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Some Contributions of the *Philippine Magazine* to the Development of Philippine Culture*

JOY A. MARSELLA

THE recent cultural history of the Philippines reflects the influence of the *Philippine Magazine*, a monthly published for the Philippine intellectual. During the height of its success in the 1930's, the monthly featured some of the best writing by Filipinos in English. Within its pages were cultural essays on diverse topics of contemporary interest that are milestones in cultural history. Short stories and poetry in the magazine were written by promising young Filipinos who today are still producing some of the best literary works in English. A provocative editorial discussed contemporary political, economic, and social issues with candor. The essays, short stories, poetry, and editorials, combined with several regular columns and special sections, resulted in the most popular and successful magazine of its kind at that time.

The *Philippine Magazine's* success was the result of the work of its editor, A. V. H. Hartendorp, a congenial American who had chosen the Philippines as his home. Because of his great love for the Philippines and his interest in developing a cultural-literary magazine, Hartendorp set himself the task of finding excellent original material on the Philippines and Southeast Asia. When he undertook his editorial duties in 1925, the magazine was primarily devoted to education; by

* The research on which this paper is based was part of the Ateneo-Penn State Basic Research Program, sponsored by the United States Office of Naval Research, with the Pennsylvania State University as prime contractor (Nonr-656 [37]).

the mid-1930's Hartendorp had transformed the magazine into a thriving general interest monthly that played a significant role in the development and recording of Philippine culture. Unfortunately, the publication ceased during World War II, and Hartendorp's hopes for its revival after the war never materialized.

This paper is an attempt to describe and analyze some of the most important contributions of the *Philippine Magazine* to the cultural development of the country. These contributions, which lie in the social, economic, political, and literary areas's are often referred to as significant; however, as far as I know, they have never been fully described. By interpreting the historic role that A. V. H. Hartendorp and the *Philippine Magazine* played in the Philippines, we are provided with information for understanding the current state of Filipino cultural development.¹

HISTORY

In 1925 A. V. H. Hartendorp assumed the editorship of the monthly, *Philippine Education*, which was devoted to school and educational matters. The magazine had already been in existence for twenty-one years, and was, in fact, the oldest magazine in the country. Founded in 1904, it was supported by the Bureau of Education for some months for free distribution to American and Filipino teachers. Then titled *The Philippine Teacher*, its purpose was "to reach, through the school teachers, the whole body of Philippine people with matters that pertain to the whole work of the government and the education in physical, civic, and moral duties. . . ."² During these first twenty-one years, the magazine was edited by four different men who featured such practical

¹ The author is deeply indebted to Mr. A. V. H. Hartendorp for generously sharing his time, library, and knowledge in a series of personal interviews during February, March, and June 1968 at his home in Quezon City.

² A. V. H. Hartendorp "The Thirty-fifth Annual Volume of the *Philippine Magazine*," *Philippine Magazine*, XXXV, i (January 1938), 13. Unless otherwise indicated, all subsequent references appear in the *Philippine Magazine*.

information for teachers as lesson plans, teaching aids, and suggestions for solutions to various school problems. John G. Coulter, former botany teacher at the Manila Normal School, edited the magazine from its initial issue of December 1904 until March 1906. As Coulter had then to return to the United States for several months, four issues of Volume II (July through October 1905) appeared under the guest editorship of Sydney A. Campell, Division Superintendent of Schools of Cavite. Soon after his return to the Philippines, Coulter sold the magazine to Frank R. Lutz, Principal of the Sam-paloc Intermediate School. Lutz edited the magazine for about a year, changing the name to *Philippine Education*. a "monthly devoted to the Philippine Problem—educational, industrial, commercial, financial, social."³

In October 1907, Verne E. Miller of the Bureau of Education bought the magazine and assumed editorship. Miller soon resigned his position with the Bureau and organized the Philippine Education Company, a book and stationary firm which dealt in school textbooks in addition to publishing *Philippine Education*. Under Miller's management, the magazine was successful as a teachers' publication, partly because superintendents of schools throughout the Philippines required their teachers to subscribe to it. As before, the magazine featured practical information for classroom teachers. The March 1925 issue contained educational articles such as "The Teacher and Class at Work," "Best Materials Should be given to Barrio Schools," and "Five Suggestions for Efficient Teaching." As the Philippine Education Company grew, Miller began searching for a new editor to take over *Philippine Education*, and in 1925 Hartendorp became manager of the company's publishing department and editor of the magazine.

Hartendorp had originally come to the Philippines in 1917 to conduct research in comparative racial psychology. In the interim he had been a high school and supervising teacher for three years, had conducted a private psychological testing service for some time, and had edited the daily *Manila*

³ Hartendorp, "Thirty-fifth Annual Volume," 13.

Times, then American owned, for two years. He had also traveled extensively throughout the Philippines.⁴ During these years he had formed close friendships with such scholars as H. Otley Beyer, R. F. Barton, Richard C. McGregor, Charles S. Banks, and Frank G. Haughwout, all of whom later wrote for his publication. Hartendorp's experience, education, and enthusiasm for the Philippines ably equipped him for the editorship of a Philippine monthly.

THE PHILIPPINE MAGAZINE IN TRANSITION

Under Hartendorp's editorship, *Philippine Education* gradually began to change its scope and in 1926 he added the word "Magazine" to the title. At this time the publication was in competition with several other educational periodicals, one of which is still published today as the *Philippine Journal of Education*. Because Hartendorp felt that the others were in a better position to conduct such a publication and because he himself was not particularly interested in continuing to edit a teachers' magazine, he persuaded the Philippine Education Company to allow him to convert it into a different kind of monthly. In 1928 he announced his plans in an editorial welcoming a new educational periodical to the field:

It is obvious that this sort of material [Bureau of Education information] had better come...through the Bureau's own official organ. than through the pages of such a periodical as *Philippine Education Magazine*, which is a privately owned publication...*Philippine Education Magazine* will continue to publish educational and informative articles in various fields, short stories that are models of the art, and free, interpretative comment on questions of the day...*Philippine Education Magazine* will preeminently typify our fast-changing Philippines. The Philippines is a country by itself, with a people of its own, with interests of their own. American and foreign publications do not fully meet the reading wants of Philippine readers, and neither do the second-rate local publications meet the desires of the intelligent.

⁴ For further information, see Albert Ravenholt, "A. V. H. Hartendorp—Manila's Doughty 71-Year Old American Editor," *American Universities Field Staff Reports Service, Southeast Asia Series*, XII, xiii (Philippines), pp. AR -9-64 ff.

In *Philippine Education Magazine*, the best writing and illustrating talent of the country will cover every phase of Philippine life....⁵

The magazine was now definitely dedicated "to the full recording of all phases of the present cultural development of the Philippines—to the Philippine Renaissance."⁶ To indicate the change, Hartendorp revised the title by eliminating the word "Education" beginning with the January 1929 issue.

