

Simon Flores y de la Rosa (1839-1902) Philippines

Precursor art discourses domestic

Religious painting

Zóbel's classification of religious painting (Zóbel, 1963, 26-33):

1. popular (or folk)

Generally correct and emphatic iconography reduced to bare essential, by non-professional relatively uneducated artists due to fact that 'popular craftsmen are barred by their lack of skill from making close copies of ordinary models',

2. classical,

Term borrowed from Philippine architecture divided into classic and Antillan styles. Essentially derivative 'craftsmen had enough skill to preserve much of the flavour of Spanish and Latin American models and these models range in style form late renaissance to rococo, though the baroque predominates'. 29 Broad but too soon to sub-categorize

3. ornate or *miniaturismo*.

An elaborate development of the classical. 'The simple vigour and directness of both the popular and the classical styles yield to a desire for richness of material, realistic detail, and a certain theatrical flavour. Ornate statues – for the ornate essentially applies to sculpture – seem more like expensive dolls than religious images'. 32'

Early Spanish influences on art

1521 March 16th, Magellan (Magallanes) reaches the Philippine islands. Mexican black *Santo Niño* supposedly given by Magellan to Juana, wife of Rajah Humabon of Cebu.

1521 April 27th, Magellan slain by Lapu Lapu, chieftain of Mactan Island.

1565 April, last of four further Spanish expeditions led by Miguel Lopez de Legaspi reaches Cebu.

Carving of Santo Niño of 44 years earlier thought to have been rediscovered. Serves as the model for many later carvings and paintings.

1571 June 3rd Battle of Manila results in Spanish victory

1580 circa, *Nostro Señora del Pronto Socorro* painted by a Chinese artist and worshipped in 1589 as a cult image in Parian, later transferred in 1598 to Binondo.

1586 of a total Philippino population of 500,000, half had converted to Christianity.

1589 Juan de Plasencia, Franciscan, noted that the natives 'possessed many idols called *likha* (likha) which were images of different shapes'

An anonymous post-conquest chronicler states 'the houses of the *indios* were filled with idols called, *taotao* or *likha*'.

1589 Bishop Domingo de Salazar noted that among Chinese living in the district of Parian Northeast of Intramuros were 'weavers, brick makers, lime burners, carpenters, ironworkers, tailors, cobblers, candle makers, apothecaries, silversmiths and painters', (Pilar, 1994). He also noted 'The churches are beginning to be furnished with images which the Chinese make and which we greatly lacked before; and considering the ability displayed by these people in reproducing the images which came from Spain, I believe we shall not even miss those made in Flanders' (Pilar, 1994)

1593 Chinese book *Wuchi Tianzhu Zhengjiao Zhenchuan Shilu* showing a Chinese literatus bowing to a Catholic friar holding a Holy Book, and the catechism *Doctrina Christina en Lengua Española y Tagala* with Chinese level-distance spatial perspective printed in carved woodblock technique in Manila. (Pilar, 1994). This is cognate with other reports by the Dominican Father Diego de Aduarte that the Chinese convert Juan de Vera 'adorned the Parian church most handsomely with hangings and paintings because he understood this art', , and also created the first movable printing press in the Philippines.

- 1594 Binondo district founded for Chinese who were encouraged to convert because this brought the right to marry (other Philipinos, ie *indios*), to possess proeperty and conduct business.
- 1603 Chinese population close to 30,000 against 1,000 Spaniards. Chinese revolt commemorated which ended in the massacre of several thousand Chinese in *The Chinese storming the Intramuros in 1603 driven back by an apparition of Saint Francis*, circa 1687, by a Chinese painter under supervision of the Franciscan Antonio de Alcantara, now known only via a 1929 magazine cover.
- 1600 circa, Jesuit Pedro Chirino reported (that *indios*) ‘...kept ‘little statues that they called *larawan* which signifies ‘idol’ or ‘statue’’. (Pilar, 2003, 11). He also reported that Jesuit father Antonio Sedeño ‘not only sought out but even provided lodging for the artistically talented Chinese in his convent so that he could supervise their work intimately....(He) also persuaded the Spanish administrators and parish *curés* to acquire his apprentices’ works and hang them on their altars’. (Pilar, 1994)
- 1609 Antonia de Morga notes facility with which Tagalogs adopted Western music
- 1662 massacre of about 13,000 Chinese by Spanish under fear of invasion by Koxinga, causes many Chinese including painters to flee to distant provinces where they later produce works in regional schools such as Bicol and Bohol.
- 1680s Dominican Fray Domingo Fernández Navarrete notes ‘I have always liked the *indios*, they are not harsh and stern , like those we saw in Mexico., but civil and tractable; they are witty enough and dextrous at anything. There are among them excellent scribes, painters, and carvers. They are apt to learn any mechanical trade and, above all, they are willing to learn and (are) submissive to the priests’. Pilar, 2003, 15.
- 1687 Chinese form a guild, *Gremio de Chinos de Binondo*, a gremio was also formed by those proseletized by Jesuits in Sata Cruz in 1741
- 1770-1800 cir ca, *Predecessor Nuestra Señora del Rosario* painted by ‘Predecessor of Fausto Quiotan’, and *Sedes Sapientiae* painted by Fausto Quiotan (1770-1825). Chinese traits were to lose gold sparsely unlike dense brocade-like gold tooling’ of Latin American types (Pilar, 1994)

Types of Paintings

Pilar distinguished between types of paintings:

1. instructional paintings such as multi-zonal mural compositions based on principal saints,
2. prayer guides such as icons of Mysteries of Holy Rosary,
3. personal devotional works in a personal or family altar (Pilar, 2003,36-37)

Spanish art in the Philippines was largely motivated by the intention of propaganda of the faith and not so motivated by styles. Formal stylistic discourse was largely eclectic, retrograde, and conservative via following or strait imitation of models provided by Hispano-Byzantine types that were largely mannerist and baroque. Renaissance art was only indirectly communicated via Flanders. (Pilar, 2003, 22-23)

Rococco styles prevalent in Europe 1720-1750 appeared in Philippine design around 1740 and flourished until the 1830s.

