

PUBLICATIONS AND PUBLISHING

Literary publications refer to individual collections or anthologies of poetry, drama, prose, and essays, as well as literature published in newspapers and magazines. The term “literary publishing” refers to the process of literary production, from the selection and editing of the work to be published, to the printing and distribution of the final work.

During the Spanish colonial period, the religious orders dominated literary publishing. Between 1593 and 1810, around 552 titles were published. Of these works, 325 titles were religious, including sermons, pastoral letters, lives of saints, *pasyon*, and others. There were 42 titles of vocabularies, grammars, and other works; philology and history numbered 35. The remaining texts consisted of miscellaneous tracts, such as decrees, regulations, and records of scientific findings (Medina 1977).

The Dominicans established the first and oldest existing printing press in the country, the Imprenta de los Dominicanos de Manila, now the University of Santo Tomas Press. In 1593, through the efforts of Juan de Vera and Fr. Francisco Blancas de San Jose, the Imprenta published the first three books printed in the Philippines using the xylographic method: the ***Doctrina christiana en lengua española y tagala*** (Christian Doctrine in the Spanish and Tagalog Languages), the ***Doctrina christiana en lengua española y china*** (Christian Doctrine in the Spanish and Chinese Languages) and the ***Apologia de la verdadera religion*** (A Defense of the True Religion). Around 1600-1604, the press published its first book printed typographically: Fr. de San Jose’s ***Libro de las quatro postrimerias del hombre*** (Book of the Four Deaths of Man).

The Augustinians, the Jesuits, and the Franciscans also published their religious works on their own printing presses. The Augustinians brought a printing press from Japan in 1565 but established a press only in 1886 in Guadalupe, transferring it to Malabon in 1890, where it was known as the Pequeña Imprenta del Asilo de Huerfanos de Nuestra Señora de la Consolacion. The Jesuits acquired a printing press from the Augustinians in 1623, housed it at the Colegio de San Ignacio, and used it to print their works until their expulsion in 1768. Returning to the Philippines after 100 years, they acquired another press in 1897 and printed the publications of the Jesuit Weather Observatory in Manila. The Franciscans operated a printing press in Tayabas, now Quezon, from 1702 to 1703. This press was housed in several places: first, at the Franciscan convent in Manila from 1705 to 1712; the Convento de la Candelaria in Dilao (now Paco) from 1713 to 1714; then, in Manila, from 1714 to 1736; and until 1822 at the Convento de Nuestra Señora de Loreto in Sampaloc.

Three books were printed by pioneering Filipinos: Francisco de San Jose’s ***Arte y reglas de la lengua Tagala*** (Grammar and Rules of the Tagalog Language), 1610, printed by Tomas Pinpin; Pinpin’s own ***Librong Pagaaralan nang manga***

Tagalog nang uicang castila (Book for the Tagalog to Study the Spanish Language), 1610, printed by Diego Talagay; and Pedro de San Buenaventura's *Vocabulario de la lengua Tagala* (Vocabulary of the Tagalog Language), 1613, printed by Tomas Pinpin and Domingo Laog.

Technological advances improved the printing industry. In 1847 Fr. Marcial Funcia Ramos introduced the first iron press in the country. He also used the *papel de hilo* (linen paper), instead of the *papel de arroz* (rice paper) and the *papel de china* (chinese paper) for quality printing; Belgian paper for newspapers; and French paper for other printing jobs. Lithography in the Philippines was introduced by a German, George Oppel, in 1858. Collaborating with two Spanish printers Manuel Ramirez and Baltasar Geraudier, Oppel printed the *La Ilustracion Filipina*, the first illustrated periodical in the Philippines. The Carmelo and Bauermann Printing Press, established in 1887 by Eulalio Lakandula Carmelo and William Bauermann, also utilized the lithographic process.

Pasyon, poetry, *korido*, *komedya*, and novels were published by both secular and nonsecular printing presses during the Spanish colonial period. Publishing reached its peak during the latter half of the 19th century when the opening of the Philippines to foreign trade broke the clerical monopoly. Increased trade multiplied the needs of the people for information, communication, and learning.