By this time, the *Philippine Magazine* had gradually changed from an educational orientation to a general one. In the January 1926 issue, Hartendorp had already introduced a colorful and attractive cover page. Through his friends in the Bureau of Science, the Bureau of Education, and several universities where he had occasionally taught either English or psychology, Hartendorp sought out specialists to contribute scholarly articles of general interest. At first he drew on the writings of Americans in the government service and other "old-timers" who had lived in the Philippines for some time. One such scholar who contributed to the early issues of the *Philippine Magazine* was H. Otley Beyer, head of the Department of Anthropology at the University of the Philippines. Although Beyer later published articles on the subject in scholarly anthropological journals, his first published writing on the prehistoric Iron Age in the Philippines appeared in the *Philippine Education Magazine* of October 1928 (XXV, v, 253-255), a summary of his important archeological discoveries in Rizal province. One of the noteworthy features of the *Philippine Education Magazine* was the fact that the material was written originally for the monthly rather than reprinted from other sources, a common policy among such magazines at the time. Only occasionally was Hartendorp forced to rely on syndicated material from newspapers and other agencies to complete his publication.

In recruiting specialists to write for the lay audience, Hartendorp established a tradition that has continued in the

⁵ A. V. H. Hartendorp, "'Philippine Public Schools' and 'Philippine Education Magazine'," *Philippine Education Magazine*, XXIV, ix (February 1928), 514.

⁶ Advertisement, XXVI, iv (September 1929), 186.

Philippines to the present day. Filipino scholars and writers often publish the results of their research in popular magazines rather than in specialized scholarly journals. Although contemporary journals do not limit their subject matter to the Philippines and East Asia as the *Philippine Magazine* did, the editors of such magazines as *Solidarity* and *Heritage* continue to follow the policy set by Hartendorp of recruiting contemporary scholars to write provocative articles in a language understandable to the layman.

A typical monthly issue of the *Philippine Education Magazine* in its stage of transition contained the following sections: Business and Finance, New Books, Editorials, News of the World, The Philippine Home, and Humor. In addition, Hartendorp selected several poems and short stories from the many he received for each monthly issue. A good example of the magazine in its transitional stage from an educational to a general interest audience is the September 1928 issue. In addition to the regular columns, Hartendorp began in this issue serialization of a Philippine murder mystery, not merely a western plot with names of people and places Filipinized. *The Lacademo Murder Mystery* was written by Dr. Alfred Worm, who had resided in the Philippines for many years. An informative article by Eulogio B. Rodriguez, many years later reprinted in *Journal of East Asiatic Studies*, "Names Under Which the Philippines has been Known at Different Times in History," was another contribution aimed at a general audience. Hartendorp's editorials, not as fully developed at this time as they were later to become, dealt with various problems of the time. Hartendorp had begun the practice of writing an occasional article himself for the magazine; his "You Are Not Too Old," a summary of research conducted in the United States on learning ability in adults, was an early example. Still aimed at education, however, was "A Comparative Study on the First 1,000 Words in Philippine Grade One Spoken Vocabulary Study and the Words in the Ayers Spelling Scale." Yet even at this early stage in Hartendorp's editorship, it is evident that he was beginning to give his readers a wide variety of selections, typical of American counterparts

of the monthly. This was, of course, his goal and by 1930 he was well on his way to attaining it.

THE PHILIPPINE MAGAZINE—A SUCCESSFUL MONTHLY

Before discussing the aspects of the magazine which brought it the most attention and praise during its great popularity in the thirties, it is important to consider the goals Hartendorp wanted to achieve as editor of a general interest monthly. Hartendorp most clearly defined these goals in an exchange of letters with a friend which appeared in the November 1938 issue of the *Philippine Magazine*. Although published late in Hartendorp's term as editor, his letter stated what he had been trying to accomplish. The exchange was occasioned when a friend counseled Hartendorp to abandon his efforts with the *Philippine Magazine* because its small profits were proof that it was not totally successful. Hartendorp, of course, could not agree, saying that in spite of small profits he saw a monthly publication itself as a "valuable and indeed necessary intermediary between the voluminous and hasty daily press and the slower and more formal book." Furthermore, the issues of the *Philippine Magazine* could be "valuable repositories of the record of the developing culture of a people." Politically, with respect to Philippine-American relations Hartendorp saw his role as "an effort...to interpret the one to the other, to serve both equally..." Culturally his role was

pioneering, bringing something new and unique, especially in the sense that we are developing a new branch of the great world tongue we still call English, contributing something fresh and alive to the literary culture of the world. The *Philippine Magazine* also contributes to the political, economic, social, and ethical developments on this side of the Pacific which will prove of increasing importance to the future of world civilization, the Philippines being a strategic salient of democratic and Christian progressivism in Eastern Asia... The *Magazine* regularly publishes articles on Far Eastern affairs, Philippine-American relations, political, economic, and strategic articles on Philippine geology, geography, fauna, flora, Philippine history and biography, literature, art, music—all the interests of intelligent readers, whether American, foreign, or Filipino.⁷

⁷ "Letter and Reply," XXXV, xi (November 1938), 510-511, 534-536.

That Hartendorp was successful in achieving this aim, even at an early stage, is evident in a letter from Frank G. Haughwout, typical of many he received in praise of his work:

You have dug out a surprising amount of obscure material bearing on the history of this country which you have presented in such entirely authentic and documentary, not to say interesting, form, as will constitute them historic records in days to come. You have rescued from oblivion much of the romance and folk history of this country, and some day it will...be appreciated much more than it is already, by those who will have cause to call you blessed for your discriminating literary and scientific taste. This is a roundabout way of saying that you are producing an interesting and valuable magazine.⁸

Hartendorp had indeed worked diligently from the time he assumed editorship to obtain quality material relevant to the Philippine scene, and by 1930 the magazine was beginning to attract international notice. Although part of the magazine's appeal was due to the previously mentioned regular monthly sections, its major success was attributable to four special features: the cultural essays, the lively "Four O'clock in the Editor's Office" column, the interesting fiction and poetry, and the authoritative editorials. Each of these features deserves special analysis for its part in the total cultural contribution of the publication.

FOUR O'CLOCK IN THE EDITOR'S OFFICE

Most readers turned to this section of the magazine first. Initiated in December 1931, the lively and informal column was originally intended to provide information on writers whose works appeared in the magazine and to print letters and personal notes of interest to the readers. While the editorials were always impersonal and dignified, the "Four O'clock" column was gay and candid.

Here we are informal and without dignity and say very much what we please and how we please and expect that no unfriendly advantage will be taken. Here we are human and frank and here readers and authors and the editor give us all a look behind the manuscript pages

⁸ "The Editor's Christmas Presents," XXVII, viii (January 1931), 548.

