

SIMBAHAN

The “place of worship” is called *simbahan* in Tagalog, Cebuano, Ilongo, and Bicol; *pisamban* in Pampango; and *simbaan* in Ilocano and Pangasinan. It may also be called by the Spanish name, *iglesia*. The simbahan is an enclosed place where a congregation gathers for worship.

Catholic Churches

These structures of stone and wood are landmarks of colonial architecture. Centrally located at an area right in front of the plaza, they continue to be the most prominent building in many towns. Many lowland Philippine towns have grown around the church-plaza complex. This did not happen by accident but rather by deliberate planning of the colonial government in conformity with the Ordenanzas of 1573 promulgated by the Spanish crown.

Churches may be classified according to the material used. They may be of *ligero* or light construction, hence impermanent, or of durable construction. The former employed materials such as *tabla* (wood planks) or *caña y nipa* (bamboo and thatch), or *de carizo*. The latter employed stone and were classified as *de sillar* or made from cut stones; *de mamposteria* or rubble; *de cota* or from old stones used in previous constructions; *de ladrillo* or brick; or *de tabique* or of rubble, brick, or stone. A variety that employed a colonnade of tree trunks was known as *de harigue*.

Churches may also be classified according to function. The church at the seat of a diocese is called *catedral*. Smaller churches, usually in convents of nuns, colleges, or cemeteries, were called *capilla*. A capilla is ordinarily an independent structure built beside the convent or another building, but in some cases it is located in a room in a building. A few churches have been given the honorific title *basilica*, namely: the churches of San Martin in Taal, Batangas; Inmaculada Concepcion in Batangas City; Nuestra Señora de la Caridad in Agoon, La Union; Santo Niño in Cebu City; San Miguel Arcangel in Tayabas, Quezon; Jesus Nazareno in Quiapo, Manila; and the Manila Cathedral in Intramuros, Manila. A basilica originally referred to the church patterned after the law courts of ancient Rome, characterized by a long nave, flanked by arcades and terminating in a semicircular apse. By extension it referred to any church noted for its antiquity or for its spiritual significance.

Plans and parts. The Council of Trent’s liturgical reform dictated the shape and form of the typical colonial church. The council fostered frequent and sometimes simultaneous celebration of the Eucharist, restored preaching to its central role as a vehicle of reform and instruction, encouraged devotion to the Eucharist and frequent confession, and emphasized the distinction between priest and clergy.

A typical church of the colonial period reflected these reforming tendencies and had two focal points: the *altar mayor* (main altar) where the Eucharist was celebrated

and the consecrated host kept in the *sagrario* (tabernacle); and the *pulpito* (pulpit) often placed at the crossing of nave and transept or *crucero*, or at the nave so as to enhance audibility of the sermon. Because of the strict Eucharistic fast starting at midnight, the mass was celebrated early in the morning. Thus when a church had several priests, they celebrated mass at about the same time at different altars, hence the *altares menores* (side altars).

A typical church had a wide empty space in front of it, the plaza or patio, which made it possible to view the church facade in all its grandeur. Facade styles depended on what was in vogue at the time of construction and on the preferences of the *cura* or parish priest. Facade styles and ornaments included the renaissance, baroque, rococo, neoclassic, neogothic and neoromanesque.

The *campanario* (from Spanish “campana,” bell, derived from Latin “campana,” from Campania, a southern Italian region whose metal was used for bells) or bell tower was a tall structure at the top of which bells were hung. Most churches have one bell tower. A good number have two, and a few have three. In the Philippines these towers range from simple wooden structures to massive stone monuments.

The campanario was an important part of the church complex. Aside from calling the people to mass and tolling the hours, its bells heralded the coming of important personages, warned of fires and enemy raids, and announced significant events in the parish, such as fiestas, weddings, and deaths. The towers served as lookouts. It is said that along the coasts of Ilocos, Bicol, and other areas, flares were lit up from one belfry to another to warn the next town of impending danger. Because they towered above the trees, they were probably used as landmarks by travellers.

Although most campanarios adjoined the facade, a few parishes adopted other arrangements. The one in Marilao, Bulacan, for example, juts out just behind, not to the side of the facade. In Padre Garcia, Batangas, the tower adjoins the church but stands a little distance behind the line of the facade. In some Cebuano churches, as in Argao and the Cathedral, the solitary tower is connected to the main building by a small covered passageway, referred to by Coseteng (1972) as a *camarin de los campaneros* (bellringer’s quarters). This might have been used as well for other purposes. The Manila Cathedral in the 18th century utilized the same arrangement, but this housed the *Sala Capitular* or Chapter Hall. In Meycauayan, Bulacan and Milaor, Camarines Sur, a large archway linked the bell tower and the church.

Detached bell towers are characteristic of Ilocano churches. It is conjectured that the tower was constructed far enough from the church so that should it topple during an earthquake, the church would be safe from falling debris. Thus in the parishes of Laoag, Ilocos Norte, and Bantay, Ilocos Sur, a little hike is needed to get to the bell tower. Outside Ilocos, detached bell towers are quite rare, found only in Jaro, Iloilo, and in Baclayon, Loay, and Loboc in Bohol.

Bell towers have generally either four or eight sides, the quadrilateral form being the

earlier of the two. Many consist of four-sided bases topped by octagonal *cueros* (stories or levels). The campanario in Badoc, Ilocos Norte, has six sides. The magnificent tower in Tumauini, Isabela, is cylindrical.