Styles of painting

Pilar also distinguished four style types:

- I 1565-1730s *prosehyte* style, independent exploration and culling of artistic devices, missionary focus on content rather than technique
- II 1740s-1830s *formal* style, self-consciousness of configuration, projection of artists to show understanding of forms of Western art, reflected rococco styles prevalent in Europe
- III 1720-1750 which appeared in Philippine design around 1740 and flourished until 1830s.

IV 1830s to 1870s/1890s *Miniaturismo* technique current, a kind of naturalist style. It was later in 1885 revived in Rizal's description in *Noli me Tangere* of Captain Tiago's paintings, symbolizing servility to the friars.

V 1858 *Classical realism* from the arrival of Augustin Saez to the end of Amorsolo's dominance and acceptance of modernism in 1960s (Pilar, 2003, 42-44). By the 1880s realism had replaced *miniaturismo*, and was associated with anticlericalism, but still dependent on schematization.

Overall tendencies included:

1. conceptualization of subject as a *santo* with characteristically frontal depiction.
2. relative flatness of form due to elementary shading.
3. use of East Asian multi-focal rather than linear perspective.
4. heraldic not realistic depiction of parts of human body.
5. ornamental use of metal appliques or gold leaf in composition (Pilar, 2003,40-41)

Art worlds, patronage

Tourist or traveler market for *Tipos*

Ecclesiastical market of five major religious orders like Flores' patronage by Monsignor Ignacio Pineda Tambungui, a canon of Manila Cathedral, the chaplain of San Juan de Dios Hospital.

Flores painted his portrait a miniature in 1880, and married the priest's sister.

Precursor discourses domestic

Damián Domingo, circa 1790-1834

1741 *Gremio de Mestizos* established in Tondo

1790, circa, Damián Domingo born a *mestizo natural* legitimate son of Don Domingo Macario and Doña Ermenegilda Gabriel, indicating his mother was a Chinese *mestizo*. 'Gabriel' later possibly corrupted to 'Gabor' in names of two of her sons.

1809 Rodriguez Varela, first *criollo* to style himself a Filipino in his *Proclama Historial*

1810-13 election of Don Ventura de los Reyes to sit in Spanish Cortes

1813 liberal Spanish Constitution of 1812 granting Filipinos equal rights with Spanish citizens proclaimed in Manila

1814 Constitution abrogated by despotic Fernando VII

1817 Casas family of Binondo exempted from 'tributes, forced labor and personal services, as though they were European Spaniards'.

1818-1819 probably date of marriage to Doña Lucía Casas. By repute did a miniature portrait, as in the custom of carrying a talisman, *anting-anting*, of Lucia whilst courting her and impressed her father. (Santiago & Joaquin, 1990, 11) A miniature self-portrait which he later gave to his wife, survives in later copy by his son José, and in which he is named as Damián Domingo Gabor, Alférez. Shows 'Domingo as a handsome Chinese mestizo with yellowish complexion, flickering narrow eyes, a straight nose which widens at the nostrils, high cheekbones and wiry black hair'. (Santiago & Joaquin, 1990 & Santiago, 2000, 83)

Damián Domingo's early artistic development:

1810-20s, possible link with earlier Chinese *mestizo* painter Faustino Quiotan (ca.1779-1825) a Chinese mestizo master active in metalworking Santa Cruz district of Manila. Quiotan showed feeling of subjects in exchanges of warmth between Madonna and Child in *Sedes Sapientiae*, who freed painting from hieratic poses by showing the Virgin carrying her son in both her hands, against contemporary convention of using left hand, freeing right for sacred gesture (Santiago, 1991, p.270).

Domingo's early work indicates affinity with 17th century Spanish masters, works or copies of which had been brought to Philippines by five great religious orders. Never solved problem of foreshortening hands and feet of sitters. Damián Domingo did the first known

self-portrait in which he concentrated wholly on the face, but here again unable to resolve problem of foreshortening in self-portraits.

The affection between father and son of Domingo's *La Sagrada Familia*, recalls Quiazon, but also shows Domingo's interest in genealogies by showing the maternal grandparents, Joachim and Anna. (Santiago & Joaquin, 1990, 10).

Damian Domingo popularized *Tipos del País* with costume collector Rafael Daniel Baboom. These were the first extensive quasi-secular paintings of everyday Filipinos integrated into congregation with extensive use of use of vivid red, a magical colour for ancient Filipinos, also found in contemporary Arceo. Domingo also said to have painted his wife and one of their daughters on way to church. Portrait of father-in-law is probable origin of image in *La Ilustracion Filipina* of August 7, 1893.

Domingo's contemporaries:

Quiotan may also have taught Juan Arceo (fl 1795-1865) of San Fernando de Dilao, now Paco, who in 1813 did copperplate on silk of *santos*, some on theme of Joseph of Arimathea and Nicodemus before dead Christ. Domingo's sweet manner was in contrast with Arceo's Zubarán-like austerity showing 'haunted saints and ascetic churchmen' (Santiago, 2000, p.31)

Another probable pupil was Hilarión Soriano.

Also a contemporary of Esteban Villanueva (1798-1878) in Vigan, who left 14 tableaux depicting the *Basi Revolt* (1821)

Institutional position:

1821 *Real Sociedad Económica de Amigos del País* founds the *Academia de Dibujo* (drawing) in Manila

1823 December 2nd, *Academia de Dibujo* inaugurated. Sociedad had decided 'to send to India, on its own account, an intelligent person to study the method of dyeing the cambaya fabrics'.

1824 Sociedad offered monetary awards 'for the best pieces of cloth woven in the Philippines and for the most successful experiments in dyes for camabayas', (Santiago & Joaquin, 1990, 18)

1824 statue of Carlos IV by Don Ambrocio Casas, father-in-law of Domingo, erected in Manila, it had been completed in 1808.

1825 October 9th, New Governor-General Ricafort brings portrait of Fernando VII by Vicente López (1772-1850) to Manila which was received as if a royal personage in an extravagantly decorated procession of December 6th (Santiago, 1991, p.273).