...and the printed pages we all finally have before us. In a way, this column is a new invention in journalism, for while other publications publish notes about contributors and letters to the editor, no other publication has ever combined such notes and letters and personal visits as is done in this column.⁹

Hartendorp daily set aside an hour or two around four p.m. for tea and conversation with contributors, readers, and friends, and he recorded many of these visits and conversations in his column. This custom, a modern Manila counterpart of Dr. Johnson's coffee-house meetings in eighteenth-century London, attracted readers, intellectuals, professionals, young writers, artists, musicians (Hartendorp was secretary of both the Asociación Musical de Filipinas and the Manila Symphony Society, and a member of the Manila Ballet Moderne), and various visiting scholars, all of whom delighted in the vigorous discussions of timely political and cultural topics. (In a letter the young writer Amador T. Daguió later confided to Hartendorp that as a student he had attended these sessions not only for the enlightening discussions, but also for the biscuits and tea which helped to assuage his hunger.) These congenial and stimulating meetings provided ample and interesting material for the informal column.

Hartendorp frequently used the column to develop and explain some of his ideas of literary criticism. In reply to a reader's request, Hartendorp formulated some of his own criteria for poetry:

Mere rhyme and rhythm do not make poetry. Poetry is, in general, an expression of emotional thought, in very compact form, and suggesting far more than is explicitly stated. A poem says in a few lines what it would take an essayist many pages to say.

My own personal test of poetry is that the poet must have something more than the merely commonplace to say and must say it effectively. Beauty must lie in its truth and authenticity rather than in the mere form, although the latter can not, of course, be disregarded....¹⁰

⁹ "Four O'clock in the Editor's Office," XXIX, xi (April 1933), 516.

¹⁰ "Four O'clock," XXXII, ii (February 1935), 104.

Hartendorp also expressed his dislike of pen names, especially of women using male names and vice versa. This statement was occasioned when a flurry of stories written by men under feminine pseudonyms were submitted after Hartendorp had requested articles by women writers.

Many of the controversial feature articles of the magazine brought about critical letters to the editor. One such article was D. A. Hernandez' "Thoughts on Filipino Writers" (April 1933, pp. 502, 506-508), in which he criticized Filipino authors for lacking quality, taste, and insight. In a subsequent "Four O'clock" column (May 1933, p. 553), Conrado Pedroche and several other authors replied to Hernandez' attack, and Hernandez himself admitted that he had indulged in a "rather unpleasant tone of writing."

José García Villa's comments caused much controversy among readers of the column. In an editorial, "Creative Writing in the Philippines" (August 1929, p. 147), Hartendorp had criticized the University of the Philippines for its expulsion of Villa for his "erotic" poetry. Perhaps partly because of this, Villa read the magazine and said in a letter to Hartendorp:

The *Philippine Magazine* has, in my estimation, kept the highest literary standards of all Philippine magazines during the past year and this. The *Philippine Magazine* this year leads in my annual selection of the best Filipino short stories. I have not failed to find good stories in every issue of it. May I also say that the *Philippine Magazine* is the only Philippine publication I have found to be above silliness. . . . I have also found your poetry usually good, although there are a few instances in which our editorial judgments differ. . . .²¹

Later Villa frankly criticized the poetry in several previous issues as mediocre (December 1932). Villa particularly attacked the work of Amador T. Daguio, charging that although he had written some very fine poetry, he produced prose of complete illiteracy. Daguio's rejoinder in the September 1933 issue discounted the remarks because Villa's literary judgments were often determined by a caprice of the moment. Villa's opinion of Daguio's prose apparently changed, as he later chose

²¹ "Four O'clock," XXIX, v (October 1932), 227.

several of Daguió's stories for his Roll of Honor. But the column permitted a lively clash of opinion that readers enjoyed.

Through this column, Hartendorp applauded outstanding work of Filipino writers that was published elsewhere. In November 1936 Hartendorp announced the formation of the Philippine Book Guild which would publish the works of Filipinos in a Contemporary Philippine Literature series. He was a member of the Board of the Guild and a guiding force behind its development. In the June 1937 "Four O'clock" column, a collection of A. B. Rotor's short stories *The Wound and the Scar* was introduced as the first issue of the Philippine Book Guild. As a publicity move, Hartendorp offered the book as a premium with a *Philippine Magazine* subscription. To the credit of the Board of Editors who selected the collection, *The Wound and the Scar* received favorable notices abroad as well as at home. A year later, the book had been favorably reviewed by Pearl S. Buck¹² and Hans B. Wagenseil, a renowned German translator of Western writers in English.¹³

His habit of calling attention to praise, awards, and honors that the *Philippine Magazine* received gave Hartendorp the opportunity to indulge in a bit of self-praise and to obtain thereby some free advertising. For instance, the many *Philippine Magazine* stories that José García Villa chose in his annual selection of best stories published in the Philippines were always listed in the column. Of thirty stories in Villa's 1932 list, eleven had been published in the *Philippine Magazine*; of the twenty-three authors whose stories were chosen for the awards, sixteen were regular contributors to the *Philippine Magazine*; three of six "three star" stories had been published in *Philippine Magazine* and four of seven "two-star" stories.¹⁴ In 1933 Villa listed a story of Amador T. Daguió as one of three "most distinguished stories"; three of eleven "Roll of Honor" stories of 1933 were in the *Philippine Magazine*, four "two-star" stories and six "one-star" stories. Throughout the 1930's the *Philip-*

¹² "Four O'clock," XXXV, ix (September, 1938), 440.

¹³ "Four O'clock," XXXV, viii (August 1938), 398.

¹⁴ "Four O'clock," XXIX, viii (January 1933), 383.

nine Magazine stories selected by Hartendorp's keen editorial judgment continued to be cited by critics and scholars as outstanding, and Hartendrop discussed these awards in his informal column. In doing so, he was also calling attention to the great strides made by young authors using a new language and developing a new literature. Many of the writers whom Hartendorp discussed in his "Four O'clock" column published their first fiction and poetry in the *Philippine Magazine*. It is to the contributors of short stories and poetry that we now turn.

FICTION AND POETRY IN THE PHILIPPINE MAGAZINE

The *Philippine Magazine* made its most significant contributions to the literature of the Philippines. Hartendorp took a great personal interest in developing Filipino literature in English; he felt that he could encourage talented writers by printing their stories and paying for them (an unusual practice in the Philippines at that time) and thereby help to develop a significant body of Filipino literature in English, which would be an offshoot of the English language just as American literature once had been.