Towers were usually crowned by a small dome or *chapitel*, occasionally referred to as a *bonete*. Atop the chapitel was perched a wooden or wrought-iron cross, sometimes ornamented with a *velete* (weather-vane). In the late 19th century, it became the trend to install *pararayos* (lightning rods).

The *espadaña* (from Spanish “*espadañar*,” to spread the tail feathers, derived from Latin “*spadix*,” shoot of the palm tree) was rarely used for church facades. This was a belfry composed of a thick wall, pierced with windows from which the bells were hung.

This type of belfry did not appear suited to local conditions, and thus only a few such structures were erected. The largest one, found over the entrance to the cemetery chapel in Vigan, Ilocos Sur, has openings for four bells. A massive one in Buguey, Cagayan, houses two bells. Its base is quadrilateral and seems to have been intended for a polygonal structure rather than an *espadaña*. Smaller variants with openings for one to two bells can be seen in the cemetery chapel in Nagcarlan, Laguna; the Ermita de San Jacinto in Tuguegarao, Cagayan, and the parish churches of Basco, Mahatao, and Sabtang in Batanes. Over the pediment of the church of Puncan, Nueva Ecija, is an *espadaña*, unusual for its top-heavy appearance.

As with the rest of the church building, bell towers were adapted to the peculiar seismic conditions of the country. They were far from being soaring and airy for they had to be squat, thick, and massive. To insure stability, each upper story was smaller than the lower. Good examples of this form are those in Cabugao, Ilocos Sur and Miag-ao, Iloilo.

Buttresses support the nave and transept walls. In Spanish colonial times, the buttress was known as a *contrafuerte* (from Spanish “*contra*,” counter to, and “*fuerte*,” fort). Other local terms were *estribo* (Spanish from Old German “*streban*,” to hold up) and *machon*, (from Spanish “*macho*,” derived from Latin “*masculus*,” male).

To withstand earthquakes, colonial stone buildings had massive *pader* (from Spanish “*pared*,” wall), some almost two meters thick. It seems that no cost was too great to secure the strength of these walls. Buttresses of all shapes, sizes, and thickness employed particularly in churches account for the peculiar character of Philippine colonial architecture. Some of the bulkiest buttresses are those in the church of Majayjay in Laguna, the Cathedral of Naga in Camarines Sur, and the redoubtable church of Paoay in Ilocos Norte.

There are many examples of early buildings being propped up later in time by buttresses. However, it does not follow that the size or number of buttresses is any

evidence of the great age of a building. There is some indication that a number of 17th-century buttressless churches were sound enough to resist earthquakes. On the other hand, 19th-century structures, such as the church of Las Piñas and the La Loma Cemetery chapel in Caloocan, have oversized estribos. To be sure, buttresses carried no lifetime guarantee that a wall would be temblor proof. In 1983 a strong earthquake damaged several churches in Ilocos Norte, a province known for its formidable buttresses. The church of Badoc lost a sizeable amount of masonry, and many of its bulbous contrafuertes were reduced to half.

Stepped buttresses, huge stairways leading right up to roof level, are found in many Ilocos churches, although they may also be seen in churches across the Cordillera such as in Tuguegarao, Cagayan, and Basco, Batanes. Their precise function has not yet been established, although some hypothesize it was to aid in roof maintenance, such as replacing the thatch covering and discarding broken roof tiles. A variant of the stepped buttress is the sawtooth buttress found in the church at Iguig, Cagayan.

The buttresses of Paoay, Badoc, and Laoag, all in Ilocos Norte, are remarkable for their awesome volutes and curves. In Pangasinan, particularly in the churches of Calasiao and San Carlos, the buttresses appear to be half-hearted attempts and scarcely reach half the height of the walls, although they rest on inordinately large pedestals. Arched or “flying” buttresses are exceedingly rare and can only be seen in such churches as Iguig and Santo Domingo in Piat, Cagayan, and Tumauni, Isabela, where they support the apses, or in Vigan Cathedral, Ilocos Sur, where a series of ungainly mini-“flying” buttresses link the upper portion of the clerestory of the nave with the lower roofline of the aisles.

The dome (from Latin “domus,” house), also known as *cimborio* (Spanish, from Latin “cymbium,” a vase or cup), *cupola* (Spanish, from Arabic “cubba,” ceiling), *media naranja* (Spanish, half orange), or *naranjado* (Hispanism, orange colored), is a hemispherical roof. The crowning glory of any church, it was constructed over the crossing of the transept and the nave and, like the bell tower, was visible from a great distance. If there was no transept, it was erected near or above the main altar. The dome rested on a cylinder, the drum, which was of the same diameter. It was sometimes topped by a lantern or *linterna*, a small cylindrical or octagonal tower crowned by a smaller dome. The dome was often mentioned in records as *media naranja* because it resembled a halved orange. The *media naranja* dome was the most popular type and was used in the churches of Pampanga, Batangas, and Iloilo, the majority of which were built by the Augustinians in the late 19th century. The dome of the church in Santa Lucia, Ilocos Sur, is the only one in the Ilocos region.

Instead of domes, crossing towers in the shape of octagonal pyramids were used in some Laguna churches and in the Taal Basilica in Batangas. The four-sided *cimborio* was a type fairly used here but not commonly seen in Spanish or Latin American churches, although some examples are found in Peru. Such a crossing tower was utilized in some churches in Bohol, Pangasinan, Laguna, Rizal, and other places. This may have evolved as a solution to a leaking *media naranja*, as when it was

decided to cover the defective dome of the Manila Cathedral in 1768 with a pyramidal tile roof resting on four walls (Diaz-Trechuelo 1959:265).