1826 June 13th, Domingo appointed professor, agreement finalized 5th March 1827 which states, 'he will enrol any applicant of whatever class whether Spanish, mestizo or Indio as long as there is an opening in the Academy and they are dressed decently and come at the scheduled time'. (Santiago & Joaquin, 1990, 15-16; Santiago, 1991, p.274)

1828 April 9, first examinations of academy held

1828 November 26th, Sociedad prints a perspective primer *Elementos de Perspective* at Sampaloc Press.

1827 March 5th, certificate of agreement between Damián Domingo and *Real Sociedad Económica de Amigos del País* fixing the agreement of his salary as professor at art school from 1826, which may have included a rental element for his house.

1828 *Sociedad* further appoints Damián Domingo director of the academy.

1829 May 30th, letter from López recommends awarding of prizes to students, and appointment of directors 'of a painter, a sculptor, an architect, and if possible, an engraver' along lines of Academy of San Fernando in Madrid where López was director of painting. (Santiago, 1991, p.275-6)

1833 Domingo does *tipos del país* for merchant Rafael Baboom, a born catholic from Calcutta, who came in the 1820s. These drawings record Baboom's textile and clothing collection in watercolour. Up to five sets survive all showing interest in dress adopted by Chinese as well as that of *indios* (the most complete list appears to be Santiago, 2000, p121, n.1)

1834 May 16th, art school officially closed 'for lack of funds'.

1834 July 23rd, dictates will at residence in Tondo (Santiago, 2000), named wife as Doña Lucía Casas, and listed eight surviving children.

1834 July or August, dies.

1840 Damián Domingo's wife obtained a copy of the will, probably on re-marriage.

Successors of Damian Domingo:

Pupils included sons of Severo Domingo, José Domingo later Gabor, Antonio Asuncion (1794-1849, possibly taught by Qiazon called 'Fray Angelico Filipino', Mariano Asuncion (1802-1885), also possibly taught by Qiazon, in old age called 'doyen of Filipino painters'), Leoncio Asuncion, Justiano Asuncion (1816-1896, the star pupil of Domingo from Sta. Cruz, Manila. He was elected mayor of his town in 1853, affirming prestige of artists and involvement in community affairs. (Santiago, p.34). Task of painting of *Tipos del país* was passed to Justiano when Domingo too ill. (Justinio's mother was the sister of Don Paterno Molo), José Lozano, Juan Serapio Transfiguración Neponmuceno (also did *tipos del país*), Antonio Malantic of Binondo (1821-ca.1886), Severino Flavier Pablo (ca. 1805-1875) of Paco (left earliest surviving Filipino portrait, of Don Paterno Molo of the affluent Paterno clan, in 1836).

Justiniano Asunción y Molo (1818-1896) was one of three brothers who were painters:

Antonio possibly taught by Qiazon called 'Fray Angelico Filipino'

Maraiano Ambrosio (1808-ca. 1890)

Rivalling fame of Justiano was Antonio Malantic y Arzeo (ca 1820-ca1885) who apparently studied with Domingo and his uncle the elder Arzeo, and was known for details of embroidery and jewelry, marked linearity, mastery of the lyrical description of character seen in *Portrait of Francia sisters* of Laguna, Pagsanjan, (Architect and Leandro Locsin Coll). Antonio Malantic y Arzeo did a portrait of Don Narciso Padilla and his grandson, the future painter, Felix Resurrección Hidalgo y Padilla (1859)

1849 decree of Governor-General Clavería systematizes Filipino surnames.

1880 earthquake destroys Domingo house in Calle Real of Tondo

1888 genealogy and coat of arms issued to Damián Domingo's grandson Don Crisanto Pineda by Alfonso XVIII's heraldic chief

1894 Miguel Zaragoza, 'D. Damián Domingo, Primer Profesor de Pintura, Filipina', in *La Ilustración Filipina*, 7 Mayo, Damian Domingo's first biography.

Damián Domingo's achievement was that,

by declaring painting as an object of formal instruction, (he) raised from the level of the mechanical to the plane of the noble arts. As a result, Filipino artists ascended in social standing...(Santiago, 2000, 86)

Contemporary discourses with period of artist's activity

1850 *Academia del Dibujo y Pintura* set up by Junta de Comercio, It was segregated into Spanish (*peninsulares* and *criollos*) and natives (ie *indios* and *mestizos*), a policy which was apparently abandoned during the governorship of Carlos Ma. De la Torre (1869-71)

Copies were ordered from the Prado of Murillo, Ribera, Alonzo, Cano, and some royal portraits by Velásquez and Guido Reni. Use of these copies meant that the Manila school became a satellite of Academia de San Fernando in Madrid, as was already the case with Domingo's academy from 1829.

1850-57 First three directors Nieto, Cortina, Valdes

1856 Lorenzo Rocha wins prize for best work by a Spanish student, portraying the reigning Queen, Lorenzo Guerrero for best work by a native, portraying Magellan.

1857 Lorenzo Rocha y Icaza (1837-1898) interim director (*criollo*), assistant Lorenzo Guerrero y Leogardo (1835-1904) unpaid (*indio*)

1858 Rocha sent as first Philippine art student to Madrid, returned in 1867

Rocha won honorable mention for work *El Sueño de Don Ramillo en la Batalla de Clavijo*
 1867-1891 Rocha and Saez were equal professors of painting, and only artists educated in Spain could teach, all were *peninsulares* or *criollos* except for Melecio Figueroa y Magbanua (1842-1903). See *Art Schools in the Philippines*

1869 opening of Suez Canal facilitates many direct links between Filipino artists and Europe, and allowed them much greater freedom of interpretation.

Teachers of Simon Flores

Agustin Sáez y Granadell, Lorenzo Guerrero, Lorenzo Rocha

Social milieu

Social divisions the the Philippines were between four castes:

Peninsulares, persons born in Spain, resident in Philippines

Criollos, persons of Spanish blood born in the Philippines

Naturales, who were *mestizos*, persons of mixed Spanish and Filipino descent, and

Indios, persons of Filipino descent.

Singularity or plurality of styles and subjects

Portraits

religious subjects

one country scene

The art developed by Flores and his kind assumed a gently lyrical and celebrative, rather than a dramatic and self-questioning mode: a modesty and serenity of tone rather than an aggressively heroic eloquence; in short, an art more suitable to the intimate privacy of the parlor than the museum or salon. (Castro from *Kapampangan* citing Torres).