He began this effort soon after he assumed editorship in 1925. Although several stories in the early years of Hartendorp's editorship were syndicated press material from the United States, by the early thirties all of the contributors were Filipinos or old-timers, chiefly Americans, who knew the Philippines and its people well. Hartendorp customarily included at least one or two stories and several poems in each issue. In 1931 he began serialization of *Kalatong: A Novel of Bontok and Ifugao*, by the Australian mentor of Filipino writers, T. Inglis Moore. Later successfully published in Australia as *Land of the Half-Way Sun*, *Kalatong* was the story of a real Ifugao hero whom Moore had learned about on his several visits to the Mountain Province. Hartendorp had supported Moore's interest in this writing project by financing a six-month stay in the rice terrace country where Moore wrote his book. This novel, except for two local mystery stories serialized earlier, was the only lengthy prose work to appear in the *Philippine*

Magazine. The short story, because of its generic form and because it was what the Filipino wrote best, became the outstanding literary genre in the *Philippine Magazine*.

The most prolific contributor of short stories to the magazine was N. V. M. Gonzalez, still regarded today as the dean of Philippine writers in English. As a high school student, Gonzalez submitted a number of short poems which were published in the early thirties. "Dawn and the Muddy Road," his first short story, appeared in the April 1933 issue. This story, as were many of his later ones, was based on a personal experience of his boyhood in Mindoro. Throughout the years, seventeen of his short stories appeared in the *Philippine Magazine*, the last, "The Happiest Boy in the World," in the March 1940 issue.

Hartendorp recognized Gonzalez' skill and ability, and when he requested Hartendorp's permission to reprint twelve of his best Mindoro stories from the *Philippine Magazine* in a collection *Seven Hills Away* (1947), Hartendorp readily consented. He had previously written in his "Four O'clock" column of Gonzalez' stories that "They have a strange, mystical quality and an undefinable beauty." In commenting on Gonzalez' excellent work about his own people, Hartendorp discussed the short story "Life and Death in a Mindoro Kalingin," pointing out his own desire to bring the work of good writers to the attention of others:

I would point in answer [to why I am content to be an editor in Manila] to such a story as that of Mr. Gonzales [sic]. It seems to me that it would be eminently worth the while of any editor, no matter how able, thus to aid in bringing a tropical, Eastern people into the great family of English-using nations. The use of English anywhere as a *lingua franca*... is of little permanent importance in itself, but to help in the creation of a new literature in this great world tongue is to take a part in a cultural movement of the highest and the most lasting importance.¹⁵

These touching early stories of Gonzalez were indicative of greater works to come. Both of his later novels, *The Winds*

¹⁵ "Four O'clock," XXXI. i (January 1934), 43.

of *April* and *A Season of Grace*, and some of his later stories reflect the same "strange, mystical quality" that characterized his earlier work, and reveal in addition the depth and maturity that added years of experience gave his writing.

Bienvenido Santos began his career as a writer in the May 1931 issue with a brief but touching story, "The Years Are Very Long," actually a series of three vignettes about a salesman's successive returns to his uncle's home. Although the story has no character development and little plot, the short well-controlled scenes illustrate how quickly time passes and people change. The eleven stories that appeared throughout the next nine years showed the promise that Santos was later to reveal in longer, sustained works such as *The Volcano* and *Villa Magdalena*.

Gonzalez and Santos were not the only writers whose skills Hartendorp recognized. Edilberto Tiempo, well-known contemporary poet, novelist, and scholar, began submitting short stories and essays to the magazine in 1935, a half dozen of which were published over the years. José García Villa contributed several poems and an excellent series, "Definitions of Poetry." By 1935 Villa was beginning to achieve fame as a noted poet and writer in the United States. His acceptance in the Philippines as a great poet came about more slowly. Hartendorp himself had maintained that Villa's form and manner in poetry was alive and interesting, but generally his thought was not. An apparent exception to this belief was Villa's series of poetic definitions which Hartendorp thought showed Villa's great talent. Hartendorp recognized the provocative and poetic beauty of such definitions as: "Poetry is the extraction of wonder from that which is meaningful, so that it becomes beautiful; and the bestowal of meaning to that which has no meaning, so that it becomes meaningful," and "Poetry is the magic proof of truth," and "Poetry is the objectification of intuitions too beautiful or too terrible to let go."¹⁶

Two stories still regarded today as masterpieces of Filipino fiction were submitted by Manuel Arguilla, a writer who was

¹⁶ José García Villa, "Definitions of Poetry," XXXIII, x (October 1936), 497.

executed by the Japanese in World War II. "Midsummer" was a pleasant and beautiful story of young love, and "The Socialists" a deeper story in which a young socialist is suddenly able to see the absurdity of his thoughts and actions. In an introduction to a collection of Arguilla's works, several of which originally appeared in the *Philippine Magazine*, Hartendorp stated:

Manuel G. Arguilla has remained among the most forthrightly Filipino, using English almost as if it were a Philippine dialect—so adequate he finds it for his purpose. His work affords new proof of the singular adaptability of the great world-language, which the Filipino writers are further enriching by new human as well as new philological elements.¹⁷

The stories of other authors, perhaps less well known today than Gonzalez, Santos, Tiempo, and Villa, also appeared in the *Philippine Magazine*. Amador T. Daguió's masterpiece "The Woman Who Looked Out of the Window" was one of them. Numerous poems and several stories by Conrado Pedroche appeared. Several of Francisco Arcellana's stories were selected as especially outstanding by Hartendorp.

Although the list of authors here discussed is not an exhaustive one of all writers whose short stories and poetry appeared in the magazine, it does convey the idea that Hartendorp could recognize new writing talent. That many of the writers are still favorites is indicative of his editorial judgment. The forte of the Filipino writer has always been the short story. Because the Philippines was a developing country, writers were often occupied with the difficult business of earning a living and supporting a family, and the short story proved an excellent medium for earning extra income. The fact that Hartendorp encouraged and published the writers of short stories was in no small way accountable for the success of the Filipino short story abroad.

But Hartendorp was also instrumental in the development of the essay. Filipino writers in English had difficulty handling

¹⁷ Introduction, *How My Brother Leon Brought Home a Wife* (Manila, 1940), p. 9.

the logical structure and precise diction the generic form of the essay demanded. As with the short story, Hartendorp helped to build a group of Filipinos who handled the essay form well.

THE CULTURAL ESSAY

As is true of most magazines of the type that Hartendorp edited, the *Philippine Magazine's* main monthly feature was several well-written essays on contemporary topics. Hartendorp's judgment in recruiting writers and selecting topics was as keen as his ability to select a good short story from the many submitted to him. Since the essays are so numerous, only a few of the most significant ones are discussed in the following paragraphs.

The *Philippine Magazine* developed a tradition of publishing short articles on diverse subjects, at first directed mainly to educators. When Hartendorp assumed his task as editor, he widened the scope and varied the interest. At the beginning, when recruiting writers was difficult, Hartendorp solved the problem by doing the obvious—writing himself—an American tradition established over a century earlier by such editor-essayists as Nathaniel P. Willis, George Pope Morris, and Edgar Allan Poe. A quick survey of titles reveals literally hundreds of short essays of Hartendorp's own authorship. His numerous experiences and many acquaintances, as well as the knowledge acquired in his self-education, more than qualified him for these writing tasks. When the information he needed for a particular essay was not immediately at hand, Hartendorp sought it out by careful research. His concise style served as an excellent model for emerging young writers and readers of a language relatively new to them.