The ceiling under the dome or crossing tower was usually hemispherical. An inner gallery running throughout its circumference was popularly called *langit-langitan* (little heaven). It was approached through a catwalk that ran between the ceiling and roof of the nave. From the gallery, banners and other decorations were hung.

The dome rested on four pendentives, triangular-shaped concave walls between the supporting pillars and the base of the dome. These pendentives were visible inside the church and were traditionally adorned with the portraits of the four evangelists.

The entrance of the church was usually a single portal, sometimes flanked by niches. In some churches the main portal was flanked by side doors. A large door almost always had a *postigo* or smaller door cut into it. This was the customary entrance to the church as the main door was opened only on important occasions, such as town fiestas. Aside from the front portal, there was a side portal leading to the nave. Some churches had additional portals at the transept.

The *coro* (Spanish, derived from Greek “choragos,” then Latin, “chorus,” a band of singers), was the area where the choir and accompanists gathered to provide music for masses and other religious functions. It was usually a loft built over the entrance. In some rare cases it was located near the apse, just before and to one side of the sanctuary.

In cathedrals, the section where the *cabildo* (cathedral chapter), composed of the bishop and various religious dignitaries, gathered to chant their divine office was also called a *coro*. Unlike in many Spanish churches where the *coro* was located just in front of the main altar, available Philippine data, i.e., the plan of Cebu Cathedral in 1719 where it is termed *coro baxo* (low choir) and the plan of Manila Cathedral in 1753, show that the *coro* was located away from the main altar and near the entrance. There is a *coro* for such use in the Vigan Cathedral, although it is located in the apse. It seems to date from the early 20th century, but it may have replaced earlier constructions. There are no other local extant examples of this arrangement otherwise common in the larger churches in Europe and Latin America. *Verjas* (iron grills) around such *coros* provided some measure of privacy for the clergy, separating them from the rest of the congregation.

In the center of the *coro* was a large *facistol* (choir lectern) on which were propped music books or *cantorales*. A number of choir lecterns were four sided and had rotating upper parts, as that which may still be seen in the San Agustin Church in Intramuros.

Monastic churches, such as those in Intramuros, had rows of specially carved *silleras* (choirstalls) lining the three sides of the choir loft, where the religious community gathered to chant the divine office. The *sillera* of the San Agustin

Church, Intramuros, said to date from circa 1608 to 1611, is a masterpiece of the wood-carver's and furniture maker's art. The rows of seats are intricately carved and inlaid with wood. The undersides of the seats are provided with *misereres* (misericords), small wooden ledges on which tired, weak, or aged friars could lean while standing during prayers.

If the bell tower was built adjacent to the church, the *bautisterio* (baptistry) was placed at its first story so it would be near the main door of the church. The baptistry as a structure separate from the church was common during the Renaissance, but fell out of favor during the Baroque. The baptistry's location near the door was dictated by the rites which considered the unbaptized child unworthy to enter the main body of the church. Some baptistries were afterthoughts, added to the side of the church, in the case of Lauang and Guiuan, Samar. The baptistry was traditionally decorated with an image of Christ's baptism in the Jordan.

The *naveta* (nave) could be bounded by colonnades separating it from the side aisles. This is especially true in neoclassic and neogothic churches. In the San Agustin church, the nave is flanked by cryptocollateral chapels, i.e., side chapels not immediately visible from the entrance.

The nave was the place for the laity, and the *comulgatorio* (communion rail) separated it from the *santuario* or *presbiterio* (sanctuary) which was one or several steps above the church floor. The santuario or presbiterio was named thus because here holy (Latin "sanctus") rites were performed by priests (from Greek "presbyteros," elder, priest). Dominating the sanctuary was the altar mayor with its retablo, raised an obligatory three steps above the sanctuary floor. To one side of the sanctuary was the sacristy where vestments and vessels used for church rites were kept. This was also where the priest and acolytes vested. In some instances, especially in monasteries or large conventos, as in the case of San Agustin in Intramuros and in Pakil, Laguna, the sacristy was a room within the living quarters of the priests. Sacristies could also be independent structures that abutted the sanctuary of the church, as in Santa Cruz, Marinduque. The sacristies had *aparadores* (large cabinets) for vestments and church records. A separate treasure room was sometimes built near the sacristy. This well-fortified place housed vessels and appurtenances of gold and silver, objects of ivory, and gem-studded vestments and vessels.

If the church had a *crucero* (transept), the *altares menores* were found at the transept. The left side facing the main altar was called the gospel transept while the right side was called the epistle transept, because during the mass, these parts of the scriptures were read at these sides of the sanctuary.

The pulpit occupied a prominent place in the nave. It fell into disuse with the liturgical reforms of Vatican II. Of finely carved wood or of well-crafted wrought iron, the pulpit was an efficient acoustical device. Its hollow hemispherical base and its hemispherical canopy, called *torna voz*, worked together as resonators of the

preacher's voice.

