Philippine Constitution.

For whereas the earlier Constitution was cast in a mold largely shaped by the counsel and in many respects at the initiative of an alien power and approved by that alien power, the Constitution you are now asked to write must be and I hope, will be, a Philippine Constitution.

The representatives of the people in Congress and the Presidency initiated the call for a Constitutional Convention articulating the will of a sovereign people.

The dreams it must fulfill are the dreams of an independent Filipino nation and are undiluted by the ambitions or interests of another nation. The Constitution you will write is envisioned by our people as an embodiment of Filipino aspirations to a Filipino progress built upon Filipino energies, opportunities and resources.

As the delegates meet today to begin rebuilding the foundation and the pillars of the national life, we find ourselves summoned to an equal task. This is the task of providing the moral climate of cooperation and support without which this great opportunity for human growth in our part of the world must surely lapse, unfulfilled. I have come to offer that cooperation and support.

For the price of a successful new charter is unity. Neither the making of a new constitution nor its blueprint of ideals and principle is an assurance by itself that we shall attain the peaceful, abundant and meaningful life which alone is the object of our endeavor. Freedom itself is an act of will.

The delegates go to their historic mission with the confidence of the people in their ability and willingness to discard narrow interest so that neither political ends, nor personal fortune, nor fanaticism shall stand in the way of a charter expressive of the true aspirations of our people.

We shall hope and pray that the peaceable spirit shall descent upon the deliberations of the delegates, so that harmony shall illumine the course of your proceeding, so that conflicting viewpoints shall yield to common comprehension and hostility or ill-will shall not undermined the work of the convention.

The new tribalism engendered by organized anarchy must now be discarded in favor of national unity, which alone can insure calm and orderliness that can guarantee the success of your effort.

A Constitution, old or revised, cannot alone solve all the intricate problems of the nation. It holds no easy or magic cure.

But as a testament of human vision, it provides a rational basis for confronting those problems.

Everyone in the nation knows with a knowledge of the heart that we are embarking on a national endeavor that deserves nothing less than the wholehearted respect and attention of all.

For you write a Constitution which shall be the fountainhead of wisdom.

In the days to come, when our nation shall be confronted with new danger, the Constitution shall be there to guide our people in courage. If in the long, tortuous struggle of a small and aspiring nation, our people shall be tempted into erratic and unwise action, the Constitution shall be there to lead us into sobriety and patience.

The Constitution shall be the bedrock of our republic.

And today, you start to write that Constitution.

May God grant you wisdom, courage and nobility in this new enterprise.

THE CONSTITUTION

Continued from page 7

without popular support. A valid example because of its Asian happening is Indonesia's Sukarno. Notwithstanding his consecration as President for life under the Indonesian Constitution, from that palladium of power just the same he fell no sooner than the minute he failed to redeem his sworn pledges with his people.

In a narrow sense, a Constitution is what the courts say it means. But in a larger and truer sense, the Constitution acquires meaning only where it is related to the day-to-day practices and the current operations of political institutions. Very often the brilliant and popular concepts molded in the Constitution are stultified by the severity and rigidity of judiciary review; yet, it must be stressed, interpretation can never replace the sound purpose behind any enunciation in the Constitution. Fortunately, despite sporadic cases of unyielding dogmatism in judicial positions vis a vis Constitutional intendments, the rule appears to be one of respect by the courts of executive or legislative actions, and thus the courts would rarely invalidate statutory provisions or executive acts on vague grounds as that

it vitiates the spirit of the Constitution or destroys the principle of democracy or violates natural justice. For indeed the thrust of judicial review is, as it should be, limited by the incontestable doctrine that there are certain questions political in character and non-justiciable, such as the power to call out the armed forces of the land in times of crisis, or that the head of state should see to the faithful execution of the laws. In fact, since 1789, when the United States Constitution finally came into being, the U.S. Supreme Court, has so far entertained only 80 suits with constitutional dimensions, out of so many thousands filed, as within its competence to decide.

It remains for the leaders of the government, in their never-ending historic mission, to give full force and weight to the Constitution, implement with dispatch and without fear its provisions, lest it be the demagogue asserting his brand of leadership, in the streets, before the courts, in town plazas, in the pulpit, or public halls, who instead would utilize it for good or ill, mostly for ill.

Laguna de Bay is a lake that has been immortalized in Philippine literature and history. Jose Rizal, the national hero, was born in one of the towns that border the lake and it crops up frequently in his writings.

Equally worthy of note is the fact that while the region that comprises the Laguna de Bay area accounts for one half of the country's income and more than 60% of the national industrial output, the per capita income of its populace has not kept pace with that of the nation as a whole. It remained notably stagnant for a five-year period during which the national per capita income improved by an annual average rate of 1.2%.

Why this is so when the area boasts a concentration of factories and assembly plants is mainly a matter of lopsided distribution of the wealth and the wealth producers. The Laguna Lake Development Authority organized by act of Congress and signed into law by President Ferdinand E. Marcos in 1966 seeks to correct this economic anomaly by harnessing to the full an outstanding resource in the region.

This resource is the lake itself, a shallow body of water with an average depth of only 2.8 meters, sprawling however over an area of 90,000 hectares. Annually, four billion cubic meters of water empty into this basin from a catchment area of approximately 3000 square kilometers. Properly processed and channeled, it could already supply 660 million gallons of water a day to the Greater Manila area, which with its present supply of only half as much, suffers periodically from water shortage, in some spots perennially.

But the Laguna Lake Development Authority plans on more than merely supplying Manila with water.

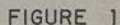
A project is already in full swing to increase the fish harvest from the lake by at least four-fold and thus benefit some 10,000 fishermen who depend on it for their livelihood. Irrigation water will also be made available for an area of 12,000 hectares which is now wholly dependent on rain for its water requirements and another 3,800 hectares where at present only one crop a year is produced. There are as well large reclamation

By VICENTE LAVIDES JR.

LAGUNA LAKE DEVELOPMENT AUTHORITY

Relief map shows towns that
comprise the Laguna de Bay area.

 CHARTERED CITIES
 PROVINCIAL CAPITAL



schemes to recoup land from the lake and make it available for industrial and urban development. Resorts along the shores and on islands that dot the lake are also to be developed for a major thrust at tourism, both domestic and foreign.

What engineers term the hydraulic regime of the lake, or, in other words, the pattern of changes in its level and the movements of its water content, is extremely complex. During the rainy season the level can rise to as high as 4.10 meters above the average sea level (a peak recorded in 1919). In the dry summer months, on the other hand, it can go down to almost mean sea level and when the tide is high in nearby Manila Bay, its salty water flows into Laguna de Bay through the Pasig River, an equally storied artery that connects the two bodies of water. When this happens, then, Laguna de Bay, normally a fresh water lake, turns salty. Its pollution compounds and the placid lake whose waters are almost potable becomes a veritable cesspool.

Another river that empties into Laguna de Bay is the Marikina River which, about once in ten years, experiences a record flood aptly called by the experts the ten-year-flood. When this occurs, the river discharges 2,500 cubic meters of water per second. About 60% of all this water flows into Laguna Lake through Napindian Channel. The rest joins the Pasig. It is altogether too big a volume of water for both rivers and overbank flows result which flood Manila and the surrounding areas.

It is to alleviate these conditions that the Laguna Lake Development Authority is proposing to build a hydraulic control structure with navigation lock on the Napindian Channel, upstream of the confluence of the Marikina and Pasig rivers. The structure will not only prevent the backflow of salt and polluted water from Manila Bay to Laguna de Bay. It will also control the level of the lake so that the wet season inflow into Laguna de Bay can be conserved for the dry season. The lock will allow barge traffic to and from the lake, supply Manila and suburbs with water adequate up to the year 2000, irrigate surrounding farms and improve the lake conditions for the better cultivation of fish life. An increase in fish harvest from the current average of 40,000 tons per year of poor quality small fish to 180,000 tons of medium to large size

fish, is calculated.

The 1972 July-August floods which damaged property within the lake region and in the Greater Manila area highlighted the need for the immediate construction of the proposed Mangahan Floodway as well as the Parañaque Spillway. The Marikina River regularly floods Manila and environs because its overflow is ten times more than what the Pasig River can contain. The proposed floodway will divert part of this flood flow into Laguna de Bay. This should raise the level of the waters of the lake by only 10 centimeters. The proposed Parañaque Channel on the other hand will automatically spill the water from the lake to the Manila Bay the moment the lake waters reach certain levels and thereby obviate flooding in the lake area.

The lake has been the traditional source of protein food for people living in the area. But fishing methods have been unscientific and no attempts have been earlier made to improve the indigenous varieties found in the lake or to replenish the stock. Neglect and despoilation of the waters during the battles of the Second World War as well as the periodical floods which spill valuable fry over onto the shores have sadly depleted the stock.

A major project of the Land Authority Development Plan concerns the fishing industry in the area. A 38-hectare corral in Barrio Looc, Cardona, Rizal, constructed by the Authority and now run on a commercial scale has demonstrated to local fishermen improved management and production techniques and given rise to a proliferation of hundreds of hectares of small privately-owned fish pens, particularly in the Central Bay of the lake. The LLDA fish corral utilizes closely-woven bamboo screens held in place by large bamboo posts driven into the lake bottom. It was constructed in anticipation of results of studies conducted by a research team funded by the United Nations Development Program. The Food and Agriculture Organization (FAO) has also provided expertise on intensive fish pen production within the lake, utilizing the natural food supply of the lake as against going into capital intensive fishpond development by reclaiming within the lake. Results of the studies have shown that while the Cardona fish corral successfully increased fish production from 40 kilograms a hectare

to as much as 1,500 kilograms for the same area, not to mention improved weight and quality of the milkfish harvested, the production could still be improved through the introduction of other species, like carp and tilapia, a specie of fresh and salt-water fish. Towards the end of 1972 the LLDA mobilized a work force to construct another fish pen in Sta. Cruz, Laguna to demonstrate the feasibility of raising a combination of fish species in the lake.

Other research studies are being conducted. A National Research Council grant is making possible a study on aquatic biota of the lake in relation to fish production in pens. This study is to determine the feed requirements to increase fish production. Another research activity undertaken jointly by the LLDA and the National Science Development Board (NSDB) is exploring fish culture in floating net cages. The technique is used extensively in other countries. The study seeks to find the appropriate feed and stock combinations stacking density and other variables for optimum yield per unit area.