HARTENDORP'S WORK AS MODEL

A half dozen of Hartendorp's essays are landmarks in Philippine culture. His writings, which were often comments on contemporary events, fall into several categories. As Hartendorp read the works of Filipino writers, he evolved his own criteria for good writing and formulated the first serious estimates of Philippine literature in English. In addition to aid-

ing in developing this literature, Hartendorp felt that the general cultural growth of the country should be encouraged. A second group of essays discusses cultural topics and people who contributed to the artistic and musical development of the Philippines. A final category concerns the scientific research that Hartendorp conducted in his spare time.

Hartendorp's first printed comments on literary theory and criticism appeared in an exchange between him and T. Inglis Moore, teacher of English at the University of the Philippines and tutor to young Filipino writers. In an original essay, Hartendorp explained that literature is evolving and thereby improving; Moore countered the argument by affirming that although the evolutionary theory may pertain to animals, it does not to art. Literature, he stated, is composed of form and content; as for form and style, literature today is not superior to the literature of earlier times—it varies but does not necessarily develop and improve. He grudgingly admitted that although the intellectual content of literature may be superior, the emotional content is not. Hartendorp had the final word in a reply reaffirming his idea of evolution in literature for intellectual content, and the development of language and of literary types.¹⁸ While this literary theory did not rival the sophistication of T. S. Eliot or I. A. Richards, it was a matter of concern for a group of writers evolving a new body of literature. It attempted to answer questions that were constantly being posed. Can a new literature evolve? Can it be equal to or superior to other literature?

A later essay assessed the state of Filipino literature in English. Hartendorp asserted that Filipino literature in English was far ahead of its vernacular counterparts in artistic values, a fact probably still true today to the dismay of nationalistic Filipinos. In a summary, Hartendorp concluded:

For some years the writers wasted their time in writing imitations of such tales of adventure and plot and stories embodying sophisticated dialogue as they saw in American and foreign magazines. Others

¹⁸ A. V. H. Hartendorp and T. Inglis Moore, "Evolution in English Literature," XXVI, v (October 1929), 266-268, 304-305.

tried to write tales of the remote past, involving shadowy legendary figures, and drawing largely on their imaginations for development. These efforts failed as they deserved to fail. Then they began to write of their own people and of their own times, tales of the country folk and of the provincial village, tales of the jungle and sea and river, tales of Manila, and they had found their métier.¹⁹

It is important to remember that the encouragement and advice of such men as Hartendorp and Moore helped Filipino writers in English to find their métier and to develop their skills, especially as writers of the short story.

But Hartendorp was not only eager to promote Filipino writing; he wanted to encourage a general cultural revival. So he called the attention of his readers to painting ("Enrique Liborio Ruiz, Painter," June 1930), to music ("Ernesto Fausto Vallejo—Virtuoso," February 1930; "The Meaning of Music," October 1928), to dance ("The Manila Ballet Modern," November 1939), to architecture ("Philippine Regional Architecture," June 1934), and to religion ("The Heart of Christendom in the Far East," January 1937). Hartendorp was eager to point out the contributions of others to the cultural development of the Philippines. One of his finest and most sensitive works was a biographical sketch in memory of Alexander Lippay, outstanding conductor of the Manila Symphony Society Orchestra, director of the Manila Academy of Music and close friend (May 1939). Another Filipino whom Hartendorp honored in a prose essay was Epifanio de los Santos, historian, biographer, essayist, and critic who himself directed his countrymen's attention to their own rich cultural elements and who saw the Philippines as a meeting place of East and West (September 1929). Hartendorp grieved over the passing of Ignacio Manlapaz (June 1941), previously a member of the English Department of the University of the Philippines and frequent contributor to the *Philippine Magazine* (he wrote several essays on the status of Filipino literature and along with the Indian Professor of Mathematics, Vishnu Gokhale, contributed the lively "With Charity to All" humor column

¹⁹ "The Importance of Filipino Literature in English." XXXIV. i (January 1937), 18-19.

which treated satirically many current affairs in the Philippines). Had Manlapaz lived longer, Hartendorp stated, there is little doubt that his contribution to Philippine literature and philosophy would have been very great. A nearly finished manuscript which was returned to the University of the Philippines and which eventually would have been published bore witness to his great philosophic talent. Several authorities who had seen the manuscript praised it, but, unfortunately, it was burned in World War II.

It was obvious that a single man cannot bring about a cultural revival; but he can participate in it. By describing such topics as mentioned here to the many readers of his magazine, Hartendorp gave great impetus to that cultural development.

And finally, Hartendorp wrote of his own research and studies. In 1933 he ran a series of three essays, "The Applied Art of the Lanao Moros," in which he described, analyzed, and interpreted the art of the Moros. Psychology was another field in which Hartendorp was interested; in fact, he had come to the Philippines to conduct psychological research. In "Eastern and Western Psychology" (July 1936), Hartendorp discussed basic psychological differences between the two peoples, stressing Easterners' concern with efforts to retain close family ties and frictionless interpersonal relationships that contemporary behavioral scientists are using to understand and describe the behavior of the Filipino.

THE ESSAYS OF OLD-TIMERS

The history of the Philippines reveals that many non-Filipinos who loved the Philippines and its people devoted much of their lives to the country. Hartendorp was, of course, one of these men and knew many of the others intimately. Affectionately known as "old-timers," these people were wisely encouraged by Hartendorp to contribute to the magazine, and their objective understanding of the Philippines added an interesting perspective to their essays.

H. Otley Beyer was one of the first to contribute an essay on the results of his research on the early archeological findings in Rizal Province. R. F. Barton was another old-timer who wrote articles about the Ifugaos, the people of the Mountain Province with whom he lived for many years. In the September and October 1940 issues, Barton contributed an interpretation of the role of magic and myth in Ifugao culture. The first essay, "Myths and their Magic Use in Ifugao," explained the evolution of their myths as a way of understanding and coping with the tribal life and described some of their magic rituals. The October issue presented the weird tale "Numputol—the Self-Beheaded: A Myth Used in Ifugao War and Sorcery Rites." Barton's "How Marriage Prohibitions Arose: On the Significance in Malay Languages of the Kinship Term, 'Tulang'" (August 1938) discussed kinship terminology and its relationship to Ifugao marriage customs.