The Church Complex. The convento, the residence of the parish priest, was attached to the church, usually to one side but sometimes behind or beside as a separate structure, which could be connected by a bridge. The convento followed the structure of the *bahay na bato*, i.e., with a lower story of stone and an upper one of wood. Some are entirely of stone or brick, like the conventos of Tanay, Rizal, and Sarrat, Ilocos Norte. The convento of Badoc, Ilocos Norte, is a one-story building raised a few meters above the ground. The only three-story convento is found in Loboc, Bohol. Around Laguna de Bay the Franciscans built a number of conventos in the monastic style, i.e., with a courtyard enclosed by the church on one side and by the convento on three sides. Examples of this plan survive in Tanay and Baras, in Rizal, and Pakil and Majayjay, in Laguna.

The convento was the second most important structure in a Philippine town, the first being the church. It also served as a lodging house for visiting dignitaries, storeroom for food and munitions, school, office, parish archives, and in some cases, jails and places of punishment. The convento served so many functions, including civil ones partly because of the failure to build other permanent structures as required by colonial urban planning. The *casa real* (town hall), which should have housed visiting dignitaries, was often of nipa and bamboo; so were the school and the tribunal, which was both courthouse and jail.

Fronting both church and convento was the *plaza*, also called *patio*. This open space allowed an unobstructed view of the church and enabled passersby to appreciate its full majesty. The patio was used for outdoor gatherings and services. A tall wooden cross, called the atrial cross, stood at the middle of the patio. It was customary for children studying the catechism in the parish school to pray and sing before the cross before and after classes. Before Holy Week, a temporary platform, called *kubol*, was set up for the Palm Sunday services. The patio was the setting for the *salubong* of Easter Sunday, the benediction on the feasts of Corpus Christi and Cristo Rey, and the *komedya* and moralistic plays during town fiestas. A patio could be enclosed by a low catenated or sway-back wall. At the corners of the patio are small altars, called *capillas posas*, which were stations during a processional service. Capillas posas, common in Mexico, are found only in a few places in the Philippines, such as Argao, Cebu; Tayum, Abra; and Minalin, Pampanga.

The fully developed church complex thus included the church, the convento, and the patio with its structures.

Church Construction Finances. The common belief that churches were built from tribute and with forced labor stems from a simplification fostered by the Reform movement and reinforced by American polemicists who sought to disparage the contribution of Spain to the Philippines in an effort to bolster American claims on the Islands.

The institution of tribute has been grossly misrepresented as source of income. Not until the 19th century was the population large enough to make tribute a lucrative source of income. Tribute was a family tax, about one peso a year, a mere pittance even by the standards then. Tribute remained in force until the late 19th century when the *cedula personal* was established for which a graduated fee was collected. Forced labor or corvee was limited to 60 days per year only for males. Labor was expended on public works, like roads, bridges, fortifications, and the construction of galleons. An elaborate system of exemption from both tribute and labor also greatly reduced their usefulness as sources of income and manpower. Exempted were the elderly, the children of the *principalia*, and those who had rendered military service or were building a church. Records of income and expenses kept in many churches show that skilled labor was paid at about the rate of one peso and one cavan of rice per month during the late 18th century. Retablos, bells, silver and gold work, and other delicate appurtenances were paid for. A gold monstrance could cost about 500 pesos during the mid-17th century, a chalice about 50 pesos, and a set of vestments with gold and silver embroidery about 187 pesos during the late 18th century.

All these do not imply that forced labor was not employed in church construction in some exceptional cases. Historical records reveal that the town of Majayjay was quickly depopulated as residents would flee to other towns rather than build the enormous church and convento in this vacation town of the Franciscans.

It should be noted that corvee labor was commonly used even in premodern states that were never colonized, like Thailand, pre-Dutch Java, or pre-19th century European monarchies. Since little money circulated in the rural sector of these noncapitalist economies, labor services for the state supplemented monetary taxes. In a premodern context, organized religion and the state were one. Thus, religious buildings tended to be regarded as public works.

To raise funds for building, friars and priests depended on the patronage of the Spanish crown. The king contributed a third of the cost of building and paid for the wheat, wine, and oil needed for the rites. Part of the funds came from the *situado*, a silver subsidy that came from Mexico and continued to be sent to the Philippines until 1815. Crucial to the generation of income to pay for their missionary enterprise, including building, was the system of internal and external trade engaged in by the religious communities. This trade in products from haciendas, like rice and vegetables, and export through the galleon of products, like beeswax, canvas, and even ivory statuary and paintings, greatly enhanced income. The Church also relied on patronage from pious persons, both in Europe and Mexico, and in the Philippines. Such patrons included governor generals, priests and religious from noble or wealthy European and Mexican families, and successful *criollo* or mestizo sanglely merchants. These persons would donate money, jewelry, or land as a votive offering to a particular church or shrine for a prayer answered. Toward this end, for instance, salt beds were given to the Kawit Church, and the Virgin of Antipolo assumed a legal identity as the owner of lands and property. Some churches were paid for by friends and family of the missionaries. Huerta reports an unusual source

of income: Fr. Pantaleon de la Fuente OFM reconstructed the Palo convento, installed clocks in the church towers, and paid for these out of his winnings from the Madrid sweepstakes.

A fund, called *sanctorum*, was collected during the annual confessions held at Easter. The fund financed celebrations, not construction.

Churches could not be built nor remodeled at every whim or fancy of parish priests as they were public buildings subject to control. A priest wishing to build or even repair a church was asked to submit a *presupuesto*, a project proposal accompanied by appropriate sketches or plans and estimates of cost, to the bishop who then approved or disapproved the plans. A good number of 19th-century presupuestos are kept in the archives of the Archdiocese of Manila. Many plans were not carried out, but the finest of these show the work of professional architects. Among the religious, plans were sent to the provincial superior and, in some cases, to the superior or master general in Rome.