Ascending role of new aristocracy:

Visual cues of their authority are seen in their glum expressions, rigid postures and stern stares, not to mention the trappings of wealth: bastons, folded handkerchiefs, exquisite gold jewelry and handkerchiefs. (Castro from *Kapampangan*)

Note also regional artist Vicente Villaseñor of Lucban

Self portrait in oil on wood of 1860, portrait of wife of 1870.

Of Chinese lineage, Lucban difficult to access.

Spanish traveler Juan Alvarez Guerra wrote in 1878:

If you want a portrait while passing by Lucban, have no fear for you will have one. There are *indios* in the vicinity who will capture you in oil, just having seen you once', (Pilar, 1979, 20).

Also portraits by Vilaseñor of 1882 in vicinity: exquisitely fine rendition of hands, modeling of features, heavy application of pigments thick paint in details of dress. (Pilar, 1979, 20), this portrait technique was not learn from Malantic, Isidro Arceo, or Simon Flores

Materials of Flores' work

paintings in oil on canvas

two on wood panel

one on ivory sheet

sketches or studies on paper, two in pen and ink and one in pencil

Extant Flores Works:

50 works plus church decorations

Portrait of Andrea Dayrit, ca. 1870, Central Bank Collection

King Amadeus, ca.1871, (Italian regent on throne of Spain, lost in fire when Antonio Luna razed the entire Poblacion)

La Orquesta del Pueblo (Music band of the town) 1876

Quiason Family, 1880, Leandro Locsin Collection

Primera Letras (Learning to read) ca 1890, Jorge Vargas Collection

Feeding the Chicken, ca 1890, Jorge Vargas Collection

Despues de la Ulitma Cena (After the Last Supper), 1891

El Prendimineto (The Arraignment of Christ), 1891

The Expulsion, 1895

Self-Portrait, 1890s, charcoal (used in *La Ilustracion Philippina*)

A Gentleman in Sunday Clothes

A Lady in Sunday Clothes

Juanita, charcoal ovalo study, Locsin Collection

Man in barong tagalong and wife in Maria Clara, UST Collection

Dead Child, 1902, National Museum Collection

Portrait of XYZ Hizon private collection, Manila

Portrait of Cornelia Sison-Hizon 1894 (seen), private collection, Manila
(embroidery detail discussed in catalogue: ‘Garbed in 19th-century regalia, this sitter wears a fully embroidered *piña* blouse and *pañuelo* of *fishu*, matched with a brick-red checkered long skirt. She is also adorned with a set of gold tambourine or filigree necklace, earrings and *peineta* (comb). The folded fan in her right hand signifies stature in society’.)

Portrait of Cirilo and Severina Quiason with Their Two Children, ca 1880 (Central Bank Collection)
(exhibition catalogue notes:

It reflects the family's prosperity, as the painter faithfully recorded the refinements of the new culture: the intricate embroidery on the *jusi* garments; the sheer transparency of the bodice and the large sleeves; the delicate prints on the long skirt; the handcrafted jewelry and careful choice of accessories. Special attention was given to the gracious and elegant interiors, here featuring chandeliers and velvet curtains. The portrait expresses a cultural value. Here, the family is formally posed in a domestic setting. The importance of the family as a social unit is implied. The seated position of the wife with the two children; the standing position of the husband with his arm akimbo-these define the traditional male

and female roles. The compact grouping has for its center the vase of flowers encased in glass, a symbol of abundance.

Portrait of Monsignor Ignacio Pineda Tambungui, ca 1890 oil on ivory

Shows *miniaturismo* technique of rendering minutely detailed costumes and jewelry on portraits and religious icons, small thin sheet of ivory on which he delicately limned with a one-haired brush. Subject is the high-ranking prelate was his brother-in-law, who introduced him to several rich families of Pampanga which commissioned him for portraits.

Madonna and Child

Mater Dolorosa to San Roque.

Parable of the Repentant Mother

Drawing of Old Woman (Teyet Pascual Collection)

seated on a bamboo bench while mixing the ingredients for her *nganga*.

Drawing of a peasant with sickle (Teyet Pascual Collection)

(catalogue note: It is a barefoot woman wearing an everyday blouse and a checkered skirt. A scapular hangs from her neck, and a wide-brimmed straw hat shields her from the noonday sun. Her pose suggests that she was probably interrupted while harvesting *palay* or cutting grass, as indicated by the sickle she is holding.)

Church decorations:

Guagua

Pampagna

Sta Rita Mexico (?),

Betis, baroque church at Guagua on the Subic Road

Immaculada Concepcion (Cupola)

Sagrada Familia (Rectorry) also work in nearby Convent of the Holy Family (Javellana, personal statement)

Bacolor

Collections:

Bangko Sentral ng Pilipinas.

Ambassador Bienvenido Tantoco Sr.

Paulino and Hetty Que

Dr. Eleuterio Pascual

Chronology of Simon Flores (1839-1904)

1839 October 28th, Simon Flores born in San Fernando de Dilao, now Paco

Uncles included Fabian Gonzales, decorator of ceiling Malacañang Palace, collaborated Italian with scenographers Divella and Alberoni, his Uncle, Io de la Rosa taught Simon. (One speculation, based on early biography in *Ilustración Filipina*, indicates Flores might have been tutored as a child by an uncle Pío de la Rosa, which may be a contraction of Esperdión de la Rosa, who continued Damian Domingo's atelier after his death, Cariño, 2004, p.114)

1849 decree calling for systematization of family names, Catalogue of Spanish, Malay, Chinese surnames prepared from which those without regular patryonimic could choose