Several others who wrote for the *Philippine Magazine* were interested in the folktales, legends, and myths of the Philippines. Foremost among these was Dean S. Fansler, for many years head of the English Department at the University of the Philippines. Over a period of twenty-eight years, he collected thousands of Philippine folk tales representing nearly every narrative genre from every major tribal unit. His contribution to the May 1937 issue of the magazine, "Philippine Folk Literature," was a resumé of his manuscripts of those tales, which were at the time being published in book form and which have recently been updated (*Filipino Popular Tales* [Hatboro, Pennsylvania: Folklore Associates, 1965]). A teacher with the Bureau of Education, Luther Parker, collected legends of Pampanga which he retold for the magazine in the 1929 and 1930 issues.

Although his few years in the Philippines hardly qualified him as an old-timer, another professor of English at the University of the Philippines who contributed to the *Philippine Magazine* and who was genuinely interested in the Philippines was T. Inglis Moore. One of Moore's contributions to the magazine during the early thirties was his satiric role as "Magpagbiro" in the monthly humor column, "Halo-Halo." More

important was the guidance Moore gave to young writers in the classrooms at the University and in his serious writing for the *Philippine Magazine*. In "Typhoons and April Showers"²⁰ Moore discussed a few of their problems: their tendency to write of non-Filipino things in non-Filipino terms, their habit of using vernacular idioms in their English prose, their difficulty with diction, their use of meaningless symbols, and their lack of sincerity. Moore's suggestions for improvement included judicious use of Filipino expressions when unable to find an English equivalent, increased study of the English language, and finding meaningful expression for artistic truth. In "Filipino Literature in English: A Few Impressions,"²¹ Moore assessed the literary situation with respect to literary genres and leading writers. The short story was the most popular and highly developed, although both plots and characters tended to be imitative. Such men as Carlos Romulo and Fernando Maramag showed promise in the field of journalism, but the essay was not generally well handled because of its sophistication and its demands for sustained and logical thinking. For the same reasons, neither was the novel. Lyric poets showed a good sense for rhythm and melody (Villa especially), but a poor one for form, diction, color, and originality. No narrative or dramatic poetry had yet been attempted. Of Villa he said, probably accurately at this early point in Villa's career, "Villa has some color and passion, at times touches of intensity and imagination, and only needs to get rid of Whitman and other influences and to gain more balance and coherency before he can do excellent work."²² Like Hartendorp, Moore was hopeful that Filipino literature in English would eventually develop into a great branch of English literature. He spent most of his time at the University teaching stylistic and grammatical English, giving little time to literature. He stressed most of all that clear and concise communication was a primary goal of all literature, that in order to communicate effectively Fili-

²⁰ XXVI, xi (April 1930), 707, 730, 732, 734.

²¹ XXVII, viii (January 1931), 510-511, 526-533.

²² XXVII, viii (January 1931), 527.

pinos must write sincerely and in terms meaningful to themselves.

Filipinos at first had some difficulty handling expository prose in English. But with Dean Fansler and T. Inglis Moore's guidance at the University and Hartendorp's editorial advice, a few young essayists began to develop. Because of Moore's teaching and Hartendorp's editing, the essays of the young Filipinos which appeared in the *Philippine Magazine* contained none of the awkward usages and grammatical errors typical of many other Filipino magazines and newspapers of the time.

FILIPINOS AS ESSAYISTS

One of the most prolific contributors to the *Philippine Magazine* was Ignacio Manlapaz, student of T. Inglis Moore, who considered him the best writer in the Philippines in 1931. Manlapaz' most significant publication in the *Philippine Magazine* traces the development of Filipino drama from the music, poetry, and dancing of the *duplo*, the *karagatan*, the *awit*, the *corrido*, the *Pasion*, the *moro-moro*, the *carillo* and the *zarzuela*, to the modern plays and movies.²³ Throughout 1931 and 1932 Hartendorp published a series of Manlapaz' thoughts on tragedy, comedy, literary criticism, music, painting, sculpture, architecture, and dance. These were not fully developed essays, but rather poetic and pithy aphorisms. Apparently, Manlapaz developed many of these philosophical thoughts in the manuscript he was in the process of preparing before his untimely death.

The essays of D. A. Hernandez never failed to create controversy, usually reflected in the "Four O'clock" columns following the publication of his work. Hernandez' three critical essays on Filipino literature in English rankled many of the young artists who had not yet learned to accept criticism graciously and to profit from it (as many Filipino writers today have not). If there is a

²³ "Filipino Drama: A Sketch," XXVIII, vi (November 1931), 259-260. 305-08.

great Filipino novel, it is probably Rizal's *Noli Me Tangere*. When Hernandez charged that the novel was considered great because it was the only novel of importance, and that it lacked consistency, pity, and compassion, readers rebelled.²⁴ Not content with attacking the sacred Rizal, Hernandez scrutinized the poetry of Balagtas, author of the famed *Florante at Laura* and generally accepted as the national poet of the Philippines, and spoke of his work as contrived and lacking in imagination and a poetic conception of the heroic.²⁵ Perhaps because Balagtas was less sacred than Rizal, this article found some support. But Hernandez' severest onslaught was his attack on contemporary writers.²⁶ To summarize briefly, Hernandez developed the theory that great artists develop in an atmosphere of culture in an artistic environment, and that the Philippines had none: further, that the Philippine educational system and teachers did nothing to foster development of literature except perhaps teach bad writers badly. The article caused an uproar of disagreement, although Villa later concurred in the "Four O'clock" column. In "Thoughts on Mr. Hernandez's Thoughts" (May 1933, pp. 538-539), A. E. Litiatco refuted Hernandez, criticizing him for focusing on faults, for attacking the few writers whose works are taught to young students, and for including a personal element in his criticism.

Pura Santillan-Castrence brought a feminine touch to the magazine with a series of articles on the women characters of Rizal's novels. Hartendorp recognized her promise as a writer and student and encouraged her to prepare this helpful series on a neglected aspect of Rizal's work. The essays, which were published throughout the late thirties in the magazine and later collected in a book dedicated to Hartendorp, constitute an intelligent and in-depth analysis of such characters as Maria Clara (November 1936), Sisa (December 1936) and the Tertiary Sisters (March 1937). The individual sketches were

²⁴ "Noli Me Tangere," XXX, iv (September 1933), 142-143, 160.

²⁵ "Our National Poet," XXX, ii (July 1933), 53-54, 75-76.

²⁶ "Thoughts on Filipino Writers," XXIX, xi (April 1933), 502, 506.

interpreted and analyzed as a whole in a concluding essay, "Women Characters in Rizal's Novels" (February 1940).

Because the language of the *Philippine Magazine* was English and because the more interesting writing was in English, the tendency was to concentrate on Filipino literature in English. However, one young scholar directed his early research and writing to Ilocano literature and folklore. Leopoldo Y. Yabes, now head of the Department of Philippine Languages and Letters at the University of the Philippines, contributed seven essays on Ilocano literature from 1933 to 1937; one of these, "Ilocano Journalism and Periodical Literature" (September 1936), assessed the field of Ilocano literature much as Moore had done for Filipino literature in English six years earlier. Yabes' early work was followed by many years of scholarly research in Filipiniana; unlike many of his colleagues who have turned to business, politics, and other fields of interest, Yabes has remained devoted to the development and study of Philippine literature.