The construction and repair of churches was sometimes contracted out to builders, a good number of whom were Chinese. This system, called *paquio* (pakyaw in Tagalog), was responsible in part for the construction of the Manila Cathedral designed by Juan de Ugucioni. This system apparently was also employed for the retablos of which parts were contracted out and then clearly inventoried.

Churches were subject to yearly *inventario* or inventories during the bishop's or provincial superior's visitation. These inventory lists were carefully kept in parish archives. They recorded every acquisition of a church under different headings: *altares* or altars; *ornamentos* or vestments; *alajas de oro* or golden diadems, crowns, and vessels; *alajas de plata* or silver vessels; and *alajas de cobre* or copper vessels. Bells were also inventoried, their weight, material, and inscriptions duly recorded. As for expenses for repair or renovation, these were carefully recorded in a book of expenses called *cargo y data*. **Cabecera-Visita Complex.** A temporary church, of bamboo and nipa, or wood and tile, was first constructed in a newly organized community called *reduccion* or *rancheria*. As the community became more organized and acquired material wealth, it was raised to the status of pueblo or town. The pueblo had a geographic center, poblacion, which was the most organized; satellite communities called barrios and smaller units called sitios. In ecclesiastical parlance, the poblacion became the center of a *parroquia* (parish). The center was called *cabecera* and the outlying barrios, *visitas*. *Visitas* were so called because the priests did not reside in these places but rather visited them for the duration of their annual fiestas and other important feasts. The *cabecera-visita*, *parroquia-visita* or *poblacion-visita* complex laid the foundations for the development of towns and parishes. As the *visita*'s population increased in number, it was raised to parish status. A condition for such, however, was the building of a church and convento. Hence, the date of church construction always antedates the creation of a parish, though the early churches were often of wood, bamboo, and thatch.

Styles and Religious Orders. The Catholic clergy was divided into two groups. The seculars (from Latin “saeculum,” time, and figuratively, the world of human affairs) were affiliated with a diocese, and subject to the bishop, and lived among their parishioners in the world. The regulars (from Latin “regula,” rule) belonged to the religious orders, were bound by one common rule or law and grouped themselves according to provinces. The friar orders were part of the regular clergy. In the usual order of evangelization, the friars pioneered in the conversion of peoples, to be succeeded by the seculars who took charge of normal parish duties. A different system evolved in the Philippines, which was two years by galleon from Spain via Mexico. Members of the regular clergy would mostly officiate at the altars of Filipino churches for more than three centuries.

The first to seriously begin evangelizing were the Augustinians who came with Legazpi’s expeditionary forces in 1565. This order built the most number of churches in the country, since it had the largest number of parishes. Their territories included the entire Ilocos region, northern Bulacan, Pampanga, Nueva Ecija, Batangas, southeastern Cebu, and Panay island.

The Franciscans who followed in 1578 carried out their ministry in the towns bordering the eastern shores of Laguna de Bay, lying now within the boundaries of Rizal and Laguna provinces; the long strip of land now comprising the coastline of Isabela; and the provinces of Aurora and Quezon, some towns in northern Nueva Ecija, and the entire Bicol area. Samar island and eastern Leyte were turned over to them after the Jesuit expulsion in 1768.

Arriving in 1581, the Jesuits commenced work in some towns around Manila within present-day Rizal province, and expanded to Cavite province, the Negros islands, Samar, Leyte, Bohol, Mindoro and Marinduque, and to parts of Mindanao. In 1595 a royal decree stipulated that the Philippines be divided into regions for the purposes of evangelization. At this time the Jesuits were given charge of eastern Visayas, except Cebu, and Mindanao. In 1767 Carlos III ordered the expulsion of all Jesuits from Spain and her colonies, a decree which took effect in the Philippines the following year; their vacated parishes were turned over to both the secular and regular clergy. In 1771 the order was suppressed by Pope Clement XIV. After their restoration in 1814, the Jesuits returned to the Philippines in 1859 and did most of their apostolic work in Manila and Mindanao.

Following the Jesuits were the Dominicans who landed in 1587. They built churches in the lands which now comprise the provinces of Nueva Vizcaya, Isabela, Cagayan, Batanes, Pangasinan, and Bataan. They also held some parishes in Cavite and western Laguna, attached to their haciendas.

The last large order to arrive was that of the Recollects or Discalced Augustinians who came in 1606. Partly because of their late arrival, they were assigned some of the most difficult mission territories, such as Palawan, Zambales (ceded to them by

the Dominicans in 1712), northern Bataan, western Pangasinan, and the eastern portion of Mindanao. Later on they spread to northeastern Cebu and to the islands of Mindoro, Romblon, and Masbate, the Jesuit territories in the islands of Negros and Bohol, as well as parishes in Mindoro. Cavite and the rest of Mindanao were turned over to them after 1768.

The seculars, although here as early as 1564, were always too few and never formed as large a community as the religious clergy. They chiefly occupied positions in the cathedrals but also held a few widely scattered parishes. During the early 17th century the islands of Marinduque, Mindoro, and Negros were under them, but for lack of human resources they ceded them to the regulars, namely, the Recollects and the Jesuits. At various times they ministered to towns and erected churches in Cavite, Batangas, Pampanga, Ilocos Sur, Abra, Cebu, Iloilo, Negros island, and western and southern Leyte.