In the agricultural sector, the goal of the Authority is to increase production and use of available resources by setting up demonstration and nursery farms and farm service centers, providing technical and financial assistance where called for, and constructing the necessary infrastructure-irrigation facilities, main and feeder roads, bridges.

Programs considered by officials of the United Nations Development Program, the Asian Development Bank, and the National Economic Council in New York early last year resulted in a grant of \$1.3 million, with a Philippine government contribution of P2.9 million pesos, to undertake a water resources development study. The study started early this year and is expected to last 20 months. Towards the end of 1973, however, it is expected that a decision can already be made to start the construction of the hydraulic control structure with navigation lock. The water resources development study embodies two UNDP Country Program projects: water quality and management study and water supply study. It seeks to develop the necessary criteria, guidelines and standards for water quality control and management of the lake waters in order to facilitate land and water resources develop-

ment in the region. It will also look into the feasibility of utilizing Laguna de Bay as a water supply source. The studies are investment oriented and include aspects on institutional capabilities. The immediate investment potentials amount to approximately P203 million for the hydraulic control structure, P144 million for the first stage water supply plant, and P24 million for irrigation. Whether the industrial estate and fishery development plans will be pushed through and which will eventually require an additional investment of P81 million, will greatly depend on the outcome of the water quality study.

Agreements entered into with the Metropolitan Waterworks and Sewerage System and with the National Air and Water Pollution Control Commission will coordinate plans to develop a water supply for Manila and its suburbs from the lake, maintain the quality of water and keep the air in the area pollution free.

Geographically, the Laguna de Bay area consists of Rizal and Laguna, the two provinces which border the lake, and the five chartered cities of Manila, Caloocan, Quezon, Pasay and San Pablo with the Laguna lake at the center. The land and water area totals 456,000 hectares or 1.5% of the entire area of the country. Its population of 4.8 million projected at 14 million by the year 2000 is 13% of total Philippine population. Migration into the region has contributed to the high population growth rate of 4.7% as compared to the national growth rate of 3.01%

As chartered, the Authority is not totally dependent on the national government for financing. It is capitalized by subscriptions to common and preferred shares by the two provinces of Laguna and Rizal, the municipalities and the private sectors. Of the authorized capital of P100 million, more than 20 million shares have been subscribed to. Paid-up subscription amounts to about P5.2 million. A seven-man board of directors is elected by the stockholders. The Governor of Rizal is chairman of the board, the governor of Laguna its vice-chairman. The members come from the private sector.

The role of the Authority is to identify specific projects which will contribute to the growth of the region and if possible engage in

pilot projects in order to demonstrate technical, financial and economic viability. It is concerned with measures on pollution control, urban planning and environmental quality. Its immediate major efforts are directed towards early development of the lake area to meet the requirements of the region for domestic and industrial water supply, irrigation water, aquaculture development and navigational and recreational facilities.

The situation in the province of Laguna where the Governor has concentrated on increased food production and organized family planning may demonstrate how the Authority is propelling development in the lake region. The assistance of the United States Agency for International Development (USAID) and the International Rice Research Institute has been invaluable in this province. Under a program called "Operation Spread," the province of Laguna has propagated the use of the IR-8 variety of rice in selected but well spread out farms. This was a breakthrough in the use of high-yielding rice variety, one of the first of its kind in the entire country.

A livestock dispersal program has also been initiated to help overcome the problem of protein deficiency. A breeding center established at Barrio Callos, in Sta. Cruz, Laguna, had an initial stock of 21 sows and boars from the United States. Through proper use of animal feeds, the center has demonstrated that high quality hogs can be raised. The hogs have been dispersed to various municipalities in the province for commercial operations.

In its three years of existence, the Authority has organized its own staff, initiated a regional development program, established working relationships with appropriate government institutions and secured financial and technical assistance from various international institutions for many development projects. Briefly stated, LLDA has undertaken the following:

1. constructed and operated a 38-hectare fish pen at Barrio Looc, Cardona, Rizal and demonstrated the feasibility of raising milkfish in the lake which has produced about 2.5 times the average lake yield and a better quality of fish;
2. generated a UNDP-FAO assisted fishery study to show how an expanded fishery program could cover a much larger

- lake area;
3. obtained a USAID technical assistance which resulted in a report on water quality and water supply appraisal and study requirement which was used as basis for the UNDP country program proposal;
4. completed a detailed economic, marketing, legal, engineering and financial study of a proposed 400-hectare industrial reclamation area on the West Bay of the lake resulting in a UNDP/UNIDO consultant study to be completed in 1973;
5. negotiated a USAID-funded feasibility study loan for an international consulting firm to undertake comprehensive irrigation studies of land around Laguna de Bay;
6. completed an economic development plan for the Laguna de Bay region which could serve as basis for determining priorities for project implementation;
7. obtained a very substantial UNDP assistance for the coordinated program of water resource development now being undertaken with the ADB as Executing Agency and LLDA as Cooperating Agency;
8. secured recognition from established government institutions such as the National Economic Council and the Presidential Economic Staff (now the National Economic and Development Authority), Department of Public Works and Communications, Metropolitan Waterworks and Sewerage System, National Irrigation Administration, Department of Agriculture and Natural Resources, Bureau of Lands, National Water & Air Pollution Control Commission and National Science and Development Board on the role of LLDA on regional development; and
9. initiated a long-range program to develop a system of regional accounts.

Apart from its avowed objectives, the Authority is also demonstrating the effectiveness of an institution which is free from political interference but is fully supported by the local governments concerned and which has recognized the importance of professional managers and competent personnel in its operations. Its success in translating the regional development plan into meaningful programs and projects will depend to some extent on the support which it will get from the policy and decision makers of the national government. Conceivably, the Authority may make a major contribution to the establishment of a New Society and its objective of improving the quality of life among the people. ●



LAGUNA DE BAY

By JORGE ARAGO

An early Spanish chronicler once likened the shape of the island of Luzon to an arm. The metaphor was neither arbitrary nor idle. In the works of some cartographers, Luzon does look like an arm which has just taken hold of something. Where the fingers tense, there lies Paracale. And where the arm crooks, there lies Maynila.

No description of the urbanization of sixteenth century Maynila is complete without reference to its principal commercial artery, the Pasig river, on whose banks the *indios* had lived, traded and flourished. No account, however, of the commerce the Pasig river fostered is complete without tracing the Pasig's waters to its inland source, Laguna de Bai.

Writing about it in 1600, a Jesuit,

Pedro Chirino, was moved to call it "one of the most remarkable things in the world . . . well surrounded by rivers, towns and woods. Much fish. Many herons, ducks and other aquatic fowl. But above all many crocodiles, or alligators, there called *buaya*, which cause no little harm to the poor fishermen and bargemen who navigate it, particularly in stormy weather when it becomes boisterous, as it often does, and swamps their boats."

"No less than 40 leagues in perimeter," calculated Chirino. "More than 20 leagues in circumference," wrote the soldier Miguel de Loarca in 1582. "It is 30 leagues around it," according to Dr. Antonio de Morga, writing in 1609. It was, at any rate, the "largest lake known, for it must be more than

50 leagues in circuit," was the Augustinian Juan de Medina's cautious estimate in 1630, when he sat down to record his Order's history. As late as 1772, a French captain, Cruzet, would give another figure, namely, 20 leagues. The Americans would settle the matter more than a hundred years later: "a coastline of 108 miles, and its two greatest diameters are respectively 32 and 28 miles."

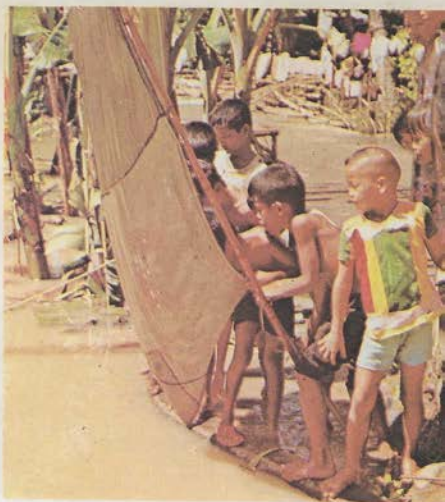
Such, however, was the fame of Laguna de Bai among the early Spaniards that in 1571, one anonymous and unimpressed chronicler could smirk: this "large bay of fresh water about four leagues from the city of Manila was reputed to be large and very well peopled although it did not live up to a tenth of its reputation. I can tell you about this lake for I have walked around it; it is twelve leagues long and two leagues wide."

There was probably a measure of inaccuracy in his judgment. In his account, moreover, the author failed to give any idea whatsoever of life in the region of the lake, quite apart from the fact that in Cainta—which took Juan de Salcedo and his men three days to reach from Manila—the people made fire-hardened spears sturdier than those of iron. Not least of all, our chronicler also claimed that he had walked around the island of Mindoro.

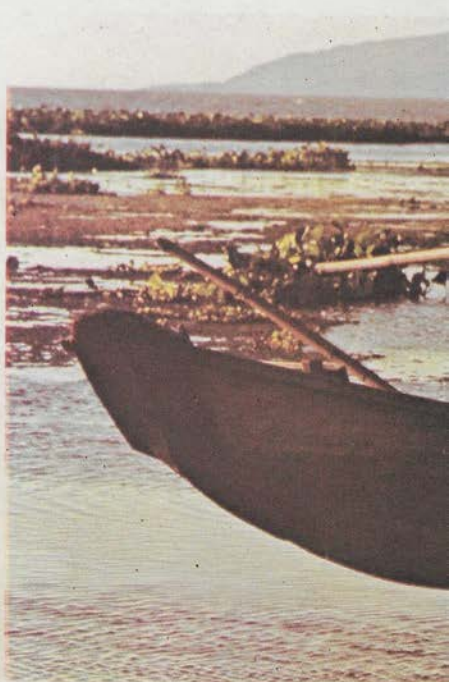
The lake had an awesome aspect, even to the eyes of a jaded businessman from Boston, making the trip up the Pasig for the first time in his life, late in the 19th century.