Three other Filipinos made lesser but significant contributions to the analysis of Philippine literature. In "The Malayan Spell and the Creation of a Literature" (September 1934), Amador T. Daguio discussed the problem of creating a national literature in a country without a literary tradition such as the Philippines. A national literature must be established, he affirmed, and by turning to their own folklore and people and land, it could be done. Over the years Daguio contributed at least a half dozen stories and essays to the *Philippine Magazine*. Of special interest was "Tea" (February 1937), a casual essay light in tone later reprinted in several United States publications, originally triggered by a pleasant "Four O'clock" visit to the office of the *Philippine Magazine*.

Salvador P. Lopez, a young and promising writer, now the president of the University of the Philippines also analyzed Filipino fiction and arrived at the verdict that to be successful, Filipino writers would have to rid themselves of insincerity, caused by insufficient acquaintance with life on the part of the writer and the desire to impress the reader with the cleverness of the plot, and sentimentality

caused by a mistaken conception that beauty must always exist as a motif in character or setting.²⁷ Of a more controversial nature was Lopez' reply to José Garcia Villa's explanation of "Poems for an Unhumble One" which had originally appeared in the June 17, 1933 *Philippines Free Press*. As were many other people, the Filipinos were puzzled by Villa's poetry in the early thirties and later. A common belief among the young writers which was encouraged by their mentors was that the prime *raison d'être* of literature is communication. Villa's poetry, which they often could not understand, consequently remained an enigma; and when Villa cited the support of E. E. Cummings, Gertrude Stein, and Edith Sitwell, Filipinos suggested that, although these writers might communicate esoterically among themselves, they did not reach the majority of their readers. Occasionally an especially bold statement by Villa would touch a nerve and spur a rejoinder; such was the case with Lopez when he replied to Villa's explanation of "Poems for an Unhumble one."²⁸ Lopez' logical and concise argument won many a hesitant and confused reader of Villa's poetry to Lopez' point of view.

Another occasional contributor was the literary columnist for the *National Review*, physician A. B. Rotor. Appearing six years later than Lopez' review and seven years after Moore's impressions, Rotor's analysis of the short story and of the general problems of all Filipino writers of fiction assessed the years of experimentation as profitable ones in which Filipinos had learned to handle the English language and to use their own background to produce believable and dramatic effects in the short story.²⁹ As a matter of fact, he argued, writers had developed to the sophisticated point where they could be divided into "schools" which followed such popular American writers as Sherwood Anderson (the introspective school led by Villa), Ernest Hemingway (the reportorial style), and Wil-

²⁷ "A Criticism of Filipino Writing in English," XXVII, x (March 1931), 640, 655-657.

²⁸ "On Villa's Poetical Credo," XXX, iii (August 1933), 96-97, 116-117.

²⁹ "The Filipino Short Story—Ten Years of Experiment," XXXIV, i (January 1937), 19-20, 41-42.

liam Saroyan (the most radical style of departure from the conventions of the short story). Problems still existed, the handling of characterization for example, and the use of dialogue, but Rotor could accurately claim that the awkward growth stage had passed. The problems confronting the writer after 1937 were those that would continue to haunt him to the present time.

These then were the Filipino writers who contributed to the development of their literature as they contributed to the *Philippine Magazine*. They wrote for college publications and newspaper magazine editions also. Inevitably, their essays were the considered results of their own struggle to write poetry or fiction and of their discussions with their colleagues over the plight and status of Philippine literature in English. Encouraging the development of these writers was another of Hartendorp's important contributions as editor of the *Philippine Magazine*.

THE EDITORIAL COLUMN

Any editorial page is, of course, reserved for the formal presentation of positions taken by the magazine on contemporary political, social, and cultural issues. Pleasant and informal dialogues and writings are presented in the special columns, feature articles, and perhaps indirectly in the fiction. It is expected that the editorials express the consistent, careful, and considered judgment of an intelligent and perceptive editor. Hartendorp ably satisfied these criteria, producing several editorials in every monthly issue.

During the *Philippine Magazine's* transition from an educational journal to a politico-literary monthly, Hartendorp's editorials were brief and concise statements on various contemporary topics. As the magazine achieved note, the editorials became longer, more carefully planned and developed. In order to stay well-informed, Hartendorp's practice was to prepare his editorials very carefully by interviewing knowledgeable people and by reading appropriate books. A careful survey of Hartendorp's editorials reveals several consistent themes and policies which he developed and supported.

Foremost and probably most obvious, considering Hartendorp's ethnic background, was his staunch support of Philippine-American relations. Because he believed that Americans had made significant social and economic contributions, Hartendorp urged Filipinos to cultivate strong ties with the Americans. He did not, however, wish this relationship to be at the expense of the Filipino. When Roxas and Osmeña brought the Hare-Hawes-Cutting Act back from the United States in 1933, for example, Hartendorp thought it to be detrimental to the Philippines and harshly criticized it. (This in part occasioned Hartendorp's purchase of the magazine from Verne E. Miller, who feared becoming involved in partisan politics for the sake of his successful book and stationery business.) But neither did Hartendorp wish the Filipinos to remain indefinitely under the control of the United States; he consistently supported ultimate although not immediate independence, and he also wrote in favor of a Philippine Free State in the American Union, a status later achieved by Puerto Rico.

The events leading to American and Philippine participation in World War II are probably familiar enough to need no rehearsal here. However, Hartendorp recognized the significance of these events and wrote on them at length; in fact he warned of Japanese imperialism and aggression as early as the date of Japan's encroachment on Manchuria. Because of his position as confidential adviser to President Quezon, Hartendorp was well informed on political events, and he used his knowledge judiciously in his editorials. Hartendorp also used to best advantage the information that he gained in confidential monthly interviews with General Douglas MacArthur, whom he had met through President Quezon. These contacts, along with conscientious research, made Hartendorp's editorial statements both accurate and provocative. Because of his editorial stand against the Japanese, Hartendorp was carefully watched during the Japanese occupation of the Philippines.

Hartendorp's strong belief in democracy which resulted in his editorials against the Axis powers also spurred other editorial battles the most serious of which was against certain Jesuit fathers in Manila. It began when Hartendorp replied

to a radio broadcast in which these priests expressed hope that the Philippines might find a leader like Salazar, the fascist Premier of Portugal. The Jesuits on the radio and in the Catholic newspaper *Commonweal*, had for several years been waging a propaganda battle against the "godless" public schools. The battle was settled only after many painful months, during which the *Philippine Magazine* was banned by the Secretary of Education from the public schools as supplementary reading. Hartendorp won his point when the ban was lifted by order of President Quezon.