Theoretically, the religious were to open missions and once these were stable, turn them over to the seculars. In fact, the parishes were belatedly turned over to them. Well into the 19th century, many seculars were coadjutors of the regulars. Many seculars were Filipinos.

Members of the Hospital Order of the Brothers of San Juan de Dios, who first arrived in 1641, performed their apostolic labors in hospitals which they administered in Cavite and Manila.

In the twilight of the 19th century, two more orders came to share in the missionary work. The Capuchins, a branch of the Franciscan order established in 1529, opened their first chapel in Intramuros in 1890. The Benedictines of Monserrat arrived in 1895 and were assigned the Jesuit parishes in Surigao, where they were to establish agricultural communities as a strategy for consolidating Spanish rule in Mindanao. The Benedictine mission was short lived as the Revolution of 1896 overtook them. However, the Benedictines were able to build a few churches, that of Cantilan being the best.

The supposition that a religious order determined the style of its church or that the assignment of an order to a specific region resulted in the emergence of regional style is not quite true. Grandness and sumptuousness were not the preserve of any one group. All orders, even the seculars, built large, solid, and magnificent churches if the parishes could afford them. Unknown to most are the large number of wooden and thatch churches which each order maintained in the poorer parts of their districts. Historical styles—such as baroque, rococo, neogothic, and others—were adopted by each of the orders and modified according to local conditions. In several cases, however, style seems to have been more dependent on an area than on the order. For instance, the Franciscan churches in the Bicol area are mostly small and simple and, with few exceptions, simply decorated. The same cannot be said of churches of the same order in the area around Laguna de Bay, such as Paete, Pakil, Tanay, Morong, and Lucban which are exuberantly carved and decorated.

There are details or silhouettes common to a number of structures in a given area or period, like certain late 18th-century Dominican churches in the Cagayan Valley, late 18th-century Augustinian churches in southeastern Cebu, or mid-19th-century Augustinian churches in Iloilo. Churches built by seculars, such as those of Samboan in Cebu and Molo in Iloilo, have the same elements as those built by regulars. The facade of the secular-built church of General Trias, Cavite, is virtually a copy of that of the Augustinian church of Santa Lucia, Ilocos Sur. Such instances might indicate a “school of architects” or perhaps, more accurately, just one builder’s idiosyncracies. They are usually not enough, however, to warrant the attribution of a style to a particular order. Thus one cannot properly speak of an “Augustinian grand style” or a “Jesuit baroque style.”

Church styles “would tend to change from period to period,” and as “churches were being built, destroyed and rebuilt constantly during the whole three century Spanish rule, identifying regional styles becomes complicated” (Legarda 1981:70).

Churches built during the late 19th century are easy to identify. While their facades and retablos were built in the revivalist manner, the builder did not adhere strictly to one style but mixed neogothic windows with Roman arches or a Greek-cross plan with gothic finials. The periodization of older church styles is still tentative, although it is safe to say that not until the 1780s did rococo motifs appear. The earlier periods may be called baroque and, in some cases, plateresque. During the 19th century revivalist styles appeared. The neoclassical made its first appearance about the 1820s, while the neogothic appeared circa 1860. Other influences tend to blur stylistic characteristics.

Chinese, Indian, Muslim, and Mexican influences are noted. Thus the styles of colonial churches come about by the confluence of regional influences, the aesthetic preferences of the group evangelizing a given place, period styles, foreign influences, the availability of competent architects and artists, the construction materials, and the availability of tools and technology.

Manila, Cavite Puerto, and Cebu remained common territory; thus the regulars had a church or more in these places. Manila boasted of seven churches, the mother churches of the religious orders, the cathedral of the seculars, and the church of the Venerable Orden Tercera, a lay branch of the Franciscans. The order of San Juan de Dios had a fine church built beside its hospital. Cebu had a Jesuit college with its church and a Chinese parish under the seculars, aside from its cathedral and the Santo Niño Church of the Augustinians.

Like Intramuros, the port city of Cavite, present-day Cavite City, had a defensive wall surrounding it. In this enclosure were the Augustinian, Franciscan, Dominican, and Recollect churches; the Jesuit Colegio de Cavite with its church dedicated to the Nuestra Señora de Loreto; and the shrine to the Nuestra Señora de Dolores more popularly known as Nuestra Señora de Porta Vaga.

The Augustinians built the most number of churches, 264 of which are still standing. Among these the widest is Taal, 44 meters wide, and the longest, Sarrat, 115 meters long. Augustinian churches are characterized by catholicity of styles ranging from the renaissance to the revivalist, including the rococo, as in Argao, Cebu and the plateresque, as in Tigbauan, Iloilo. The church in Miagao, Iloilo is the most imaginative of the Augustinian facades. Flanked by two massive towers, the facade is lavishly decorated. The bas-relief at the pediment depicts San Cristobal and the Child Jesus in a landscape lush with tropical vegetation.

The churches of the Cagayan Valley are distinguished by common characteristics—the use of bricks; clay insets in the form of rosettes, festoons, cornucopiae, sun faces, angel faces, floral and foliate forms, animal and human figures, as well as religious symbols and coats of arms; flying buttresses; and salomonica columns in alternating arrangements with plain columns.