The *pasyon*, which tells of the life and suffering of Christ, was published in Tagalog, Bicol, and Ilocano by the Imprenta de Santo Tomas. The Tagalog *pasyon* was also published by the Imprenta de la Compañia de Jesus in 1760. Other printing presses which published the *pasyon* were: the Imprenta de los Amigos del Pais and the Establicimiento Tipografico Ciudad Condad de Plana y Compañia.

Tagalog poetry was published by the Imprenta de Nuestra Señora de Loreto de Pueblo de Sampaloc in the 1780s and the Limbagan ni Don Esteban Balbas in the latter half of the 19th century. Poetry in Tagalog and Spanish was published by the Imprenta de Santo Tomas and the Imprenta de Ramirez y Geraudier in Manila; and the Asilo de Huerfanos de Nuestra Señora de Consolacion in Malabon. Other printing presses were the Imprenta de El Porvenir Filipino, the Imprenta de el Eco de Filipinas in Santa Cruz, the Litografia de M. Perez hijo, Tipografia Litografica de Diario de Manila and the Imprenta de El Boletin de Cebu which published poetry in Spanish; the Imprenta de la Sagrada Familia in Nueva Caceres, now Naga City, which published Bicol poetry; and the Imprenta de C. Valdezao and the Imprenta de Santa Cruz, Dulumbayan, which published Cebuano poetry. Two printing presses published poetry in three languages: the Imprenta de los Amigos del Pais published poetry in Tagalog, Cebuano, and Spanish; the Imprenta de Chofre y Compañia, poetry in Spanish, Bicol, and Cebuano.

The *awit* and *korido*, metrical tales in dodecasyllabic and octosyllabic quatrains, respectively, were first published in the 1860s by the Imprenta de los Amigos del

Pais. Among them were *Ang Pinagdaanang Buhay nang Princesa Adriana sa Caharian nang Antioquia at nang Principe Pantinople sa Imperiong Francia* (The Life of Princess Adriana in the Kingdom of Antioquia and of Prince Pantinople in the Empire of France), *Corridong Mariquit Pag-aaliwan na Buhay nang Princesa Celira* (Beautiful and Entertaining Corrido on the Life of Princess Celira), *Corrido at Pinagdaanang Buhay nang Principe Baldovino sa Caharian nang Daces* (Corrido and the Past life of Prince Baldovino in the Kingdom of Daces), and *Pinagdaanang Buhay nang Principe Don Juan Teñoso* (The Life Experienced by Prince Don Juan Teñoso).

Many popular works were published by the Imprenta de D. Esteban Balbas in Intramuros, Manila. Among its most famous korido were Francisco Baltazar's *Pinagdaanang Buhay ni Florante at Laura sa Kahariang Albania* (Life Experienced by Florante at Laura in the Kingdom of Albania), *Buhay ni Gonzalo de Cordoba* (The Life of Gonzalo de Cordoba), and *Historia Famosa ni Bernardo Carpio* (Famous History of Bernardo Carpio).

Other printing presses which continued to publish the korido during the first decade of the 20th century were the following: the Establicimiento Tipografico de Modesto Reyes in Santa Cruz; the Imprenta de Santa Cruz Anaw; the Imprenta Tagala; the Imprenta de Alvarado; the Imprenta de Fajardo y Compañia, 1900-1905; and the Imprenta La Sagrada Familia (later Imprenta y Libreria Mariana in Bicol), 1893-1897.

The first publication on Philippine drama appeared in 1780 from the Imprenta de Nuestra Señora de Loreto. Drama was actively published from the 1860s to the 1890s. The Imprenta de la Oceania Española republished the works of Shakespeare, Goethe, and others in the 1880s and the Spanish plays *Gracia del canto* (Grace of the Song), *La conquista de Jolo* (The Conquest of Jolo), 1865, *El alcalde de Zalamea* (The Mayor of Zalamea), 1880, and *El castigo sin venganza* (Punishment Without Vengeance), 1881. Other plays published during this period were: Antonio Robles' one-act comedy *Salir a tiempo de pobre* (Leaving Poverty In Time), 1852, by the Imprenta de Santo Tomas; and Federico Bouvier's one-act comedy *Amor de alojamiento* (The Love of Lodging), 1860, by the Imprenta de los Amigos del Pais.