- 1850s dating of most early Filipino portraits from this decade, as also incentive to *letras y figuras*, showed name+haunts+relatives and friends. As in José Honorato Lozano (ca1815-80), who also did landscapes and historical scenes.
- 1860 first Filipino self portrait by Vicente Villasenor (ca1825-1885) of Luchan, Tayabas
- 1863 earthquake in Manila destroys churches and conventos.
- 1857 Simon Flores, then aged 18, enters *Academia de Dibujo y Pintura*, where taught by Agustin Saez y Granadell, Lorenzo Guerrero, Lorenzo Rocha (+4years)
- 1861 circa, set up own studio, accepted commissions for portraits, religious works, *trompe l'oeil* paintings. Taught his nephew Fabian de la Rosa
- Settled in San Vicente, Bacolor, Pampagna Province
- Married Simplicia Tambungui, with whom childless.
- Gave art classes, tutored his niece Celestina as form of mental therapy
- 1876 *La Orquesta del Pueblo* wins silver medal at Philadelphia Centennial Exposition, which celebrated the centennial of American Independence. Part of exposition of works from Cuba, Puerto Rico, and Philippines sent by Spanish government.
- 1879 Augustinian Order publishes Fray Miguel Blanco, *Flora de Filipinas* in four volumes., It includes illustration work of Regina Garcia y Baza (1840-1916) and Felix Martinez y Lorenzo (1859-83).
- 1880 earthquake in Manila destroys churches and conventos.
- 1887 Philippine Exposition in Madrid
- 1891 *Despues de la Ultima Cena* and *El Prendimiento* win highest honours in competition on birth tercentenary of St John of the Cross, the Diploma of merit from the Sociedad Económica de los Amigos del País. Printed in *La Ilustración Filipina*
- 1892 does portrait of Governor General's wife for feast-day of namesake St. Vincent Ferrer
- 1891-1895 *La Ilustración Filipina* appears. Illustrated by Martinez edited by painter-writer Miguel Zaragoza (1824-83).
- 1895 *The Expulsion* wins honorable mention at Regional Exposition of the Philippines.
- 1902/1904 March 12th, said to have been bitten on his hand by Celestina, dies from infestation of wound

Supplementary Chronological Materials for The Philippines and 19th century art

Political and Economic History to the 19th century

1521 March 16th, Magellan (Magallanes) reaches Philippine islands. Mexican black *Santo Niño* supposedly given by Magellan to Juana, wife of Rajah Humabon of Cebu.

1521 April 27th, Magellan slain by Lapu Lapu, chieftain of Mactan Island.

1565 April, last of four further Spanish expeditions led by Miguel Lopez de Legaspi reaches Cebu.

Carving of Santo Niño of 44 years earlier thought to have been rediscovered. Serves as the model for many later carvings and paintings.

1571 June 3rd Battle of Manila results in Spanish victory, Manila becomes capital

1759-1788 Charles III on Spanish Throne

1762-1764 British occupation of Manila

1769 expulsion of Spanish Jesuits (returned in 1852, but to missions in Mindanao)

1781 Charles III patron of newly founded development body in Manila, Real Sociedad Económica del País

1780s some foreign merchants tolerated in Manila, partial economic opening of Philippines

1785 Royal Philippines' Company encourages indigo exports, shipments doubled by 1878

1809 Rodriguez Varela, first *criollo* to style himself a Filipino in his *Proclama Historial*

1810-13 Philippine representation in Spanish Cortes (also in 1820-23, 1834-7)

1810-13 election of Don Ventura de los Reyes to sit in Spanish Cortes

1813 liberal Spanish Constitution of 1812 granting Filipinos equal rights with Spanish citizens proclaimed in Manila

1814 Constitution abrogated by despotic Fernando VII

1820 Fernando restores Cortes, abrogates it again in 1825

1821 Mexico declares independence from Spain which rules Philippines directly from now on.

1822 new Governor-General Juan Antonio Martínez replaces *criollos* in armed forces. (Santiago & Joaquin, 1990, 92)

1823 a further *criollo* conspiracy including seizure of Intramuros, soon suppressed

1834 the Philippines was opened to world trade.

1837 Manila fully opened to foreign trade.

1872 persecutions resulting in executions of priests Gomez, Burgos, and Zamora

Technical Art Training and Art Schools in the Philippines

- 1565 Order of St Augustine called Calced Augustinians, first order established in the Philippines.
- 1611 Dominican order opens Santo Tomás as a college seminary
- 1645 officially declared a University
- 1660-1680s after Pampagna revolt, higher education increasingly opened to non-Spanish, particularly Chinese mestizos.
- 1686 edict of Spanish king that previous decrees on public education should be obeyed.
- 1690 names of graduates of University of Sta Tomás include two probable natives (non-Spanish *indios* and Chinese *mestizos*).
- 1730s in recommendation for appointment as a military engineer, one Don Tomas de Castro y Andrade, a Manila born Spaniard, was described as ‘Profesor de Arte’. This indicates that *peninsulares* and *criollos*, and very probably *mestizos*, were taking instruction in drawing in Manila.
- 1768 banishment of Jesuits from Philippines. Jesuit Order suppressed from Rome in 1773.
- 1772 Filipino names (*indios*) appeared on a list of doctors of sacred theology, philosophy and laws. (Santiago, 1991)
- 1759-1788 Charles III on Spanish Throne.
- 1781 Charles III patron of newly founded development body in Manila, Real Sociedad Económica del País.
- 1780s some foreign merchants tolerated in Manila, partial economic opening of Philippines.
- 1785 Royal Philippines’ Company encourages indigo exports.
- 1785 teaching of visual arts techniques at University of Santo Tomás by Fr. Juan Amador, prior to which teaching conducted informally under private guidance from a small number of talented priests.
- ca.1725-1778 Fr. José Azacarrate was excellent printmaker leaving many signed works. Prints were supplied by Plantin Press in Flanders. Lineage of a Flemish print by Jerome Wierix seen behind an 1806 Bohol painting of the *Seven Archangels*.
- 1786 Spanish botanist Juan de Cuellar settles in Manila, commissions Tagalog painters to depict flora and fauna.
- 1786-1806 outstanding painters were José Loden, Tomás Nazario, Miguel de los Reyes
- 1790s *tipos del país* imported from Canton.
- 1793 *The Conquest of the Batanes*, historical mural by unnamed Philippines’ painter done in Intramuros Palacio Real (destroyed in 1863 earthquake).
- 1821 establishment of school of Damian Domingo y Gabor in Tondo district of Manila. Pupils admitted on basis of racial equality.
- 1834 Domingo’s school closed, it is presumed shortly before his death.
- 1843 Domingo Roxas, pioneer industrialist counsellor on arts of *Real Sociedad* from 1835-8 dies in prison due to alleged complicity in a rebellion. But his son Mariano was a member of *Real Tribunal de Comercio* and with two other counsellors sought to endow surplus funds to a school of drawing ‘for extending knowledge in this branch of the fine arts, so that craftsmen in general can acquire that level of perfection, elegance and of excellent taste which will help them progress, and consequently aid the prosperity and expansion of commerce’. (Santiago, 1989, p.68)
- 1845 May 18th, governor petitioned to revive Manila Art Academy, which he authorized.
- 1846 Royal confirmation included free passage to Peninsula should summoning a painter from there become necessary.
- 1848 June 8th, Mariano Roxas who had seen the need for ‘a museum in which painters and sculptors (could) find models to copy’, and complained, ‘Why should a land replete with the elements necessary for the development of fine arts lack this most powerful medium, which can be acquired at so little cost?’, requested the additional endowment from the mercantile deposit ‘for the acquisition of paintings, statues, models and drawings of every