The Ivatan of Batanes were not evangelized until the end of the 18th century, as the Batanes were pummelled by strong winds and treacherous currents which made crossing difficult. The church of Mahatao, like other Batanes churches, is built of stone bound together with lime and finished with a layer of stucco, the same type of building the Ivatan were to adopt for their houses. The Mahatao facade is similar to the California mission style. Engaged columns divide the facade into five sections, the central one being the widest. The central portion rises to four uneven stories, the topmost being an espadaña crowned by a semicircular pediment. Only in the central sections are there openings. The facade is decorated with finials. To the right of the facade is the stone convento, which has an arcade in front, and a walkway above the arcade. The Basco Church also uses the espadaña. It is a more graceful though severe version of the Mahatao Church facade. Pilasters rather than columns decorate the facade, and a double arch, Roman below and gothic above, defines the main entrance.

The all-steel, neogothic church of San Sebastian, built to replace earlier structures of stone and wood, was designed in Manila by Genaro Palacios and constructed of steel plates in Belgium. The prefabricated structure was brought to Manila in eight ships, assembled, and then decorated by Manila artists.

The seculars built outstanding churches in these towns and provinces mostly during the 19th century Quiapo, Manila; Molo, Iloilo; Dumaguete, Negros Oriental; Parian and Mandaue, Cebu; and Cabalian and Baybay, Leyte.

Although most churches were built at the initiative of priests and friars and the townsfolk, the colonial government, which expended its energies most of the time on civil and military structures, did build a few church-related buildings, such as, the chapels at Fort Santiago and Fort San Felipe in Cavite. A notable work is the Paco Cemetery, built in 1823 for the victims of cholera. Two circular walls enclose an elliptical chapel with a stone dome.

20th-Century Catholic Churches. Church-building in the hispanic tradition continued into the 20th century. Churches that were not finished during the Spanish period were completed with great difficulty during the American regime. Early 20th-century churches were done in revivalist styles, such as the neoromanesque and the neogothic.

World War II destroyed many churches. Those rebuilt after the war showed a tendency to adopt new styles. For the sixth Santo Domingo Church, built in Quezon City from 1952-1954, the architect Jose Zaragoza employed a modernized Spanish mission style. In the 1950s two new churches departed from the longitudinal plan, and employed a central plan in which the altar was at the middle, with pews arranged around it. The circular Chapel of the Holy Sacrifice at the University of the Philippines (UP), which was designed by Leandro V. Locsin, aimed to bring the people closer to the Mass. The polygonal St. Thomas More Chapel of the Ateneo de Manila on Padre Faura, designed by Gines Rivera, had the same aim. Churches built after Vatican II followed the prescriptions of the council which decreed active participation of the congregation as well as greater visibility of the rites at the altar. The altar became a free-standing table that enabled the mass celebrant to face the people. The pulpit in the nave disappeared and was replaced by a lectern located at the sanctuary. Examples of post-Vatican II churches are St. Andrew's, Makati; Santa Maria de la Strada, Quezon City; and Christ the King, Green Meadows. The old churches were renovated to conform to the Council's directive that the mass be celebrated facing the people. Unfortunately, a good number of colonial churches were renovated by ill-advised persons.

Other Churches

Aglipayan Churches. At the turn of the century Gregorio Aglipay, the military vicar of the Philippine revolutionary army, formed the Iglesia Independiente Filipina and cut all relations with the Roman Catholic Church. Popularly called Aglipayans, this group took possession of many Catholic churches until a US Supreme Court ruling in 1930 restored ownership of churches and lands to the Roman Catholic Church. When the Aglipayans did build, they constructed simple structures of bamboo and thatch or of wood. Since Aglipayan rites closely resemble Catholic rites, and more recently Episcopalian rites, to which a branch of the church has ties, the plan of Aglipayan churches resembles that of Catholic churches.

The church in Batac, Ilocos Norte, is innovative in style. The Cathedral of the Holy Child on Taft Avenue, Manila, designed by Carlos Arguelles, is in the contemporary idiom.

Protestant Churches. Protestantism, which came with the Americans, emphasized reading of the Bible and preaching over the celebration of the sacraments, which a number of Protestant Churches believe to be only two—Baptism and the Eucharist—in contrast to Catholics who acknowledge seven. Because of the

emphasis on the Bible and preaching, the most eminent feature in a Protestant church is the altar where an open Bible is prominently displayed. To one side of the altar is a raised pulpit where the minister preaches. A number of chairs are placed in the sanctuary to accommodate those leading the rites. In many instances, the sanctuary accommodates the choir, as choral singing is an important part of worship.

Outstanding Protestant churches in Manila are the Bradford Memorial (now Central Methodist Church) on T. Kalaw Street, built in 1916 and restored after it was damaged during World War II; the Knox Memorial along Rizal Avenue, and the Ellinwood Church in Malate. These churches are in the neogothic style—a style also favored by main line Protestant groups in the United States. The Church of the Risen Lord, designed by Cesar H. Concio and located at the UP Diliman Campus, has a paraboloid roof that also rises from ground level. The form of the church has been described as fishlike or as evoking the canvas roof of prairie schooners that once crossed the American plains.