"On we went. The mountains ahead grew more to look like masses of rock and less like soft velvet. Pasig ... was left behind, the lowlands came again, a multitude of fish-weirs stuck up ahead, and before we knew it the great lake was holding us on its rather muddy waters just where it slobbered into the mouth of the river, its only outlet. On all sides save the one by which we had entered rose the mountains right out of the water, and I was reminded of Norway or Scotland. It was like a sea, and the farther shore was below the horizon."

The author, Joseph Earle Stevens, stayed



Children gather of a late afternoon and play on the shores.



Fishing was and is still the main occupation of the people living along the shores of Lakes.



Many towns have become prosperous because of the thriving cottage industries established there.



in Manila for over two years, leaving only on the eve of the Revolution. He considered the Philippines little more than "a group of islands, sweltering in the tropics, swept with typhoons, and shaken with earthquakes... [with] nearly 8,000,000 native inhabitants that speak a score of different tongues and live on anything from rice to stewed grasshoppers." But he reserved some of his finer words for Laguna.

In 1572, at the start of the Spanish "pacification campaign," it was estimated that the villages around the lake contained from 24,000 to 26,000 people, all of them clustered around the many rivers which flow into or out of the lake.

By the 1590's, during which period many native chiefs stopped asking "when the Castilians were going to leave" and consented to acknowledge the monarch in Spain as their "King and natural lord," some 85,000 had settled in the area. The figure would rise to 150,000 some two hundred years later.

The 1970 census puts down the present population of the lakeshore towns at 2,844,689.

The region, as a **conquistador** noted in 1582, was "fertile and well provisioned." An anonymous Franciscan wrote in 1587: "That lake is divided among ten **encomenderos** and they live very well, for it is a rich land and abounds in all kinds of food, especially game and fish, more than one would believe possible, and also buffaloes, deer and [wild] swine. The city of Manila is well supplied from there."

Across the lake's waters, the natives of La Laguna carried fowls, wild swine and eggs to the city folk, particularly during the months of September and October, starting in 1598. Coffee, fruits, vegetables and **buayo** in enormous quantities; rice and cotton; timber for the shipbuilders in Cavite; mats, handkerchiefs and bedsheets; the finest quality indigo grown in the entire archipelago; soldiers and friars on their way to the natural treasures of Paracale on the Pacific coast, or the Franciscan hospital of Los Baños, "on account of the specific properties of the waters of that district, particularly for venereal di-

seases"—their weight the laguna bore calmly, secure in her importance.

One chronicler said of the natives of the lake region that they were "more reasonable people, and more prosperous and civilized than the other Indians, because they are nearer the city of Manila, and show more affection for the Spaniards, and likewise because they have more courage and spirit."

The first reason was probably enough, and it was also probably what led another chronicler to declare that "of all the provinces in these islands, this one has the most instruction." For apart from the pockets of savages in the region's wilderness, the packs of caymans in the lake, the monkeys which infested the trees on Talim island and a few lakeshore villages so poor they were "not good for any other profit, either spiritual or temporal," the Spaniards undeniably found enough in the region to like.

It was the villages northeast of the lake which had presented a slight problem. The case of Binangonan de los Perros—thus called to differentiate it from Binangonan de Lampon on the Pacific coast—was typical. Administered at first by the Franciscans, Binangonan was later ceded to the Jesuits, in exchange for Baras. The Augustinians finally acquired it from the Jesuits, in exchange for San Mateo. But "because it was so poor a living, a visita was added to it from the ministry of Pasig, which is called Angono—its patron saint being St. Clement, pope and martyr—of a few tribute-prayers. To this ministry were added fifty pesos for its support, but it is so forlorn a one that even with all these aids the minister suffers a great lack of means for his support; and herefore on many occasions there has been talk of abandoning this charge..."

The apostolic fixation on Antipolo, further inland, did not help the situation any, insofar as the villages on the northeastern part of the lake region were concerned. If modernity came early to Taytay and Cainta, among other things, it was on account of the Antipolo pilgrims, who brought the buzz of Manila to Cainta and Taytay, where the boat rides ended and the hammock rides began.

Until 1915, steamboats provided the towns along the western shore of the lake with a dependable means of transporting goods and viajeros. The trip started in Santa Cruz (in the 16th century, a mere appendage of Lumban) and lasted the whole day. The steamboats stayed the night along the banks of the Pasig and returned to Santa Cruz the next morning. In early Spanish times, Pagsanjan was the recognized center of Laguna. The nearness of Santa Cruz to the lake helped alter this circumstance.

The establishment of the southern lines of the Manila Railroad and the introduction of the motor vehicle soon made these steamboats obsolete.

Felix Roxas, governor of Batangas, mayor of Manila and judge of the Court of First Instance in Pasig during the American regime, has written of an "ancient contraption we had to board in Bae" the day his family left Calauang, Laguna for Manila. The *Tabo* described by Jose Rizal in his *El Filibusterismo* must have been of the same type, uncomfortable and invaluable. When the steamboats in Bae disappeared, an early victim of "cultural pollution," the town, like several other lake towns, ceased to function as entrepot of the rich inland towns, and naturally declined.

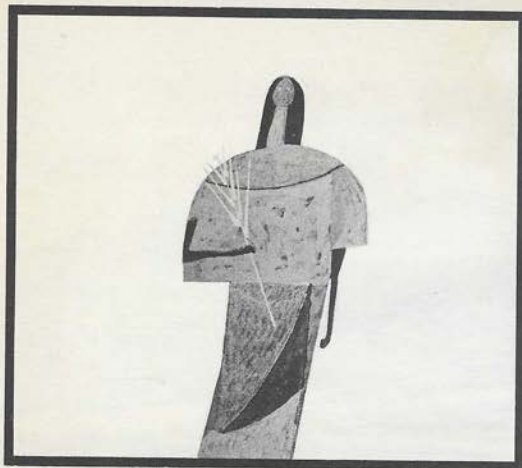
One writer recounts that in his hometown of Calamba, the winner in the municipality's beauty contests invariably used to come from the fishermen's barrio of Linga, because the people of that barrio were prosperous and could afford to spend a fortune on tickets. Such of course is no longer the case.

The motorcar has displaced the boat. Manila has become the commercial and cultural magnet, resulting in the spotty development of the lake region. Salt has come in from the China sea. Industry is choking the Pasig river. The forests which used to surround the lake are disappearing. Urban values have infiltrated an agricultural region.

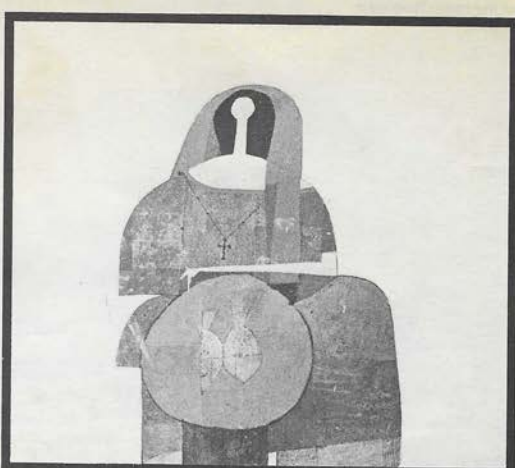
A project to restore Laguna to her old glory has, however, been started. It will not be long before the province will become the hub of activity and commerce as had been expected of it. ●

Section of the Lake
area, as seen from one
of the towns fringing it.





Variations on the 'woman' theme' start with 1962 one-man exhibit



Theme is elaborated in 1967 above, then fully realized in 1972 show (right)

Malang Paints the Philippine Scene

Some artists spring full blown upon the scene, perhaps to wither after a brief flowering, perhaps to turn into hardy perennials whose blooms are improved by the passage of time. Malang, one of the Philippines' leading contemporary painters, is not quite any of these. He evolved slowly, almost in spite of himself. But once matured, his works immediately showed signs of an ultimate development which in others may not appear for many years.

Reduced to plain words, all this means simply that Malang started out as a cartoonist, illustrator and editorial-art designer, in all of which he excelled. His cartoons have been reprinted, anthologized and made the subject of serious essays by some of the country's most prominent writers. The name "Malang" -- short for Mauro Malang Santos -- is so well known there is no need to list his various ramifications in art.

But behind every illustrator there invariably lurks a serious artist. And

nowhere perhaps is this more true, at least in the Philippines, than with magazine illustrators. From Carlos Francisco and Vicente Manansala to Demetrio Diego and Malang, the list of "illustrators who found their souls" is a long