Komedyas, which are plays revolving around princes and princesses of Christian and Muslim kingdoms in Europe during the Middle Ages, were also published in the last decades of the 19th century and the first decade of the 20th. Among the komedyas published were: *Comedia de D. Juan Teñoso en dos actos* (Comedia of D. Juan Teñoso in Two Acts), 1903, by the Imprenta Dulumbayan in Santa Cruz, Manila; *Belmore y Enriqueta* (Belmore and Enriqueta), 1904, by the Fajardo y Compañia in Manila; and the *Comedia de Atamante* (Comedia of Atamante), 1895, and *Comedia de Rolante y Claudina* (Comedia of Rolante and Claudina), 1895, both by the Imprenta de los Amigos del Pais.

Several *nobela*, the Tagalog term for the novel, were published from the 1860s to 1900. The Imprenta El Porvenir Filipino published three novels by Francisco de Paula Entrala: *La rubia de Quiapo* (The Fair-Haired One of Quiapo), 1874; *La morena de Sampaloc* (The Brown Maiden of Sampaloc), 1875; and *Los amores de un pintor* (The Loves of a Painter), 1874. It also published Antonio Vasquez de Aldana's *Maria la vivandera* (Maria the Provisioner), 1874. Another work by Vasquez, *Los tulisanes negros, novela de Jimenez* (The Black Bandits, Novel of Jimenez), 1874, was published by the Botella y Compañía. The Imprenta de la Oceania Española in Manila published three novels by Jose F. del Pan: *El aderezo de Paquita*, (The Ornaments of Paquita), 1887, *El caballo de copas*, (The Knight of Cups), 1887, and *Otra especie de Fausto* (Another Kind of Faust), 1887. Jose Rizal's two novels were republished by the Tipografia Litografica de Chofre y Compañía: the *Noli me tangere* in 1899 and *El filibusterismo* in 1900. Other publishing companies which published novels were the Imprenta de Ramirez y Giraudier, the Establecimiento Tipografico Amigos del Pais, the Imprenta del Boletin Oficial, the Establecimiento Tipografico de Diario de Manila and the Imprenta de Jimenez Boletin y Compañía.

Other printing presses were active throughout the country. Cavite was reported to have a printing press in 1814-1817 with Tomas de Oliva, a Filipino, as its regent. The first printing press in Iloilo was the Imprenta Enriqueta which published the first newspaper in Iloilo, the *Hoja Volante*, in 1875. In Cebu, Domingo de Escondrillas established the first printing press in 1873. Mariano Perfecto established the Imprenta La Panayana in Mandurriao, Iloilo in 1877. The press survived until 1965, publishing not only religious books but also *sarswela*, *korido*, *nobela*, and *berso* (verse). In 1892, Perfecto also established the Imprenta Sagrada Familia in Nueva Caceres, now Naga City, which published religious pamphlets, metrical romances, and devotionals. The Imprenta Ecclesiastica existed in Vigan, Ilocos Sur, in 1884.

In Manila, Sampaloc became the center of the printing industry. G. Tuason Street was then called "Daang Imprenta." Among the printing presses found in this area were the Imprenta de Sampaloc, 1838-1846, owned by the Spaniard Antonio de Llanes y Valdez; the Plana y Compania, 1870-1882, later placed under the direction of Salvador Chofre y Compania, 1882-1898; La Opinion and El Eco de Filipinas, 1889-1893, with Iñigo Ed. Regalado as regent; and Manila Imprenta de Santa Cruz owned by a Filipino, Jose de Jesus y Rosario.

The reformists and the revolutionaries took alternative routes in publishing during the last decades of the Spanish colonial period. Jose Rizal's *Noli me tangere* (Touch Me Not), 1887, was published in Berlin, Germany, while his *El filibusterismo* (Subversion), 1891, was published in Ghent, Belgium. Early attempts to publish works agitating for reforms were *El Eco Filipino*, a fortnightly magazine published in Spain banned in 1872; the *Revista del Circulo Hispano Filipino*, which died after the second issue; and the weekly *España en Filipinas*.

It was the *La Solidaridad*, however, that became the principal organ of the propaganda movement. Founded on 15 February 1889, the newspaper lasted until 15 November 1895. Edited by Graciano Lopez Jaena and later by Marcelo H. del Pilar, *La Solidaridad* published essays in Spanish exposing abuses and demanding social and political freedom, education, and equality.