- sort so as to form a small museum for the principal use of the School of Painting and Academy of Fine Arts there already established' (Santiago, 1989, p.69), but recommendation shelved.
- 1848 regulations drawn up for art school: *Reales Ordenes para establecimiento de las Escuela de Pintura y Academia de Bellas Artes en las Islas Filipinas*. These envisaged free lessons, Spaniards and Europeans to buy their own materials but poor and native students to be free, teaching to be based on the Academia de San Fernando system, classes to be in the evening, and if native applicants exceeded 15 then endorsement by *gobernadorcillo* and their town pastor required, no corporal punishment.
- 1849 November 12th, regulations approved.
- 1850 April, *Academia del Dibujo y Pintura* opened by *Junta de Comercio*, segregated into Spanish (i.e. *peninsulares*, those born in Spain, and *criollos*, those of Spanish family born outside Spain) and natives (ie *indios*, those of Filipino descent, and *mestizos*, those of mixed descent usually Filipino and Chinese, Chinese and Spanish and other variations).
- 1850-57 First three directors were Enrico Nieto y Zamora (studied architecture at Academia de San Fernando, 1850-53), Manuel de la Cortina (graduate of Academia, 1853-55), Nicolás Valdes y Fernández (Lt Col in Engineering Corps(1855-7).
- 1851 post of Assistant Professor sanctioned, Cortina appointed.
- 1853 March, Nieto resigned.
- 1855 Cortina director from July. Cortina took leave of absence on half salary to consult *Real Academia de Nobles Artes* on selection of paintings and copyists.
- 1855 June 25th, Cortina petitioned Queen for donation of paintings, she sanctioned copies to be made of works from royal collection. Copies ordered from Prado of Murillo, Ribera, Alonzo Cano, some royal portraits by Velásquez (copy of head of Phillip II survives by Juan Luna) and Guido Reni, meant that Manila school became a satellite of Academia de San Fernando in Madrid. The copies were never proved to have been brought over, and if they existed, together with prints imported from Spain, they may have been destroyed in the Spanish-American War of 1898-9.
- 1856 Lorenzo Rocha y Icaza (1837-1898) wins prize for best work by a Spanish student, portraying the reigning Queen, Lorenzo Guerrero y Leogardo (1835-1904) wins for best work by a native, portraying Magellan.
- 1857 April 23rd, Junta resolves to recruit a full-time director from Madrid Academy.
- 1857 Lorenzo Rocha appointed interim director (*criollo*), with his assistant Lorenzo Guerrero unpaid (*indio*). Simon Flores, then aged 18, enters Academia.
- 1858 after new year, Agustín Sáez y Granadell, who had worked for 12 years at the Academia de San Fernando, takes up directorship. Kept all the archives until his death in 1891 (now basis of documents in National Archives). Rocha sent as first Philippine art student to Madrid, graduating in 1862 and being extended by until 1864.
- 1863 Junta was abolished by governor. *Real Sociedad Económica* given charge of Faculty, government of Manila given charge of administration.
- 1865 art school at University of Santo Tomás established as Estudios de Adorno. In 1870 graduates of Dibujo Natural y de Figura and Topografía y Dibujo appear in list of graduates.
- 1866 directorship of Academia declared honorary and transferred to Ministry of Works, both Sáez and Rocha at the same time being made professors with equal salary.
- 1866 royal proclamation allows for two scholarships annually for art students to go to Spain with two years in the Madrid Academy and the next two years in Paris or Rome. Scholarship holders had to remit to Manila drawing from an old master, a drawing from life, a coloured half-size study for first two years, then original composition as painting or drawing in third year, and in the fourth could substitute a n historical subject with two or three figures. Selection was by competition announced two months earlier held on academy, submission

required of drawing copied from a model, another drawing from life, oil painting of a head, and another oil painting of half-sized figure from life. Submitted works became property of the school. Governor-General appointed the scholars and submitted name to Minister of the Colonies. (Santiago, 1989, 79-83). Extra scholarships in sculpture and engraving were created in 1887.

Among those who went overseas on scholarships were:

- 1858-66 Lorenzo Rocha é Icaza, painting
- 1868 Miguel Zaragoza y Aranquizna (1844-1923), painting, postponed for lack of funds
- 1868 Maracela Navaro (? 1873) painting, postponed for lack of funds, Navarao died before scholarship could be offered to him, and insubstitution itwas offered to Rafsel Enrique, but still no funds could be found.
- 1871-1876 I Melecio Figueros y Magbanua (1842-1903), painting, sculpture, engraving (private art scholarship from Spanish patron)
- 1877-80 II Melecio Figueros y Magbanua, painting, sculpture, engraving (special scholarship of Philippine government)
- 1879-83 Miguel Zaragoza y Aranquizna (1844-1923), painting, belated funding, later active in *La Ilustración Filipina* 1891-95.
- 1879-83 Felix Resurrección Hidalgo y Padilla (1853-1913), painting
- 1880-84 III Melecio Figueros y Magbanua, engraving, awarded from Madrid Academy to go to Rome
- 1881-85 Juan Luna y Novicio (1857-1899) painting
- 1884-88 Estevan Villanueva y Vinaro (1851-?) painting
- 1884-88 Telsforo Sucang y Carmelo (1857-1916), painting, awarded against Rafel Enrique, examined in Madrid.
- 1888-1892 Ciriaco Arevalo (1863-?), sculpture
- 1888-92 IV Melecio Figueros y Magbanua, engraving (later became chief engraver at Manila Mint with Antonio García).
- 1888-92 Vicente Francisco y Dionisio (1866-?) Sculpture
- 1892-96 Felix Pardo de Tavera (1860-?), sculpture, emigrated to Argentina in 1895
- 1894 no scholarship awarded despite competition
- 1896 no scholarship awarded, competition deferrred until 1898 cancelled by Philippine Revolution.
- 1867 Rocha won honorable mention in Madrid National exposition of Fine Arts for work *El Sueño de Don Ramillo en la Batalla de Clavijo* which was acquired by the Queen, then returned to Manila in September.
- 1869-71 policy of racial segregation at *Academia del Dibujo y Pintura* apparently abandoned and entry without racial distinction implemented during governorship of Carlos Ma. De la Torre.
- 1867-1891 Rocha and Saez were equal professors of painting in the *Academia del Dibujo y Pintura*, only artists educated in Spain could teach, all were *peninsulares* or *criollos* except for Melecio Figueroa y Magbanua (1842-1903)
- 1868 Lorenzo Guerrero assistant teacher at Academia, tutored students privately outside school
- 1869 opening of Suez Canal facilitates many direct links between Filipino artists and Europe. This allowed them much greater freedom of interpretation.
- 1872 Rocha narrowly escapes persecutions resulting in executions of priests Gomez, Burgos, and Zamora.
- 1875 documents indicate that Felipe Roxas taught Linear, Topographic, Decorative and Figurative Design at Santa Tomás and at Colegio de San Juan de Letrán. One of his students, Cayetano Arguelles y Fernández, did work on *Flora de Filipinas*.
- 1884 medals of merit to be awarded to local government representatives who sent youth to be educated at school

- 1889 Academy changes name by royal proclamation to *Escuela Superior de Dibujo, Pintura y Grabado* with an *Escuela de Artes et Oficios*
- 1889 Academy admits first female student Pelagia Mendoza y Gotianquin (1867-1939), in 1892 she won award for bust of Columbus at Philippine celebration of 400th anniversary of Discovery of America
- 1891 Sáez dies, *Escuela* has 540 enrollees and the size of Faculty was considerably enlarged and includes Zaragosa. (For list of teachers 1891-1898, see Santiago, 1989, 76-77)
- 1893 Academy elevated to *Escuela Superior de Pintura, Escultura y Grabado* with Lorenzo Rocha as director (dies 1898). and the *Escuela de Artes et Oficios* separated off.
- 1896 Rafael Enríquez returns from Spain after 28 years studying law and painting.
- 1898 Eusebio Santos last director of Academia, presides over its dissolution.
- 1908 June 18th, School of Fine Arts at new University of the Philippines chartered.
- 1908 November, formation and first exhibition of Asociación Internacional de Artistas Filipinas, president Rafel Enríquez.
- 1909 classes of School of Fine Arts opened at site in Quiapo. Rafael Enríquez first director(1909-1925), Zaragaoza among first teachers.
- 1914 first certificates awarded
- 1921 Juan Zamora (1894-1924) first UP student sent to Europe to study.
- 1925-1929 Fabien de la Rosa, director SFA
- 1928 Pedro Cuevas y Ariola (1903-1976) sent from UP to study in Europe
- 1929-1938 Vincente Riviera y Mir, director SFA
- 1930 first BA awarded in Fine Arts
- 1938-1952 Fernando Amorsolo, director SFA
- 1952-1956 Guillermo Tolentino, director SFA
- 1956 Dominador Castaneda, director SFA
- 1961 reorganization of CFA as College of Fine Arts & Architecture
- 1964 José T. Joya and Napoleon V. Abueva exhibit at Venice Biennale
- 1970 College of Fine Arts separated
José T. Joya first Dean CFA
Curriculum reform carried out by Rod Paras-Perez
- 1978 Napoleon V. Abueva, Dean CFA
- 1988/89 Humanities separated into departments including Art Studies and Sociology.
Art History not separate discipline but taught in CFA as a major under Art Theory
- 1989 Nestor V. Virulan, Dean CFA
- 1998 Leonido O. Doloricon, Dean CFA
- 2001 Virginia B. Bandan, Dean CFA.
- 2006 Florantina R. Locayo, Dean CFA

Chinese Painters and Filipino art

- 1580s Jesuit Father Antonio Sedeño recorded as having coached Chinese painters. Jesuit Historian Pedro Chirino states Sedeño . ‘not only sought out but even provided lodging for the artistically talented Chinese in his convent so that he could supervise their work intimately... (he) also persuaded the Spanish administrators and Spanish *cures* to acquire his apprentices works and have them in their altars’ (Pilar,1994)
- Early work by an anonymous Chinese painter in the proselyte style, *Nuestra Senora Del Pronto Socorro*, ca1580-5, found at Church of Our Lady Holy Rosary Binondo. Ball-like face of Mary, remarkably arched eyebrows, half-closed eyelids more shaped than Flemish, small lips, blue cape inspired by Guanyin drapery conventions. (Pilar 1994)
- 1586 of total Filipino population of 500,000 half had converted to Christianity.
- 1590 Bishop of Manila, Domingo Salazar: letter to Philip II: ‘When I arrived, no *Sangley* (Chinese)knew how to paint anything but now they have perfected themselves in the art that they produce marvelous work with both the brush and the chisel. I think nothing more perfect could be produced than some ivory statues of the Child Jesus which I have seen....Considering the ability displayed by these people in reproducing images which come from Europe, I believe that we shall not even miss those made in Flanders’. (Pilar, 1976, ateliers, p8).
- Chinese and Spanish painted on copper and iron, and natives on wood
- 1593 publication of *Doctrina Christina en lengua Española y Tagala* and *Wuchi Tianchu Zhenjiao ZhenchuanShilu* (Veritable records of Father Cobo) published in Manila, printed in woodblock by Chinese printers. Former shows Saint Dominic De Guzman surrounded by Chinese rock-forms Latter shows Chinese scholar standing before 3-storey structure with arched windows in ‘flat-distance’. The scholar is kowtowing to Dominican friar holding up an open book.
- Other characteristics of Chinese works: sparse use of gold leaf distinguished from Latin American works marked by ‘dense, brocade-like tooling’. Later in early 19th century Bohol, paintings have a grayish-green shading, almond –shaped eyes and small lips (Pilar, 1994)
- 1603 Population of Manila was 30,000 Chinese and 1,000 Spanish. The mistreated Chinese stormed intramuros and were commemorated in a Franciscan painting.
- 1660-1661 Pampagna Revolt
- 1662 further massacre of about 13,000 Chinese suspected of cooperation with Koxinga (Pilar, 1994)
- 1687 Chinese constitute themselves as a guild *Gremio de Chinos de Binondo*
Need for skilled painters met by *sangley* or Chinese immigrant converts
- 1739 about 380 families of Chinese mestizos engaged in painting, sculpture, carpentry, and smithing’ (Pilar 1994)