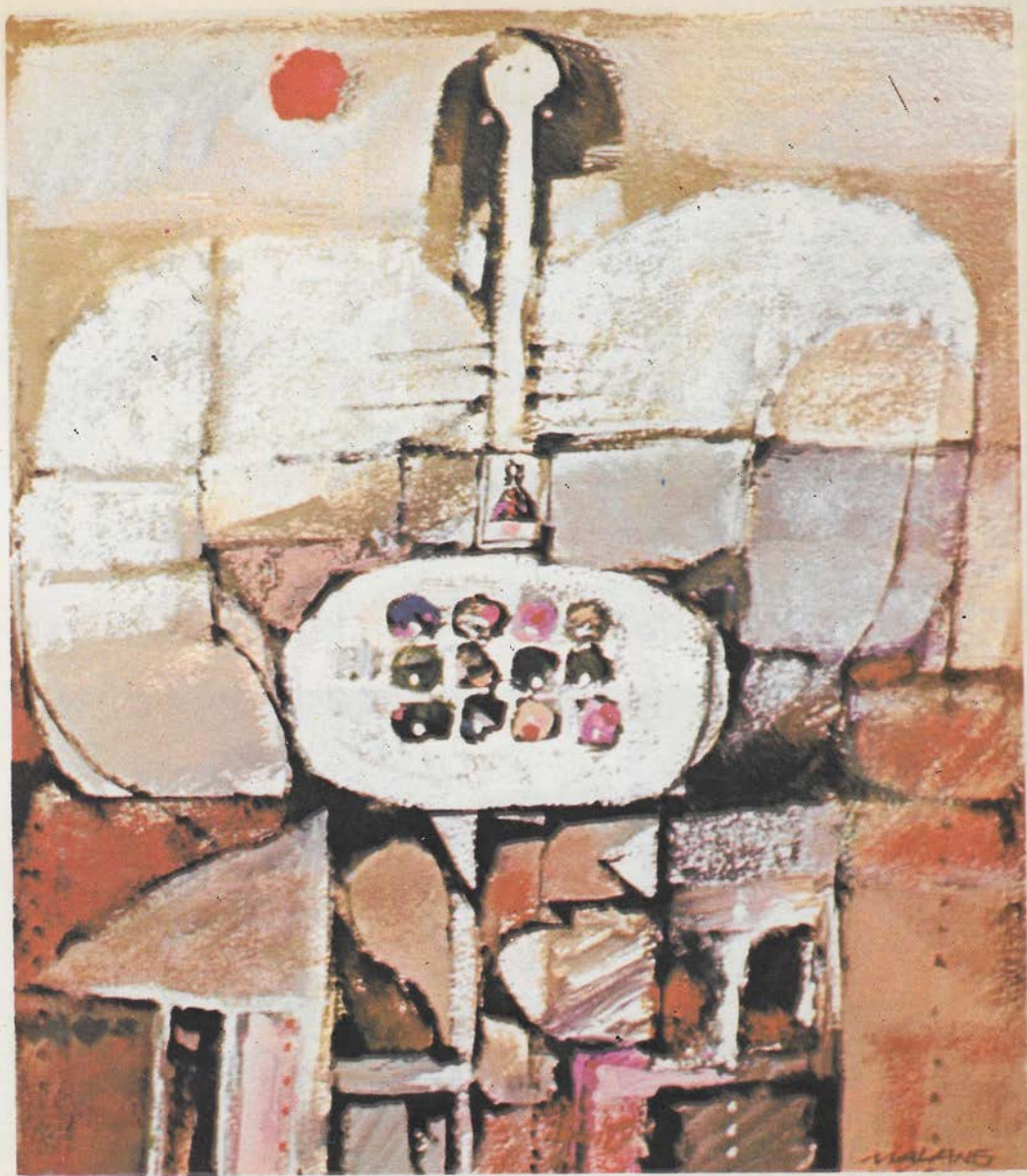


Youthful-looking 45-year-old artist Malang received the TOYM (Ten Outstanding Young Men) award for 1963, one year after his first one-man-show.

one. Lest we forget, incidentally, let it also be said that Fernando Amorsolo, the epitome of Filipino painting in his time, combined illustration with serious painting in his younger days.

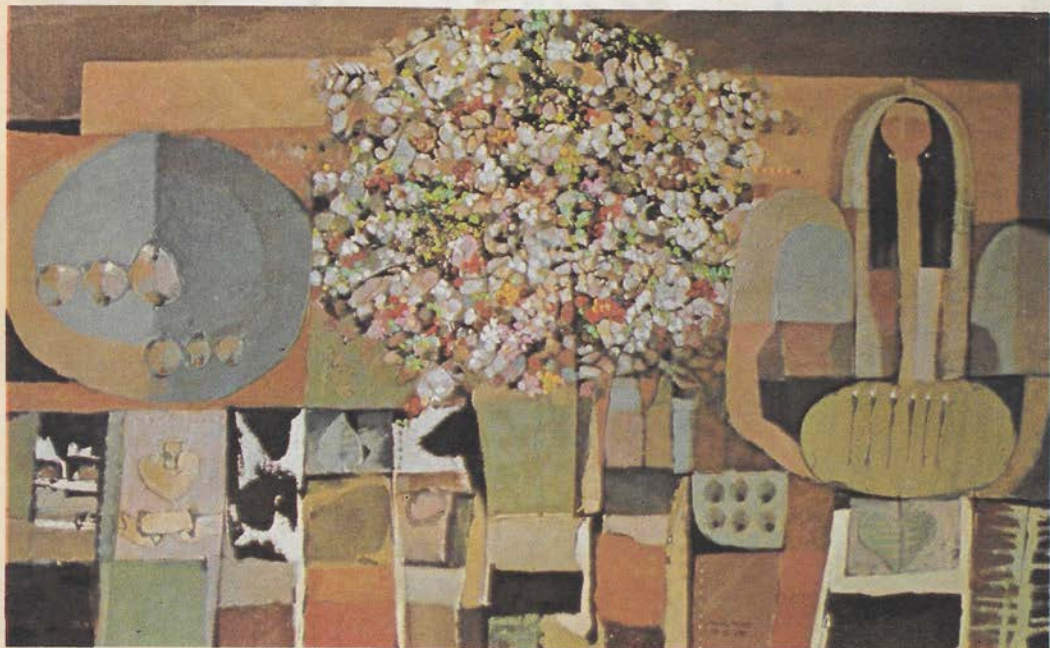
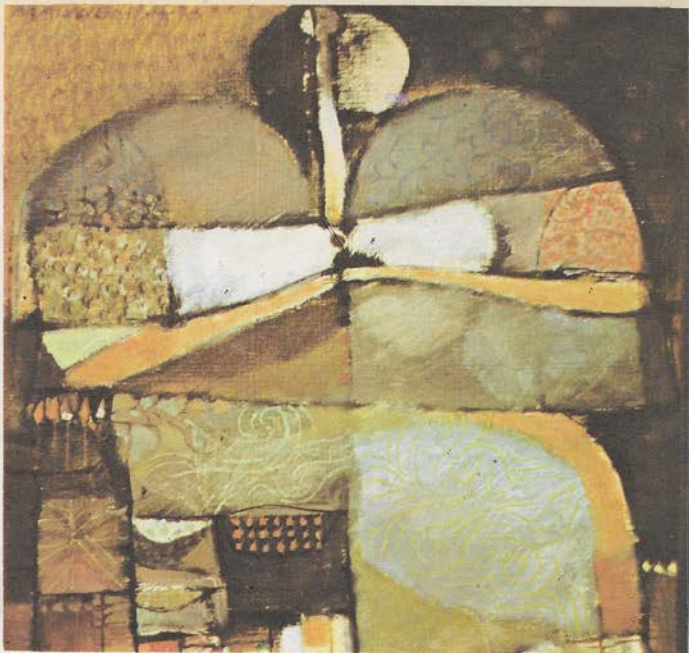
Malang's transition to serious art was inevitable but gradual. His first one-man show, in 1962, when the artist was 34, consisted of drawings and watercolors, all bearing traces of his magazine experience. Five years later, the last "commercial" taint had long been left behind, and Malang put up his first big show, his memorable "solo" of 1967 where the demand for his work proved to exceed the supply. From then on, Malang was made, in more senses than one. So heavy was the inflow of commissions that it was not until another five years later that the artist was able to put up another one-man show.

This one, held like the previous one at the topflight Luz Gallery in Greater Manila, displayed Malang's art in all its endless variety and stunning creations.



This was all the more remarkable since the themes were the same as before, themes which the artist had already started to explore in his days as an illustrator. But, in another sense, all was new. Not only was there a predominance of oils by contrast to other media, there was also a grandeur about the new canvases which was not there before.

Malang paintings are as unlike those of the traditional school represented by Amorsolo as a straight line is different from a scroll. Yet they bear the stamp of that quality that Filipino art lovers mean when they say "Filipino." The warmth of the sun, the blue of the horizon, peaked roofs, the sad beautiful women, and the countless artifacts of the Filipino house, as well as street scenes, animals, vehicles, and suburban foliage – all are in the art of Malang, bearing testimony to his love of life and people, the myriad forms out of which his vision creates pictures that are at once tranquilizing and disturbing in their profusion and variety.



Malang's sense of design, carried over from his work as print designer, is displayed in this canvas depicting a woman vendor such as one often sees in Manila churchyards. Contrasts of volume, size and shape are carried out without impairing the solid unity of the whole.



COVER. Once more, the ubiquitous vendor, this time flanked by lesser figures against a background of bamboo houses in holiday garb. In a typical creation, the artist shows us the rice fields out of which people and households draw their sustenance. Malang's art abounds in symbolism of this kind.

Wedding Rites and Practices



Young attendants at royal Muslim wedding.

Rituals have always surrounded the three milestones in man's life -- birth, marriage and death. These ceremonies undergo change with the times but never so total that they would fail to reveal the culture of a people in a way serving as an enduring link with the past.

The wedding ceremonies among Christian Filipinos today are closely patterned to wedding rites elsewhere in the Christian world but here and there are touches that make them distinctly Filipino.

For instance, it is always the bridegroom's father who foots the bills. There is no overt intention to be inconsiderate to the bridegroom, but, in order to be able to brag later that their daughter was not so cheaply married off, the bride's parents will also generally insist on the best wedding possible, sometimes forcing the man to run into debt. But it is a real test of the intensity of the bridegroom's ardour if he does not bat an eyelash should the bride want her wedding dress ordered from an expensive couturier and a wedding reception as lavish as they come.

Some customs show the Spanish influence. For instance, the "despedida de soltera" on the eve of the wedding. It is given for the

bride-elect by her parents -- a farewell to maidenhood. There is also a stag party for the bridegroom, generally given by his own circle of friends as his last splurge before being tied down to married life. And a round of gift showers for the bride.

There would have been an engagement duly announced in the newspapers. But among the families who are sticklers for the old customs, the engagement would have been the result of a ritual called the "akyatan", when the parents of the boy call on the parents of the girl to ask for her hand in marriage. Generally the young lovers would have talked things over between themselves and the "akyatan" becomes a mere formality. The boy's father tells the girl's father something appropriate. "Our children wish to marry," or something to that effect. And the girl's father philosophically replies, "If that is what they want, what is left to us but to wish them the best of luck," or something to that effect. The boy's father hastens to assure the girl's father that he need not worry about expenses. They are prepared to shoulder the costs. A date is agreed on, the preliminary arrangements made; the two families then repair to a festive meal that would have been brought



Colorful ceremonies surrounded the Muslim wedding of a princess and her young swain.

by the boy's family.

The wedding itself is usually held in church where the priest intones the marriage services, the couple exchange rings, sign the marriage contract witnessed by the sponsors (at least two, generally prominent members of the community), and after a souvenir picture taking in front of the altar, march down the aisle to the tune of Lohengrin's wedding march. The entourage and guests then regather at one of the larger restaurants for the reception. The bride is kissed, the bridegroom congratulated and everybody then sits down to breakfast or dinner as the case may be. A large wedding cake complete with favors dominates the table and above the couple hangs a beribboned bell that will later be untied to let loose a pair of love doves.