Tagalog became the medium for two newspapers: the short-lived *Diariong Tagalog*, 1882, edited by Marcelo H. del Pilar, and the Katipunan publication *Kalayaan*, 1896, edited by Emilio Jacinto. The first and only issue of *Kalayaan*, of which 2,000 copies were printed, contained an editorial on solidarity and independence, a poem by Andres Bonifacio, a manifesto by Jacinto urging revolution and Pio Valenzuela's article on the abuses of friars and civil guards.

Propaganda materials were published or distributed in alternative, clandestine, or creative ways. Graciano Lopez Jaena's *Fray Botod* (Friar Potbelly), circa 1891, which depicted the vices and abuses of the friars, was circulated only in manuscript form. Marcelo H. Del Pilar's parodies of "The Lord's Prayer", the "Hail Mary," and the "Ten Commandments" were published in pamphlets copying the format and size of novenas.

Three printing presses rendered valuable service to the revolution. The Limbagan ni Z. Fajardo sa Malabon o Mapagtiis became known as the "Printing Press of the Revolution" because it published the circulars and posters of the revolutionary government. Subsequently, Zacarias Fajardo became known as the "printer of the revolution." The Limbagan sa Imus was published in Cavite. In Malabon, the Pequeña Imprenta del Asilo de Huerfanos de Nuestra Señora de la Consolacion was captured by Filipino insurgent forces in 1896 and was used to publish anti-Spanish and later, anti-American works.

Thirty-three nationalist newspapers and periodicals were known to have circulated from 1898 to 1910. Among those that included revolutionary literature were *El Renacimiento*, 3 September 1901 to 30 January 1910; *Ang Bayang Kahapis-Hapis*, 1899, which published articles and poetry; *Filipinas*, 1900-1901, edited by Aurelio Tolentino and containing articles, essays, and poetry; *El Pueblo*, a weekly illustrated newspaper published by Vicente Sotto in Cebu; *La Alborada*, 5 October 1901, a weekly periodical containing the works of Teodoro Kalaw, Fernando Ma. Guerrero, Pacifico Victoriano, and others; *Muling Pagsilang*, 1901-1910, the Tagalog edition of *El Renacimiento*, which published articles, essays, and satirical caricatures; *Asamblea Filipina*, begun on 14 October 1907, which featured articles and poems; *Balagtas*, 1907-1910, showcasing the writings of Lope K. Santos, Faustino Aguilar, Isabelo de los Reyes, Julian Balmaseda, and Gabriel Francisco; *Lipang Kalabaw*, begun on 27 July 1907, an illustrated periodical written in a satirical manner; *Ang Liwayway*, 2 November 1907, a weekly Tagalog periodical featuring short stories, serialized novels, poetry, and a section "Ang Bayan" which featured nationalist writings; and

Plaridel, 1 January 1907, which featured writings on Marcelo H. del Pilar.

Newspapers and magazines which had started to become important venues for literature at the turn of the century became even more influential during the first decades of the American colonial period. While the literary section or supplement was only a portion of most magazines in English, those in Tagalog, Cebuano, Ilongo, and Ilocano thrived because of the serialized novels and the short stories. The dependence of the novel on magazines for publication entailed the observance of certain formulas and conventions: a series of interweaving narratives to sustain the reader's interest, simple characterization, and language that resorts to formulaic and stock phrases.

Ang Kapatid ng Bayan published the first serialized novels in Tagalog; among them were Gabriel Beato Francisco's *Ang Cababalaghan ni P. Bravo* (The Miracle of Fr. Bravo), 1899; Lope K. Santos' *Salawahang Pag-ibig* (Inconstant Love), 1900; and Valeriano Hernandez Peña's *Rosa at Valerio* (Rosa and Valerio), 1901. Other newspapers and magazines that followed were *Liwayway*, founded in 1922; *Sampaguita*, 1925; *Dalaga*, 1925; *Paraluman*, 1925; *Hiwaga*, in the 1940s; and *Aliwan* and *Bulaklak*, in the 1950s.