Iglesia ni Cristo (INC) Churches. Felix Ysagun Manalo began preaching to Manila workers in 1914. After Manalo's death in 1963, his son, Eraño, became the executive minister. The Bible, as interpreted by Manalo, is the only source of truth. Worship takes place on Thursdays and Sundays and consists of psalm- and hymn-singing, prayers, and offerings. The main event is an hour-long sermon on doctrine. The houses of worship are called *kapilya* (chapel) in memory of the humble beginnings of the church and its equally humble prototypic buildings or *sambahan* (house of workshop). Houses of worship are called *kapilya* regardless of size. Only the house of worship at the central office in Quezon City is called a *templo* (temple), although the San Fernando Kapilya is popularly known as the Templo Central Luzon.

Initially, the INC met in private houses. The faithful living within a particular vicinity, called *lokal* (locale), soon began building makeshift houses of light materials, like bamboo, nipa, and cogon. The lokal of Tondo built the first house of worship in 1918 along Gabriela Street. Subsequently, provincial lokal built houses in Tiaong, Bulacan; Peñaranda, Nueva Ecija, Sapang Tagalog, Tarlac, and General Trias, Cavite.

Medium-sized chapels of sturdier materials, like wood and galvanized iron, were constructed in the 1930s. A few surviving examples are Bambang, Luisina, Santa Maria, and Siniloan, all in Laguna. Just before the outbreak of World War II, the semiconcrete house, like the Punta Santa Ana Chapel, appeared. In 1948 Manalo employed the services of the architect Rufino Antonio, who designed the first concrete *kapilya* in Sampaloc. This 800-seat castlelike structure employed the gothic windows and spires that characterized later structures. The central office complex and chapel in San Juan, Rizal, designed by Juan Nakpil and Carlos Santos-Viola, was dedicated on 17 March 1952. The Caloocan Kapilya, fully airconditioned and accommodating 1,200, was built that same year.

Shortly after came the Cubao *kapilya*, 1954, which was designed by Santos-Viola

and Alfredo Luz, then partners. After the partnership broke up, Santos-Viola became the architect of most of the major kapilya all over the country. However, Raul Villanueva did design the kapilya of Solis, Tondo, 1955. Originally, smaller ones were entrusted to the INC's Engineering and Construction Group, headed by Dominador Manalo. The year 1954 saw the building of the 2,000-seat Pasay Kapilya. Then followed those of Baguio; Paco, Manila; Angeles City, Pampanga; Taguig, Rizal; Arayat, Pampanga; San Jose, Mindoro Oriental; Cabanatuan City, Nueva Ecija; Bacoor, Cavite; Orani, Bataan; Batangas City; Tarlac, Tarlac; Malabon, Rizal; Lucena City, Quezon; San Francisco del Monte, Quezon City; Cavite City; Concepcion, Tarlac, and Bago Bantay, Quezon City. In 1963 the foundations for San Pablo City and San Fernando, Pampanga were laid.

In 1971 the INC formally organized its Engineering and Construction Department to take care of the construction and maintenance of the church's buildings. By the 1980s it took over the design of even major kapilya. It was headed by Bienvenido G. Manalo, assisted by Herman E. Bilang. But the Templo Central, dedicated in 1974, is Santos-Viola's work. It contains five main areas for worship. The central hall, called the *templo*, seats 3,000. Two side chapels have a total capacity of 1,931, besides the observation rooms located above them.

The Cubao Kapilya is a giant shell made of reinforced concrete, lifting lyrically as one continuous gothic arch. A vast traceried window decorates the facade. Because shell construction is expensive, subsequent INC structures use a lighter framework consisting of trusses resting on pillars of reinforced concrete. Trusses used to be of wood; as long beams became rare and expensive, they were replaced by steel. The side walls are of poured concrete for durability.

An INC facade often has an arch that is either triangular or Tudor, flanked by tall, slender towers tapering into spires. Sometimes a spire rises in between the two, directly over the facade. At the kapilya's rear end are two additional towers, also on both sides of the building. Entrances are dramatized with cantilevered canopies in wavelike patterns. Galleries run beside the kapilya, connecting front with rear, to create a protected area for taking in the air.

There are two separate entrances for the sexes. On the wall in between is a cardholder with membership cards. At the men's entrance is a deacon's room; at the women's, a deaconess'. Within the body of the kapilya, men and women sit separately on either side of a central aisle. The hall's focus is a *tribune*, a dais with an imposing lectern on which the Bible rests and from which preaching is done. Behind the tribuna rises a tiered stage for choirs. Under the tower on each side is a dressing room for each of the sexes. If the kapilya is big, there is a second-floor balcony, the stairs to which are located within the front towers. The towers thus define functional areas. Newer kapilya have a nursery room from which parents with infants can attend the ritual. Older churches had a bautisterio or baptistery, with a pool for the baptism of adults by immersion. However, this feature has disappeared in the later design. Only central houses of worship have a bautisterio

which is used by neighboring kapilya. In some cases, baptism is held in rivers or bodies of water.

INC interiors are well lit and airy, as they have many windows of plain glass and high ceilings. The emphasis is on fellowship rather than on mystery.

Towers and spires are many and decorated with openwork tracery. Walls feature elongated mullions with flat arches, weblike tracery, or frets in precast. Decorations are nonfigurative. Felix Manalo chose gothic because it seemed ecclesiastical. In fact, gothic was only a starting point. The lavish openwork tracery in towers and spires is possible because of modern materials. So is the fondness for fancy towers that gradate in tiers before ending in spikes or forming corollas that taper to a point. The windowless but decorated facades embraced by a huge Tudor arch is another innovation. • R. Javellana and F. Zialcita