The bride brings something to the marriage and this could be of value such as real estate, an entire hacienda, costly jewelry or stocks and bonds, if the bride comes from a wealthy family, or just trifling jewelry or some pieces of household linen, if poor. Every bride at any rate strives to bring something with her to the marriage so that her husband may not say of her later, should the union not turn out so felicitous, that she had come to him empty-handed.

This meticulous avoidance of getting into a marriage empty-handed appears to be a carry-over from wedding rites of the past and of existing ethnic groups that still follow the procedures of the forefathers. Here and there some variations are observed, but in general a big effort is taken to whip up an aura of plenty, each party outdoing the other in showing off their wealth and their generosity.

The competition between the two families concerned in fact is evident in some of the practices still observed in the provinces, where a number of one family would lay down on the feasting table some coins, a member of the other family responds with more coins than previously given, the other family, not to be outbid, throws in still more coins, etcetera, and all this done with much merriment. The money thus collected is turned over to the couple.

This ritual may take on a picturesque form. In some regions, the newly married couple, at the close of the festivities, dance an

appropriate *fandango*. Relatives in turn come up to the dancing couple and pin larger and ever larger money bills in the bride's sleeves, or on the bridegroom's *camisa*, depending on whose side one is. This goes on until the relatives have run out of bills, or the couple have danced themselves to exhaustion.

In a few of the tribes, the parents may still have the right and the duty to pick out a mate for their children. The betrothal is arranged through a go-between. But this is becoming less and less the case. A form of trial marriage is observed among the Igorots in the mountain provinces of the North. Here one finds the *olag*, or *ulog*, an institution that baffles the Christian lowlanders but is considered by the Igorots themselves as a most natural way of life. It is an outcome of the Igorot's attitude towards marriage and the economic level in which these mountain tribes still live. Their dwellings are one-room huts in which the whole family sleeps and what more convenient than to send the daughters who have become of marriageable age to sleep elsewhere. Thus the *ulog*, which is a communal dormitory for the young and unmarried girls in the community. To the *ulog* to sleep through the night may come the eligible bachelors in the community. But there is no promiscuity. A man may come up only if he has been invited by the girl he is courting, and for the duration of the courtship she does not sleep with any other. She issues the invitation in devious ways. She may steal a man's pipe or pocket knife and he will find it only in the *ulog*. Should she get pregnant there will be no question about paternity. Marriage is for the purpose of procreation and there is no sense getting married until it is proven that the union would bear fruit. When the girl gets pregnant she tells her lover about it triumphantly. He may or may not marry her, since the men are allowed more freedom and may sleep with other girls, but he is obligated to provide the child he fathers with a piece of riceland when it comes of age. There is no social stigma attached to the girl who has become pregnant. On the other hand her fertility has been proven and later some man may yet claim her for his wife.

In the Muslim region, marriages pre-arranged by the parents of the couple are



Entourage at Muslim wedding dressed in their most colorful finery.

not unusual. But these loveless marriages need not remain so for long. Once the couple live together they learn to get used to each other, feel the need for each other and eventually love in some form results. In Bukidnon, the go-between who preside over the negotiations for a pre-arranged marriage, are usually influential men in the community. They are called the *komakagon*. On the day set for making the proposal to the girl's parents, the *komakagon* comes to the latter's house equipped with a plate, a needle, a bowl, a wooden spoon and a silk umbrella which are all tied up in a bag. It would be a bad omen should the *komakagon* speak to anybody on their way to the house of the girl's parents, or see a woman with knotted hair or an animal dead on the wayside. For this reason they sally forth with sealed lips and downcast eyes.

Should the girl not happen to be at home when the *komakagon* arrive, they turn back and set another day for the proposal making.

If she is home, they come up the house, present the bag to the father who turns it over to the girl who discreetly goes in hiding in the kitchen, leaving the men to argue about the dowry.

But no definite agreement is yet reached concerning dowry. When the *komakagon* take their leave, the girl comes out and the bag is hang from a rafter. If the girl likes the boy, she lets the bag hang there. If not, then she strives to return it to the boy's parents. This can be tricky business because she should do it within a three-day period and the boy does not always live close by. Also, she must be careful that the boy does not find her in his house because he could keep her captive by simply placing a jar at the doorway. Her father can come to her rescue by placing three jars at the doorway and the girl may then go back to her parental abode. But this does not mean the end of negotiations for the boy's parents can press their suit, the thing with the

bag and jars at the doorway being repeated, fit symbolism for a courtship wherein the girl plays alternately coy and hard to get. This brings to mind an old Filipino woman's game called *bele-bele*. She is willing and ready but at the same time should not appear to be so.

What with all the processions, to and from the bride's house, and the feastings and counter-feastings, a wedding among the ethnic groups and in the rural areas can last from three days to an entire week.

Consider the wedding festivities of the Kalingas. Before the day set for the wedding, the bridegroom-to-be will have been making daily trips for ten days to the mountains to gather firewood and tie them into bundles.

On the appointed day all the relatives of the girl assemble at her house. Each brings something — cakes from *diket* or glutinous rice, a pig, or a load of unthreshed rice, and basi to drink. These contributions are called *bunong*. About mid-forenoon the bridegroom and his cousins of the same age arrive, carrying their bundles of wood. They are closely followed by the rest of his relatives. There is drinking and merry-making.

The pigs and carabaos and chickens are killed and cooked and there is feasting. The upper parts of the animals slaughtered are reserved. After the feasting the bridegroom and his relatives will depart bearing with them the upper halves, termed the *longos*, of the slaughtered animals. The meat is cut up and distributed among the boy's kin and influential people of the barrio.

Two or three days later the boy goes to the girl's house to live with her for a period of two or three weeks, after which he brings her to his house where his parents give another feast, called the *tugtugao*, to which the girl's relatives are invited. The lower halves or *dion* of the slaughtered animals, are in turn taken back home by the girl's relatives.

In one region a rest day from all the feastings is set aside and it is referred to as the *fo-sog*.

In the Cagayan Valley in the northern part of Luzon an affianced couple will undergo three days of feastings and rituals before relatives leave them alone to start housekeeping. The festivities start with *pasingan* at sunrise and wind up with the *ag-gud* which concludes the affair. On the first day, or *Pasi-*



Whole Muslim community turns out
for celebration of wedding.





Costumed revelers at Muslim wedding.

ngan, the bridegroom and the bride ride on horseback to town to hear mass and get the blessings of the parish priest or *cura*. After mass they return to their barrio and join in the preparations for the feasting to be held in the bridegroom's house.

A carabao will be slaughtered, two or three pigs roasted, several *gantas* of cacao into chocolate balls and basketfuls of *deco*, or glutinous rice, made into cakes, all these at the expense of the bridegroom's family. By sunset, the entire party walks to town where the bride is to sleep at the house of the *madrina* or female sponsor who will usually be the landlord's wife, and the bridegroom will stay for the night at the house of the *padrino*, generally the *Ucom* or town president.

The wedding proper takes place the next day. While the nervous bride gets dressed up at the *madrina's* house, the band blaring appropriate music, marches to the town president's house to escort the bridegroom when

he fetches his bride. The bridegroom wears shoes, a borrowed black or blue coat should he not possess this. The couple with practically the whole town in their wake make their way to the chapel where the priest pronounces them man and wife. The entire party then goes back to the bridegroom's house for the feasting and the dancing. On the last day an interesting and fast disappearing part of the ceremonies takes place. The couple are locked up in a dark room where they lie on a mat in full bridal finery. When they rise, they do so simultaneously to ensure that when either is called back by his Creator, the other will not be left behind alone too long.

This ceremony of locking up the bride and the bridegroom is also observed in other regions and for slightly different reasons.

In Cebu, a central Visayan island, the couple stay practically locked up in the bridegroom's house for three days. They are not supposed to step out of the house lest an evil wind blow on them.

On the other hand, couples may be required to practice continence, up to forty days in some regions, the period being referred to as the "*Kuarentenas*".

It is a custom that may well prevent paternity suits in case the husband for some reason or other disclaims being the father of his wife's first-born. But the practise has degenerated and where observed, the period of marital abstinence has been shortened to two or three days, during which time the bride stays with her in-laws and the bridegroom with his. Among the Nabaloi of Benguet, Luzon, the couple become husband and wife in truth only after the third day when the marriage ritual of *mangidin* is completed. While not explicitly intended for such purpose, some of the ceremonies have the effect of deferring the sexual union of the newly wedded couple. In Cotabato and elsewhere among the minority groups in Mindanao, a *bitiana* or conference on the marriage follows the feasting and it lasts throughout the night until sunrise when the bride is finally carried in a procession to her new home, most likely too exhausted for anything else but sleep.

One author has noted that the practice of continence immediately following marriage is observed in neighboring countries. In Sumatra and in the villages of central and

northern India, sexual intercourse is not permitted for a period after marriage.

The Old Testament tells of the marriage of Tobias and Sapa and how as "children of saints", they observed continence for their first three nights, praying to the Lord.

A proper bride must not appear to be too eager for marriage. In Lanao, the wedding ceremony is performed in the absence of the bride. She is supposed to keep out of sight behind an enclosure in the room where the ceremony takes place. Following the ceremony, the bridegroom goes into the enclosure to seize his bride but she must struggle and have to be carried off to the bridegroom's house by force. At the bridegroom's house, there will be three days of feasting for everybody but the couple, for the bride must keep protesting and quarreling with her bridegroom and not allow him to come near her. Finally he leaves her alone and now she cries. This is the signal for the bridegroom to come back and for the marriage to be consummated finally.

Among the Negritos, the girl hides in the forest when her young man comes to ask for her hand in marriage. He must find her to win her, the girl being given an hour's time to hide. If she does not fancy marriage to the fellow she hides herself so well that he may not find her. If on the other hand she wants him, she does not try too hard to make herself scarce. He comes back from the forest triumphantly leading her by the hand and the marriage takes place. It is a too eager maiden however who is found before sunset.