Liwayway, previously known as the *Photo News*, is a weekly magazine published by Ramon Roces Publishing Company. With a circulation that grew from 3,000 to 80,000 in a few years, the magazine became the primary literary outlet in Tagalog. Among its first writers were Fausto Galauran, Jose Esperanza Cruz, Antonio Sempio, Teofilo Sauco, and Deogracias Rosario. Two literary contests sponsored by *Liwayway* proved to be significant to the development of Tagalog literature: a contest on 3 July 1925 led to the discovery of Gregorio Coching, Lazaro Francisco, Venancio Ascal, Teodoro Virrey, and others; another contest in the 1960s launched the careers of modernist writers Edgardo M. Reyes, Dominador Mirasol, Efren Abueg, Rogelio Ordoñez, and Rogelio Sicat.

During the war, only the *Liwayway* was allowed to be published by the Japanese. Writers were paid well to encourage them; the result was stories and verses in the form of the Japanese haiku. The best stories of this period were then compiled into an anthology entitled *Ang 25 Pinakamabuting Maikling Kathang Pilipino ng 1943* (The 25 Best Filipino Short Stories of 1943), 1944.

Cebuano novelists Angel Enemecio, Vicente Dutere, Natalio Bacalso, Florentino Suico, Vicente Flores, Vicente Arias, Jacinto Alcos, and Elpidio Villacrucis published their works in periodicals such as *Freeman*, *Bag-ong Kusog*, *Bisaya*, and *Tabunon Lamdag*.

Bisaya, founded in 1930, is also published by Liwayway Publications Inc. in Manila and dominate Cebuano magazine publishing. First edited by Vicente Padriga, it grew from an initial circulation of 5,000 to 60,000 in the 1960s. The magazine ceased publication during the war, continued in 1946, and gave birth to a

sister publication, *Saloma*, in 1948. A literary pamphlet, *Saloma* appeared monthly and carried a complete novel in a single issue. It lasted until the 1950s.

Kadapig sang Banwa, 1906-1908, and *Makinaugalingon*, 1913-1941, the first outlets for Ilongo literature, featured the works of Magdalena Jalandoni, Flavio Zaragoza Cano, Serapion Torre, and Jose Nava. *Hiligaynon*, 1934-1974 and 1992-present, published by Ramon Roces Publications, was originally called *Ang Bisaya sa Hiligaynon*. The magazine started by featuring the Ilongo translations of Tagalog novels by Fausto Galauran, Susana C. de Guzman, Gregorio Coching, and Belen Santiago. Later, it published the Ilongo novels of Ulises Vadlit, Rosalia Jalandoni, and Ramon Muzones. It also carried short stories, poems, and essays on the language and culture of the Ilongo. The magazine sponsored short story contests in 1938 on the theme of social justice.

Bannawag, 1934-present, first edited by Magdaleno Abaya, remains the main outlet for Ilocano writing. Although its first issues contained translated novels and borrowed illustrations from *Liwayway*, the works of Ilocano writers Leon Pichay, Hermogenes Belen, David Campaño, Godofredo S. Reyes, Liberato L. Mariñas, Horencio Ma. Hernando, Benito S. de Castro, Arturo Centeno, and Benjamin Pascual were published in the magazine. The magazine temporarily ceased publication in 1941 at the outbreak of World War II and resumed in 1945. In 1956, the orthography started to be patterned after Pilipino, and in 1961, the magazine initiated literary contests. *Bannawag* has a present circulation of 40,000.

Among the newspapers in Bicol were *An Pabareta*, first published in 1933 and resurrected in 1954, which had among its editors Eustaquio Dino and Luis G. Dato, and which contained poetry, stories, and essays; *Bikol Forum*, begun in 1971, which published essays on Bicol culture; *Bicol Chronicle*, which occasionally published literary pieces; *The Bicol Guardian* (formerly *Premier News* and the *Inquirer*), begun in 1969, which published Bicol myths, legends, and folktales. *Bikolandia Magazine*, edited by Tomas Kilates, not only devoted 90 percent of its space to short stories and novels but also gave out annual awards to writers. *The Rainbow*, begun in 1965, a monthly magazine for Christian renewal, also published poetry.