Printed Illustrations: Religious and Natural Science

- 1690s Fray Ignacio Mercado y Morals O.S.A.(1648-98) wrote and illustrated *Libro de Medicinales de esta Tierra y Declaraciones de las Virtudes de los Árboles y Plantas que están en estas Islas Filipinas*. (Santiago, 1993, 87)
- ca.1725-1778 Fr. José Azacarrate was excellent printmaker leaving many signed works. Prints were also supplied from the Plantin Presss in Flanders.
- 1734 flora and fauna shown in two landscape prints with labels by Francisco Suárez (ca 1690-ca 1762) and Nicolás de la Cruz Bágay accompanied maps of Pedro Murillo Verdade.
- 1771-74 French naturalist Pierre Sonnerat (1745-1814) in Luzon, work published in 1776, illustrated by Cipriano Romualdo Bágay (ca.1730-ca.1797)
- 1786-1806 Spanish botanist Juan de Cuéllar settles in Manila, commissions Tagalog painters to depict flora and fauna, José Lodén, Tomás Nazario, Miguel de los Reyes.
- 1789 Malaspina scientific expedition under Alejandro Malaspina Melilupi (1754-1809) leaves Spain
- 1792 March, expedition reaches Philippines. Expedition includes botanist Antonio Pineda (1753-1792), geographer and cartographer Felipe Bauzá y Cañas (1763-1834), and artists Fernando Brambila (1763-1834) and Juan Ravenet (1766-ca. 1821)
- 1794 September, Malaspina expedition returns to Spain
- 1795-1803 Malaspina imprisoned for implication in a political plot, expedition records seized and sealed. (only in 1885 is the official report *Relación del Viaje Malaspina* published.)
- 1790s *tipos del país* imported from Canton
- 1793 *The Conquest of the Batanes*, historical mural by unnamed Philippines' painter done in Intramuros Palacio Real (destroyed in 1863 earthquake).
- 1806 Flemish print by Jerome Wierix behind a Bohol painting of the *Seven Archangels*.
- 1800-1850, Master of the *Guanyin Rosario* in Bohol paints in manner inspired by representations of Guanyin. Used greyish green shades with refined *minituarismo* reminiscent of Damián Domingo's school.
- 1813 Juan Arceo did copperplate on silk of *santos*, some on theme of Joseph of Arimathea and Nicodemus before dead Christ. In 1875 Ysidro Paulino (ca.1820-ca.1890) did new engraving on same theme.
- 1845 Fray Manuel Blanco y Ramos O.S.A.(1779-1845) publishes *Flora de Filipinas Según Sistema Sexual de Linneo* but without illustrations.
- 1850s arrival of many more illustrated lives of saints which were followed in local works by Antonio Malantic (1821-ca.1886), Mariano Asunción (ca 1802-1885), Justiniano Asunción (1816-1896) and Juan Arceo (ca.1785-ca.1870). Many works selected after the saint who was the namesake of a given patron. Some were selected after popular protector saints such as St Roque or St. Isidore. In 1875 Ysidro Paulino (ca.1820-ca.1890) did new engraving on same theme.
- 1877-1883 publication of luxurious and illustrated with 477 coloured lithographs 3rd edition, Manuel Blanco, *Flora de Filipinas* in four volumes, with 500 copies, and 1000 copies in black and white. Directed by *Comisión de la Flora Forestal de Filipinas* under Domingo Vidal y Soler (ca1835-1878), assisted by brother Sebastián Vidal (1842-89) Composed in Manila and printed in Barcelona where Domingo Vidal dies in 1878, Sebastián taking over supervision of printing,. The illustrations were done under direction of Sáez. Painters included Sáez, Regino García y Baza,(1840-1916, plant and drawings' collection destroyed during US' bombing in 1945) Rosendo García y Baza (ca.1848- ?), Juan Garcia (ca1850- ?, brothers), Francisco Domingo y Casals(ca.1845- ?, grandson of Damián Domingo), Miguel Zaragoza y Aranquízna (1844-1923) , Lorenzo Guerrero y Leogardo (1835-1904, private tutor of Juan Luna after he left the Academy in 1876-7), Félix Martíne y Lorenzo (1859-ca 1915), Félix Resurrección Hidalgo, R.L. Salamanca, Cayetano Argüelles y Fernandez (ca.1845- ?),

- F. Pardo, Isidro Llado. Five Spanish artists include two friars, Sáez and one woman Emma Vidal. (Santiago, 1993, 92, details of artists 95-105)
- 1878 Regino García wins gold medal at Paris Exposition
- 1882 winners of competition for 3rd centenary of St. Teresa of Avila were both from *Flora de Filipinas*, Guerrero first prize, and Martínez, second prize.
- 1883 *Flore de Filipinas* wins highest award for science at Amsterdam exposition, Regino García wins gold medal.
- 1887 Sebastián Vidal was chair of Philippine delegation to the Philippine General Exposition in Madrid, eight *Flora* artists exhibiting. Hidalgo wins old medal
- 1895 only two *Flora* artists Martínez and Zaragoza took part in Philippines Regional Exhibition in Manila, Martínez wining gold medal.

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