A practice still observed in the provinces requires the suitor to serve the girl's family for a period before marriage. During this time he cuts firewood, fetches water, helps in the fields and in general shows the girl's family that he is an industrious man who will provide well for his wife and the children to come.

Among those who do not profess the Christian religions, the wedding ceremony itself varies. Something in common however seems to be the ritual that has the couple feeding each other with a handful of rice or some viand, or drinking from a cup, first the man then the woman. The rite has certainly come down to modern couples who feed each other a bite of the wedding cake before the headwaiter takes it away to slice it up for

distribution among the guests.

An elderly man in the community usually officiates at the wedding ceremony. Among the Muslims, the priest or *iman* officiates. Allah's blessing is prayed for. Or the spirits of the ancestors appeased that they may bring the couple a long and prosperous and fertile life together. Practically in all the rituals the stress is on a fruitful union, something which may dismay our present-day family planners. In Bukidnon the wedding ceremony itself consists of setting up six mounds of corn, nine grains to a mound and one grain set apart. Progressively, a grain is added to the one lying apart until all nine grains of corn joined the lone one. Each time a grain of corn is set apart the guests present throw coins on a mat, the value of the coin depending on the *ante* called by the old man who is presiding at the ceremony.

As for dowry, an American writer who has lived in the country for some time has noted as curious the fact that in the Philippines, the dowry is paid by the man's family to the bride's parents. In western countries the opposite is true. A relic of the days when brides were "purchased"? Maybe so, but Filipinos insist that the dowry demanded of the bridegroom is to compensate the parents for the loss of a daughter, whose worth at least in helping her mother with the house chores cannot be overestimated. The practice could also well be evidence of a more or less matriarchal system obtaining in the country. At any rate, Filipinos have always placed the women on pedestals -- to be respected, never ignored in matters that count such as the raising of children, holding the purse strings, even as head of the community, unlike other cultures where the woman used to be or still is regarded on the level of the work animal.

Of course, except in those few regions still untouched by outside influence, where the customs and practices have been kept intact through the years, the dowry is no longer required. Instead, the prospective bridegroom and his fiancée, who will most likely be a well-liberated woman, open a joint savings account and together make deposits until the nest egg is big enough to finance the wedding. It is a practice that the Igorot who has foot all the wedding bills may well find curious but highly commendable. ●

Lucky Number for Young Artists

Recognition usually comes hard to young painters. Private patronage is seldom enough, but where state patronage exists in some form, the length of the struggle can be shortened. The Cultural Center of the Philippines, a non-municipal public corporation, helps young Filipino artists gain the recognition they deserve after they have shown a promising start on their own.

Last December the CCP held its second "Thirteen Artists" exhibition and it was immediately put down as one of the year's major cultural events. Starting in 1970, the "Thirteen" is a biennial affair, its artists selected from those who have had at least one exhibition outside of CCP auspices and whose work has been either outstanding in itself or has influenced other artists.

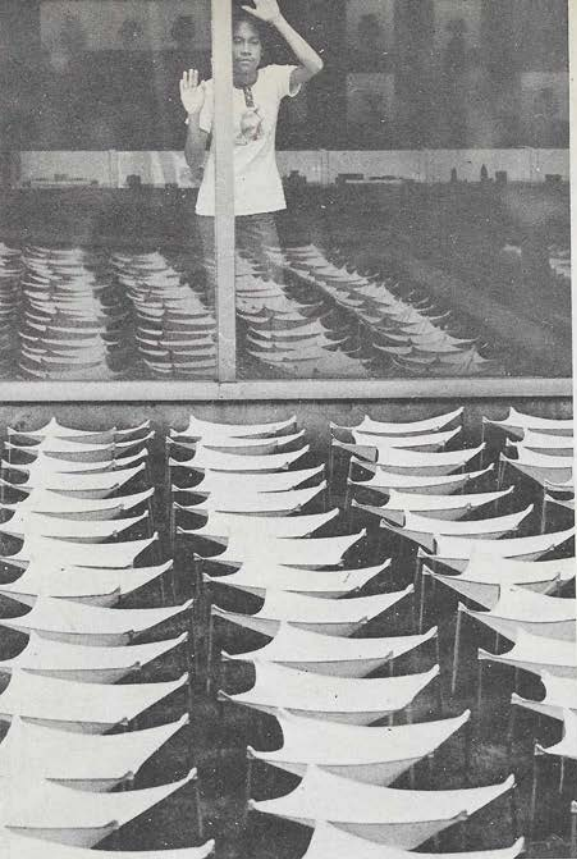
Although the 1972 show was predominantly modern, and even avant-garde, it did not limit itself to the obviously new but also paid tribute to the traditional as interpreted by contemporary painters. Thus two members of the Dimasalang Group were also in the show, along with their more free-wheeling colleagues.

The "Thirteen" harks back to the famous "Thirteen Moderns," the group of painters who 30 years ago rebelled against the stagnation of academic art and began painting in the neo-impressionist manner, to the horror of the old-time painters and art lovers.

Commenting on the "extremism" of the present "Thirteen," one critic quipped: "Remember Manansala and Ocampo? They were also damned by the public in their time."



Ten of the Thirteen artists — all young faces, with an average age of well below 30, and a temper that is perhaps younger still from the creative standpoint.



JOE BAUTISTA gazes down on his 'multiplied object' work from the picture window of Cultural Center gallery.

JUSTIN NUYYA, (below) whose hobby is butterfly collecting, here makes use of some of his catch to create a design tied together with cob webby material.



DANILO DALENA (right) is cooped up in his own creation, a playpen littered with broken forms and objects suggesting chaos in modern life.



ROMULO OLAZO is noted for his abstract serigraphs in a somber key.



ALAN RIVERA (below) seems to offer the reader a basket of rice cakes -- actually one of the "Objects" which characterize his avant-garde art.

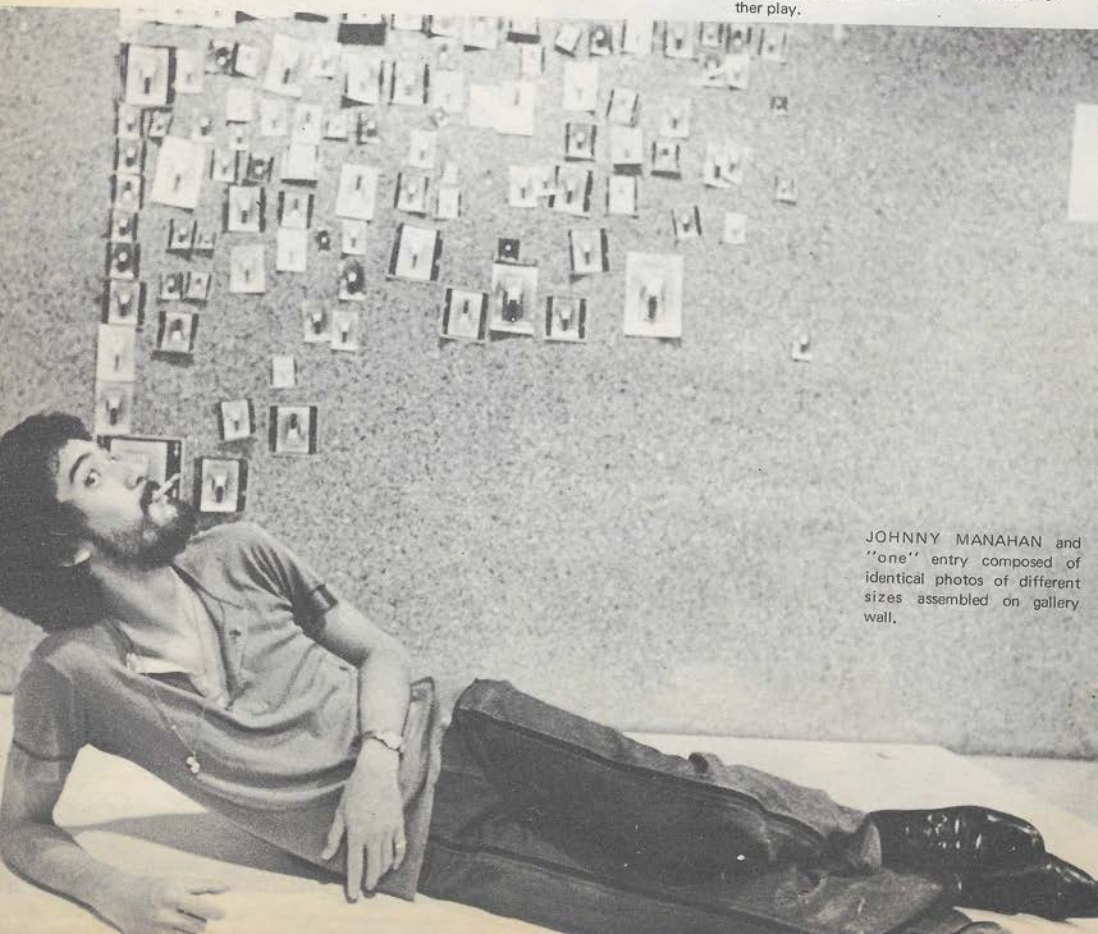




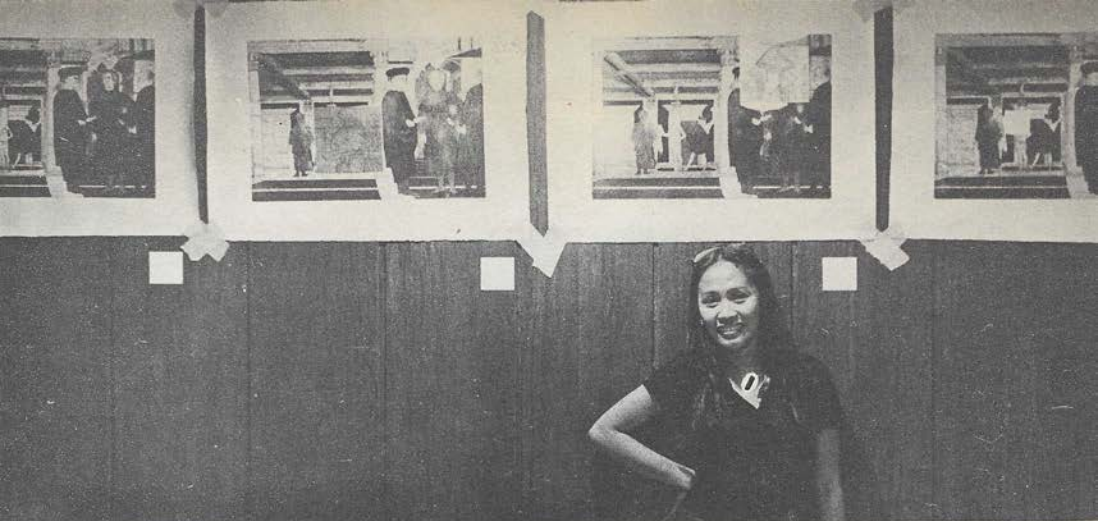
SYM (Sofronio Y. Mendoza) was one of few exhibiting works in traditional style. But colors are more vivid and forms more simplified than in nature.