Newspapers and magazines that were among the first to publish literary works in English were *Philippines Free Press*, begun in 1905; *Philippines Herald*, 1920, the first daily in English; *Philippine Teacher*, 1904, (later the *Philippine Education* and the *Philippine Magazine*); the *Manila Tribune*, 1926; *Philippine Columbian Notes*; *Rising Philippines*; *The Independent*; *Citizen*; *Graphic*; and *Woman's Home Journal*. Some of these magazines, such as the *Philippines Free Press*, *Graphic*, and *Woman's Home Journal*, have either survived or were resurrected and continue to publish literary works and sponsor literary contests at present. Three magazines in the 1930s were devoted solely to literary works: *Expression*, 1934, *Story Manuscripts*, 1935, and *Veronica*, 1937.

The *Philippine Education* initially published syndicated press material from the United States. But after 1929, when it was renamed *Philippine Magazine*, it became the venue for many significant Filipino works in English. Edited by A.V.H. Hartendorp from 1925-1941, the magazine published short stories by N.V.M. Gonzalez, Bienvenido Santos, Edilberto Tiempo, Manuel Arguilla, Amador T. Daguio, Francisco Arcellana, and others; Jose Garcia Villa's series of epigraphs "Definitions of Poetry" as well as his poems; essays on literary theory and criticism, music, dance, architecture, and visual arts by A.V.H. Hartendorp, Ignacio Manlapaz, D.A. Hernandez, Pura Santillan-Castrencia, Leopoldo Yabes, Amador T. Daguio, Salvador P. Lopez, and Arturo Rotor; anthropological essays by H. Otley Beyer; folktales, legends, and myths collected by Dean S. Fansler; a monthly humor column, "Halo-Halo" (Mix) written by T. Inglis Moore; and "Four O'clock in the Editor's Office," a column featuring the discussions held by writers, artists, readers, and intellectuals who would meet for tea at 4 P.M. in Hartendorp's office.

Among the first student publications were: the *UP College Folio*, begun in 1910, the *Philippine Collegian*, 1922, and the *Literary Apprentice*, 1927, of the University of the Philippines; *The Coconut*, 1912, of the Manila High School; and *The Torch*, 1913, of the Philippine Normal School (later College, now University). Other student publications that also became good training ground for writers are *Sands and Coral*, begun in 1948, of the Silliman University; *Quill*, 1931, and *Varsitarian*, 1928, of the University of Santo Tomas; *Heights* and *Ateneo Quarterly*, 1949, of the Ateneo de Manila University; *Advocate* and *Crossroads* of the Far Eastern University; *UE Expression* and *Dawn* of the University of the East; *Orion* of Saint Theresa's College; *National* of National University; and *Clay* of the University of Manila.

During the war, several guerilla newspapers were published. Among them were *Matang Lawin*, *The Liberator*, *Ing Masala*, and *Ang Tigbatas*.

Book publishing flourished during the 20th century. The Imprenta, Libreria y Papeleria de Juan Martinez started as a bookshop and expanded to include a printing press in 1905 when Juan Martinez acquired a Minerva press. First located on Calle Jalo, now Juan Luna, the company moved to Calle Estraude in 1909 and then to Cabildo Street in Intramuros in 1917. The press published awit and korido such as *Juan Tiñoso*, *Igmidio*, and *Ibong Adarna*; religious literature such as novenas and the *pasyon*, Tagalog novels such as Antonio Sempio's *Malikmata ng Pag-ibig* (Love's Illusion), 1941, and Fausto Galauran's *Igorota sa Baguio* (An Igorot Woman of Baguio), 1945; and vocabularies in Tagalog, Ilocano, and Pampango.

The following printing presses, which published Tagalog novels during the first four decades of the 20th century, were known by the names of their owners. Limbagan ni P. Sayo published Narciso Asistio's *Limutin Mo Ako* (Forget Me), 1923, Fausto Galauran's *Ang Monghita* (The Nun), 1929, and Simplicio Flores'

Nang Magulo ang Maynila (Chaos in Manila), 1925. Limbagang Ilagan at Sanga published in 1933 Rosalia Aguinaldo's *Higanti ng Pag-ibig* (Love's Revenge), Gregorio Coching's *Dalagang Pangit* (Ugly Maiden), and Remigio Mat. Castro's *Makiling*. Limbagan ni J. Fajardo published Severino Reyes' *Lihim ng Kaaway* (Enemy's Secret), 1924, and Deogracias Rosario's *Bulaklak ng Bagong Panahon* (Flower of Modern Times), 1926. In 1937 Ramon Roces Publications published three novels: Lazaro Francisco's *Sa Paanan ng Krus* (At the Foot of the Cross), Fausto Galauran's *Kaban ng Tipan* (Ark of the Covenant), and *Lihim ng Kumpisalan* (Secret of the Confessional). Other publishing companies were Limbagan at Aklatan ni Morales, Limbagang Paredes, Oriental Press, San Pablo Press, Limbagang El Progreso Inc., Sampaguita Press, Royal Press, Banaag Press, and National Publishing Corporation.

After the war, most novels were serialized either in *Aliwan* or *Liwayway*. Although some printing presses published novels in book form, this was not sustained over a period of time. In 1946, Limbagang Tagumpay published Pedrito Reyes' *Fort Santiago* and Adriano Laudico's *Anghel ng Kaligtasan* (Angel of Safety). Liwayway Publishing House published Angel Fernandez's *Timawa* (Freeman/Serf), 1953, *Maria Mercedes*, 1953, and Efren Abueg's *Dilim sa Umaga* (Darkness in the Morning), 1968. Inang Wika Publishing House published *Pagkamulat ni Magdalena* (Magdalena's Awakening), 1958; Manlapaz Publishing Company published Nieves Baens del Rosario's *Erlinda ng Bataan* (Erlinda of Bataan), 1970; and JMC Press published Celso Carunungan's *Satanas sa Lupa* (Satan on Earth), 1972.

Works in English started to be published in book form in the early 1920s. Zoilo Galang came out with a novel *A Child of Sorrow*, 1921; a collection of essays *Life and Success*, 1921, and a collection of stories, *Tales of the Philippines*, 1921. Other pioneering single-author publications are Procopio Solidum's *Never Mind and Other Poems*, 1922, the first collection of poems in English; Jose Bernardo's *Types of Students and the Unfortunates*, 1922, the first collection of plays in English; and The *Life of Cayetano Arellano*, 1923, the first biography in English. Anthologies of works in English include: *Filipino Love Stories*, 1927, edited by Paz Marquez Benitez; *Filipino Poetry*, 1924, edited by Rodolfo Dato; and *Philippine Plays*, 1930, edited by Sol Gwekoh.

Several publishing societies were also organized before and after the war. The Philippine Book Guild published Jose Garcia Villa's *Many Voices*, 1939, Manuel Arguilla's *How My Brother Leon Brought Home a Wife*, 1940, and Arturo Rotor's *The Wound and the Scar*, 1937.

Among the leading publishers of literature today are: Anvil Publishing Inc., which has launched a contemporary poetry series and a contemporary fiction series, as well as published popular romance and suspense novels; New Day Publishers, which, for more than a decade has published novels, fiction, essays, traditional literature, and drama; Adarna Publishing House, a pioneer in the publishing of

children's books; and Kalikasan Press, which publishes poetry, fiction, essays, and drama.

Aside from the regular publishing companies, contemporary book publishing is undertaken by printers, authors, organizations, bookstores, universities, award-giving bodies, and government cultural institutions. Poet and fictionist Andres Cristobal Cruz published his collection of poetry in 1959, and later, those of his colleagues. Rolando Carbonell published popular poetry in beautifully packaged books through his Horizon Books. The Benipayo Press, under the editorship of N.V.M. Gonzalez, published one title a year, starting in 1959. Its first book was *Six Filipino Poets*, edited by Leonard Casper.

In 1973, playwright Alberto Florentino published what came to be known as PESO books: the *Storymasters* series covering the fiction of Paz Marquez-Benitez, Paz Latorena, Loreto Paras-Sulit, Amador Daguio, Sinai Hamada, A.E. Litiatco, Jose Garcia Villa, Arturo Rotor, and Francisco Arcellana; and the *Makata* series consisting of the poetry of Francisco Baltazar, Jose Rizal, Jose Garcia Villa, Jose Corazon de Jesus, Amador Daguio, Luis Dato, Carlos Bulosan, R. Zulueta da Costa, and in one volume, love sonnets by various Filipino poets. Solidaridad Publishing House, established by novelist F. Sionil Jose, publishes not only his novels but also translations of the works of Asean writers and the quarterly journal *Solidarity*.