PAUL DUMOL with poster for modern drama presented earlier. For "Thirteen" show last December, Dumol designed and directed another play.



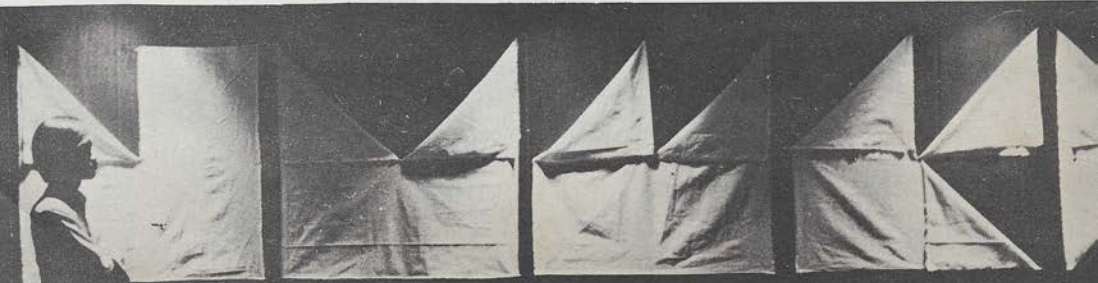
JOHNNY MANAHAN and "one" entry composed of identical photos of different sizes assembled on gallery wall.



OFELIA GELVEZON is known for mildly surrealistic etchings, often touched with humor. Technical excellence of her prints is notable feature.



IBARRA DE LA ROSA (above) with two of his large oils and a few of numerous others in the "Thirteen" exhibition. Like SYM, he is a member of the Dimasalang Group. RODOLFO GAN (below) tore up row of stretched canvases instead of painting on them, in evident token of protest against sterility of most conventional art.



By MONA HIGHLEY

The Golden Age of the Tagalog Novel

The Tagalog novel sprang full grown in the early turn of the century and reached its zenith of popularity and significance within ten years of its inception



It has been said that times of national stress serve as a spur for great writing. The novels of Jose Rizal -- *Noli Me Tangere* and *El Filibusterismo* -- which denounced the injustices suffered by the people in the hands of the Spanish rulers, remain the two greatest novels yet written by a Filipino.

Spanish, the language of the *intelligentsia* of those turbulent years, was, however, Rizal's medium. His devastating and realistic humor was not to go to waste. In a sense, it spelled the end of the Spanish regime. In another, it found an approving echo in works by Filipinos that were to appear shortly.

Properly, since it was written in a foreign idiom, the Rizal novels may not be grouped with that class that is the subject of this study, which is the Tagalog novel. The influence of Rizal and others of his era on later Filipino writers, however, cannot be over-emphasized.

The opening of several ports in the Philippines between 1834 and 1873 and the completion of a new route to Europe in 1869, brought about a flourishing trade in the islands and the rise of an affluent middle class which could send its sons to Manila colleges and, further, to Europe. An *intelligentsia* imbued with the liberal ideas of John Locke, Jean Jacques Rousseau, et al, developed. Among these, besides Rizal, the most important were Pedro Paterno, Marcelo H. del Pilar and Graciano Lopez Jaena.

It was during this period that the first novel was written by a Filipino. This was "Ninay," a sad and compassionate tale of love and adventure, written by Paterno, who has been called by one university professor "the nationalist as creative artist-poet, essayist, novelist, playwright".

"Ninay" was to provide Rizal and other nationalistic novelists after him, especially Roman Reyes, with original narrative material and a mode of treatment of vast usefulness to them. The story is told to Filipinos and foreigners by G. Tarik, night after night during the nine days of a wake. It subtly suggests the insecurity of life even among the well-to-do of the time. The novel starts not in *media res* but at the end, with the beautiful Ninay dead from cholera. The heroine of the tale had once been blissfully happy in the love of her parents and her sweetheart Carlos: but a Portuguese lover had been frustrated in his desire for her, and tragedy suddenly falls on her and her family. Carlos then flees by ship to Singapore. However, he is shipwrecked on the way, and the waves cast him Ulysses-like on the shore of an island, where Queen Tik develops a Dido-like passion for him. After three years, she is killed by her enemies (despite Carlos' defense of her) and leaves him a treasure which he takes with him on his return to Manila. There he finds his former "savior", Berto, who accompanies him to Ninay, now a sister of Charity. But on the way to the convent, Carlos is struck down by cholera and lives only long enough to be reunited with his beloved, who later also succumbs to the same disease.

Undeniably romantic and sentimental, *Ninay* is yet an extremely poetic and delicate portrayal of local color or *costumbres del pais*, as it was known in those days.

The Tagalog novel was to enjoy a golden period or "Panahong Ginto" in the decade following the occupation of the islands by the Americans. It was an era of nationalism, albeit underground. The last rebel had surrendered to the American forces of occupation but cer-



The classic guidebook *Urbana at Felisa* purports to be the correspondence of two sisters.

tainly the patriotic fires that had been kindled in the uprising against the Spaniards and later in the war with the Americans, still burned.

But the golden period of the Tagalog novel was short-lived -- from 1903 to 1910. Having sprung into existence almost full-grown, the Tagalog novel quickly reached its zenith of popularity and significance within ten years of its inception. It was to fall gradually into a romantic decline in the decades that followed up to the forties.

The milieu under which the writers lived counted immensely. Two wars had just ended. Peace and order were being gradually restored. The Filipinization of the government had already started, the Americans were gradually withdrawing their political tutelage. The system of education, which Historian Teodoro Agoncillo has called the "greatest contribution of the United States to Philippine civilization", was going full blast. English was the new fascinating language. Proficiency in the tongue of the white administrators and the dispensers of favors was the golden key that opened many a door of opportunity. Tagalog was to lapse

into neglect. The novel in this medium suffered a decline in those decades -- the twenties, the thirties and the forties.

In the late forties, it was to start its recovery. The Commonwealth had been established with a Constitution that provided for the development of a common national language based on one of existing native languages. This was to be Pilipino, based on Tagalog. The Institute of National Language was shortly to be organized. Inevitably, the era had to bring about a resurgence of Tagalog writing.

The recovery continued into the fifties, a decade of political ferment. Democracy was facing a serious challenge. It was the era of the great Cold War between the ideologies of democracy and communism, a strife that had its repercussion in the country.

Just before the declaration of martial law, in September 1972, the Tagalog novel appears to have sunk into a state of desuetude due on the one hand to the dearth of sound critical opinion and the "limited" nature of the reading public; and on the other, to the extreme tenets of the school of "committed" writers.

The latter eschewed those twin staples of the novel, love and sensibility, and wrote in subservience to the injunctions of Lenin and Mao: for the working class and the working class alone.

Compared with its counterparts elsewhere, the contemporary Tagalog novel is a shorter narrative often published serially. But time was, especially during the **Panahong Ginto** or Golden Period (1903-1910) that the Tagalog novel ran to considerable lengths: Lope K. Santos's **Banaag at Sikat** (Dawn and Sunrise), 1906, ran to 540 pages; Valeriano Hernandez-Peña's **Nena at Neneng** (1905), runs to 263 pages in its latest edition; Faustino Aguilar's **Pinaglahuan** (Eclipsed), 1907, to 415 pages; and Iñigo Ed. Regalado's **Madaling Araw** (Dawn), 1910, to 368 pages. Roman Reyes composed a trilogy beginning with **Bulaklak ng Kalumpang** (The Flower of Kalumpang) in 1908, followed by **Wakas ng Pagtitiis** (The End of Suffering) and **Hinaggis at Ligaya** (Sorrow and Happiness) in the same year. Two years later, in 1910, he published the more realistic **Pusong Walang Pag-ibig** (The Loveless Heart) and **Bagong Dalaga** (The New Woman). Engracio Valmonte's two volume **Ang Mestiza** (The Creole), 1923, ran to 373 typewritten pages, with the reading public clamoring for a third volume. (But the clamor went unheeded: the impulsive *mestiza* had gone mad from unrequited love at the end of volume 2.)

After World War II, Lázaro Francisco composed long novels. **Maganda Pa Ang Daigdig** (The World's Still Beautiful) runs to 351 pages and **Daluyong** (Tidal Wave), to 448 pages of still unpublished manuscript. Both defend the individual freedom of the ordinary farmer and laborer against the rich *hacenderos* on one hand and the misled and misleading Huks or Communists on the other.

It may easily be inferred that certain factors have played important roles in the development of the Tagalog novel. Of these, the most important factor appears to be the antecedent traditions behind the success of the

early writers. These will be treated in this brief essay under three headings:

(1) The Awits and Corridors

The **Awits** and **Corridos**, metrical romances dealing with the adventures of brave knights and fair ladies, with **precise discourse**, mostly about love, furnished about the only secular reading available to the Filipinos then. In this **genre** the consummation was reached in Francisco Balagtas' **Florante at Laura** (1833) where the woes of the country are treated subtly and metaphorically.

It is extremely revealing of the mental set of the early writers and readers that Iñigo Ed. Regalado, himself a novelist of the old school, affirms in his monograph on the development of the Tagalog novel (1948) that "no one who studies these old *awits* can deny the fact that they meet all the requirements of the novel form except for one difference: that they were written in verse and not in prose."