Many writers' organizations publish the works of their members, either as parts of a series or as occasional anthologies. The Unyon ng mga Manunulat sa Pilipinas (UMPIL) has published more than a dozen issues of *Mithi* and the *Directory of Filipino Writers*, 1991. Two pioneering anthologies of women's literature were published by the Women Writers in Media Now (WOMEN): *Filipina 1*, 1984, and *Filipina 2*, 1985. The Philippine Literary Arts Council (PLAC) publishes the quarterly poetry journal *Caracoa. Gatilyo* (Trigger), 1989, part of the *Galian* series by the poetry group, *Galian sa Arte at Tula*; *Enkwentro* (Encounter), 1990, and *Impetu* (Impetus), 1991, by the fictionists' group Katha; and *Unang Bagting* (First Chord), 1988, by the Linangan ng Imahe, Retorika at Arte (LIRA) are other examples of books published by literary organizations.

Among the bookstores which have ventured into publishing are National Bookstore, Bookmark, Goodwill Bookstore, Alemar-Phoenix Publishing House, Popular Bookstore, and bookstore chains with interest in textbooks and popular trade books. Although majority of the books published are textbooks, literary works are also published occasionally.

Winning entries of the Don Carlos Palanca Memorial Awards for Literature, the Gawad CCP sa Panitikan, the Gawad Collantes, and the Gawad Balagtas of the Linangan ng mga Wikang Pambansa are published by the sponsoring institutions. The Cultural Center of the Philippines also publishes a literary journal, *Ani*, which includes special issues featuring regional literature and occasional literary

criticism.

The Artista at Manunulat Para sa Sambayanan (ARMAS) of the National Democratic Front continues to publish a literary journal, *Ulos*, founded 1972. Underground novels that have been published are *Sebyo*, 1990, and *Si Tatang sa Tungki ng Ilong ng Kaaway* (Tatang at the Tip of the Enemy's Nose), 1991.

Literary scholarship is generally published by university presses, research centers, and institutes, all of which put out monographs, journals, occasional papers, and books. They are linked to universities whose faculty and personnel run them. For example, Saint Scholastica's College, through the Babaylan Publishing Collective of its Institute of Women's Studies, publishes feminist literature and criticism.

All but few of them are found in Metro Manila—as are all publishing and publishing-related organizations. However, five scholarly publishers are outside Metro Manila: the Cordillera Studies Center, the De La Salle Bacolod Research Center, the University of San Carlos publication office and its Cebuano Studies Center, and the Mindanao State University publication office.

There are three university presses in the country, all Metro Manila based: the University of the Philippines Press, founded in 1965; the Ateneo de Manila University Press, 1972; the De La Salle University Press, 1987. These presses make up the core of scholarly publishing in literature and literary criticism.

In 1987, these three university presses entered into a consortium for a project called the *Panitikan* series. Its aim was to reprint some local classics that had gone out of print and to make accessible through translation into Filipino the little-known but significant literatures of some 12 non-Tagalog ethnolinguistic groups. Among some of the books published have been Faustino Aguilar's *Pinaglahuan* (Eclipsed), 1986 and Rogelio Sicat's *Dugo sa Bukang-liwayway* (Blood at Dawn), 1989. Its translation series includes *Marcel Navarra: Mga Piling Kuwentong Sebuwano* (Marcel Navarra: Selected Cebuano Stories), 1986, compiled, edited, and translated into Filipino and English by Teresita Gimenez-Maceda, and *Sugilanon: Mga Piling Kuwentong Hiligaynon* (Story: Selected Hiligaynon Stories), 1991, translated into Filipino either by the authors themselves or the editor, Rosario Cruz Lucero. Each book is provided with a critical introduction by a scholar, who presents the sociohistorical and literary background of the literary pieces chosen. • J. Barrios, G. Atienza, C. Afan, with notes from E. Pacheco, R.C. Lucero, C. Nava, R. Mojares, H. Lingbaoan-Bulong, L. Realubit

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