Indeed, this lack of distinction between the novel and the old romances has had its repercussions on the Tagalog novelists almost to the present, as is evident in the romances of Gregorio Coching and a legion of other writers less known. Even as late as 1933, Lázaro Francisco started his prize-winning **Sa Paanan ng Cruz** (At the Foot of the Cross) with the villain's threat of **branding** the heroine, a device found in that old romance of childhood days, **Don Juan Teñoso**.

(2) Church-Inspired Narratives

As in Europe and elsewhere, the Church ministered to the spiritual and cultural needs of the people, beginning instruction early with the catechism and the **caton** or primer. But as far as the Tagalog novel is concerned the Church contributed mainly certain narrative devices of plot and characterization, and of course her principal teaching: the philosophy of Order or Self-discipline, which has been a favorite **paksa** or theme with Tagalog



Lope K. Santos, the author of *Banaag at Sikat*, is said to have inherited Rizal's biting humor.

novelists from the early days to the present.

The lives of the saints were read then as now. Of these, the best known and the most lengthy and influential seems to have been **Barlaan and Josaphat**, originally written in Greek and ascribed to St. John Damascene, but lately discovered to be a hagiographical "romance" based on the life story of the Buddha, a book created within India itself. Held together by a narrative "frame," it contains three "books" and a total of fifteen fables, one of which was used by Shakespeare as the device of the four caskets in **The Merchant of Venice**. It was translated into Tagalog by the Jesuit Antonio de Borja and published in 1712 under the full title of **Aral na Tunay na Totoong Pagaacay sa Tauro nang manga Cabanalang Gaua nang manga Malo-uahating Santos na si Barlaan at Josaphat** or (A True and Veracious Study of the Guidance of Men Through the Holy Deeds of the Blessed Saints Barlaan and Josaphat), and has been regarded by Dr. Rufino Alejandro, Juliana Pineda, and others as a precursor or **tagapag-pauna** to the Tagalog novel.

Just as important as the lives of the saints

were the spiritual guidebooks, of which the best written, Thomas Kempis' **Imitation of Christ** was translated into Tagalog by Padre Vicente Garcia in 1880. But closer to the novel form because of the portrayal of character types and the stories they contained were Padre Juan Dilag's **Caaua-auang Buhay nang Magsusugal at Nacamumuhing Asal ng Lasing** (The Pitiful Life of a Gambler and the Despicable Conduct of a Drunkard) (1878-79), or Joaquin Tuason's **Patnubay ng Cabataan o Talinghagang Buhay ni Eliseo at ni Hortensio** or **A Guide to the Youth; or the Allegory of Eliseo and Hortensio** which reminds one of Bunyan's allegory, **Pilgrim's Progress**, to name only a few of the examples of a genre that flourished in the Philippines as well as in Europe in the late seventeenth century.

But the most important of all these guidebooks was Padre Modesto de Castro's **Urbana at Felisa: Aklat ng Katututuhan ng mga Gintong Aral** or **Book of Instruction in the Golden Maxims**, 1853. Without an actual plot, **Urbana at Felisa** purports to be the correspondence between two sisters: Felisa, who stays home in Paombong, Bulacan; and Urbana,

who studies in Manila and eventually enters a nunnery. There is no end of wisdom as well as amusing instruction (to us of the present) in this manual for the young, written by a learned man, who had once been curate of the Cathedral of Manila.

In the following excerpt, Urbana advises her sister to teach their brother, Hortensio, about his duties to his country, and her advice strikes a timely note:

Ang mga kaniyanaan sa wayan, ang naiimbawa'y korona na di ipinagkakalob kundi sa may karapatan, kaya di dapat pagpilitang kamantan kundi tanggihan, kung di mapapapurihan; ang kamahalan at karangalan ang dapat humanap ng ulong puputungan. Ang karangalan, sa karaniwan, ay may kalangkap na mabigat na katungkulan, kaya bago pahikayat ang loob ng tao sa pagnanasa ng karangalan, ay ilingap muna ang mga mata sa katungkulan, at pagtimbang-timbangin kung makakayanang pasanin. Pagaakalain ang sariling karunungan, kabaitan at lakas, itimbang sa kabigatan ng katungkulan, at kung ang lahat ng ito'y magkatimbang-timbang, saka pahinuhod ang loob sa pagtanggap ng katungkulan, ngunit hindi rin dapat pagnasaan at pagpilitang kamantan, subalit dapat tanggapin, kung pagkakaisahan ng bayan, at maging kaloobang ng Dios . . .

Translation:

As the honors of a country are comparable to a crown that is not conferred except on the worthy, so no one should seek to attain a high position but refuse it unless it can be accepted with honor. Honor and high position should seek the head on which they are to be placed; not the head to seek after the crown to be placed on it. As a rule a high position entails heavy duties, so that before a man aspires to a high position, he should examine himself carefully and consider whether he can bear the burdens that the position brings with it.

In the passage below, taken from the introduction of the book, Padre Modesto writes concerning that most valuable of assets to a man and to his country, self-discipline, using the peculiarly Filipino concept embodied in the Tagalog term, *pakikipagkapwa-tao*:

Ang marunong makipagkapwa-tao, ay maganda ang kaasalan; palibhasa'y nag-iingat na ang kanyang kilos, asal, at pangungusap ay matuntong sa guhit, nang di kapootan ng Diyos, at nang makalugdan ng tao.

Translation:

One who has attained true neighborliness (self-discipline) knows how to deal with his fellow-men and behaves himself in an exemplary manner; he is careful that his manners and conduct and speech should attain a high standard, so as not to displease either God or his fellow-men.

Very striking is the similarity between this passage and the first paragraph of *Nena at Neneng*, the first Tagalog novel to be printed in book form:

Ang magandang pakikisama ay isang mahalagang bagay na dapat kagawian ng puso ng tao, pagkat siyang lubos na nakapagtuturo sa atin ng bala-balaking katunayan ng isang maayos at wastong pakikiugali sa bayang kahapis-hapis; datapuwa't mahigpit na kailangan ang pamimili ng kakaibiganin at paglalagakan ng loob: unang una'y ang mangakaaakit sa gawang magaling, may bait na inimpok at marunong kumilala at umibig sa Diyos na Lumikha ng lahat ng bagay, at ang pangalawa'y marunong magkuro sa ano mang gagawin, pagka't kung ang tao'y nagwawari-wari muna bago gumawa ng anuman, ay tila ba ipinapatnugot sa mayamang landas at di karakarakang mahihidwa, ngunit ang mapusok na kalooban ay lubhang malapit sa pagkapananyaya, at kung naroon na'y sukat ang magsisi.

Translation:

Gentle neighborliness or thoughtfulness is a precious quality with which the heart of man should be familiar because it guides him into the acquisition of the various traits that go to the formation of an upright character in this vale of tears. It is most essential to choose one's friends and loved ones with care: first, those who know and love God, who created all things; and second, those who know how to reflect in their undertakings, for when a man

reflects before doing anything, he seems to be guided into the right way and is not easily misled, while he who acts hastily and impulsively is ever close to disaster, and once fallen can do nothing but indulge in vain regrets.

This homily as well as the other homilies in **Nena at Neneng** (1905) shows the effect of the teachings of the Church on **Mang Anong**, but the first Tagalog novel remained to be written in the fifty year interim between **Urbana** and **Nena at Neneng**, 1853-1903.

Ironically enough, this was the novelette **Si Tandang Basio Macunat or Tough Old Basio** (1885) written by a Spanish Franciscan, Miguel Lucio de Bustamante. Using impeccable idiomatic Tagalog, Padre Bustamante contributed the element of Realism or Plausibility to the Tagalog novel. The story is told not without art and humor by the irascible old farmer, **Tandang Basio Macunat**, who not only tells his own life story but also purports to read the manuscripts left in an old trunk by his father, who (writing in 1813) recounts the sad story of D. Andres Baticot, his wife, Doña Maria Dimaniala, and their two children, the pious Felicitas and the reprobate Prospero, to prove the point that studying in Manila i.e. [in the 1880's] could turn out to be a ruinous undertaking for the student concerned as well as his family. This was basically guide-book stuff brought to a respectable level of craftsmanship by a friar who must have been rather anxious over the actuations of students during the time of **Propaganda Movement**.

Of the early Tagalog novelists, Lope K. Santos seems to have inherited Rizal's humor, but Faustino Aguilar's gift of subtle irony and sentimental tenderness are also reminiscent of the patriot writer.

Involving themselves in the crucial experiences of the nation, the novelist portrayed, each in his own way, his vision of Eternal Reality. To Valeriano Hernandez-Peña, self-discipline, i.e., the following of Reason than Impulse, offered the best means for attaining individual Happiness. His friend, Roman Reyes,

subscribed to the same principle but related it to his version of contemporary history, i.e., that individual discipline would in the long run lead to the national discipline or unity. In his **Pusong Walang Pag-ibig** he grows lyrical over the Congress of Malolos (1896), the first Filipino National Assembly.

O that ninth day of September:

How Great in the eyes of the world:

*How radiant and worthy to be inscribed in letters
of gold in the chronicles of the Philippines from
the days of Magellan.*

Our heroes had long yearned for it . . .

Our poets had long sung about it . . .

*For it the race of Lakandula and Soliman had offered
their lives and shed their blood . . .*

*For it the Spanish government had ordered death by
musketry for the brilliant and patriotic author
of Noli Me Tangere.*

What joy there was in Malolos that day.

To Francisco Laksamana, the vision consisted of a look backward (in **Anino ng Kahapon, Shadows of Yesterday**) into the terrors of the preceding regime as a warning to the youth that the price of liberty is eternal vigilance and an appreciation of the new ways of life, for he saw in America a land of freedom and promise.

To Iñigo Ed. Regalado, the vision entailed a vigilant concern over the development of the natural resources of the country.

To Lope K. Santos and Faustino Aguilar, the vision entailed the emancipation of labor from the shackles of the past. They foresaw the perils of a proletarian uprising should the country continue to neglect the plight of the common *tao* -- but each wrote in a different mood: the first with volcanic energy and Rabalaisian humor; the second with tenderness as well as devastating irony.

Thus did our early novelists involve themselves in the affairs of the nation, blazing out a trail that we ourselves are following in the New Society. In a way they were indeed "in-seminators and cultivators of ideals in the heart of the race."

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CONTRIBUTORS

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