Hope for the cultural development of the Philippines was a frequent theme in Hartendorp's editorials. In an early editorial supporting Villa on his expulsion from the University of the Philippines, Hartendorp had stated several axioms: "the artist must be free" and "art must not be considered with reference to contemporary views, if the art production of a community is to rise above mere conventionality."³⁰ Such encouragement was invaluable to the young Filipino writers whose creative efforts were often frowned upon.

Another cultural issue still debated today was the adoption of English as a national language. Following the basic arguments that English had made tremendous progress in its short period of use, that no other great body of native classic literature existed, and that the content and character of a literature decide its nationality anyway, Hartendorp advocated the adoption of English as a national language.³¹ Apparently by 1938 his views had shifted somewhat, as he stated in another editorial that the national language probably should be Tagalog, although as standards of education rose, English would remain the preferable language in the arts and sciences and in commerce.³² Thirty years later this prediction appears to

³⁰ "Creative Writing in the Philippines," XXVI, iii (August 1929), 147-148.

³¹ "What is a National Literature?" XXVI, xi (April 1930), 708-709, and "English in the Philippines," XXVIII, v (October 1931), 223.

³² "The National Language Movement," XXXV, ii (February 1938), 80.

be coming true, much to the chagrin of nationalists who support complete Filipinization of educational institutions.

Hartendorp's editorial policies and statements reflected strength and courage, especially when one considers that the controversies often occasioned the loss not only of readers but also of advertising. Yet Hartendorp never sacrificed principle for financial support, a fact that adds to the authenticity of the *Philippine Magazine* as a historical record of the cultural development of the country.

SUMMARY

The four special features—the informal “Four O'clock” column, the fresh and imaginative fiction and poetry, the provocative cultural essays, and the judicious editorials—largely accounted for the success of the *Philippine Magazine*. In addition, the magazine as a whole reflected the enthusiasm Hartendorp felt for his task as editor. In the following passage, he summarizes the uniqueness of the Philippines and, therefore, of his magazine. He heartily affirmed that the

Philippines was peculiarly rich in interesting material worthy of publication; that the history, ethnography, and archeology of the Philippines runs back... to the Stone Age, 50,000 years ago; that the population ranges from the most primitive Negrito nomads to the civilized and sophisticated people of Manila...; that our Philippine culture bears rich contributions from three continents Asia, Europe, and America, Malaysian, Chinese, Indian, Arabic, Spanish Mexican and American; that although the country is predominantly Christian, it has its Moham-medan groups and various groups of pagans; that great experiments in agriculture, industry, education and in government are being carried on here; that internationally the Philippines is of great strategic importance; and that all these things are worth writing about; and that, furthermore, we are developing a group of Filipino writers in English who are contributing a valuable new element—tropical Oriental, Malaysian—to the great language of Shakespeare which was becoming the world language.³³

Throughout his years as editor from 1925 through 1941, Hartendorp succeeded in bringing together a fine collection of Filipiniana. He purchased the magazine in 1933 from the

³³ “Four O'clock,” XXXI, viii (August 1934), 358.

Philippine Education Company and thereafter published the materials and supported the policies that he deemed proper after full consideration of the issues.

In January 1940 the *Philippine Magazine* combined with *Promenade*, a two-and-one-half-year-old monthly edited by R. Roces, Jr. Roces had aimed his magazine at a reading audience between the popular weeklies and the more scholarly monthly *Philippine Magazine* because he felt this reading audience was neglected. In the short time that the magazine lasted, Roces published many short stories, essays, and poems by the country's best writers, many of whom also contributed to the *Philippine Magazine*. But because of lack of a large enough reading audience to support the magazine, Roces was forced to give it up. Combined with *Promenade*, the *Philippine Magazine* retained its previous policies and style.

Even though financial support was diminishing, Hartendorp continued to publish the magazine through December 1941, when the Japanese occupation of the Philippines stopped the presses. When the Japanese took Manila, they interned Hartendorp at Santo Tomas along with other civilians, and they seized and carried off everything in the magazine offices, including office furniture and equipment, a 5000-volume Filipiniana library, collections of manuscripts, paintings and drawings, a piano, and all back copies of the magazine, which they destroyed. Throughout his internment in Santo Tomas, Hartendorp entertained the hope of reviving the magazine after the war; however, the disastrous situation in Manila after liberation made this impossible. Instead, Hartendorp invested his small war-damage payments in a family home in Quezon City which he called "Gracehouse," and shortly took the demanding position of editor of the *American Chamber of Commerce Journal*.

Complete sets of the *Philippine Magazine* are difficult to find. Both the National Library in Manila and the University of the Philippines Library have Volumes XXVI to XXXVIII (June 1929 through December 1941). Hartendorp himself has the same set in addition to scattered copies of earlier issues

after 1925, and several other nearly complete sets of the volumes published during Hartendorp's editorship are in the private possession of Philippine scholars. Because of a Presidential grant in 1933 from Quezon to send the *Philippine Magazine* to outstanding libraries in the United States (which Hartendorp continued on his own after the grant expired), United States libraries frequently have complete sets after 1933.

CONTRIBUTIONS OF THE PHILIPPINE MAGAZINE TO FILIPINO CULTURAL DEVELOPMENT

The Philippine debt of gratitude to Hartendorp and his magazine is indeed great. The value of the contributions of the magazine to the cultural development of the Philippines lies not only in the fact that the collected issues of the *Philippine Magazine* constitute a valuable record of cultural and political history, but also in that the publication was distributed to a wider reading audience than any other Filipino monthly magazine of its day; it consequently had a broad sphere of influence. Admittedly, the little college literary magazines such as the *Literary Heritage*, *College Folio*, and *Philippine Review* were publishing many of the same writers who often appeared in the *Philippine Magazine*, but their readers were limited to college audiences.

Perhaps more than to any other cultural area, the magazine contributed to the literary growth of the country. Most important, the magazine was a good example of writing in English for those often unfamiliar with the language. In a young and developing country such as the Philippines, it was not always possible to obtain outstanding writing and, as is true of magazines elsewhere, some mediocre material appeared. But because of Hartendorp's editorial judgments, the quality of the writing was generally high. The scope of the present paper makes it impossible to discuss many other fine contributors Consorcio Borje, for example, and A. E. Litiatco, and Beato de la Cruz, who play an important role in the development of Filipino literature in English. When one considers the magazine within the context of its time, one realizes that, while some of the

material may falter in comparison to the sophisticated writing in English and American magazines, the writing in the *Philippine Magazine* was the best of its kind in the Philippines.

To support the claim, one may turn to the many awards the magazine received. The "Four O'clock" column recorded many of these honors, the winners for instance, of Villa's annual best short stories. In August 1937, Hartendorp received a letter from Edward J. O'Brien, then acknowledged arbiter of the short story, who had for twenty-two years edited collections of the best American short stories, saying that he would consider *Philippine Magazine* stories for his anthology. The next year five *Philippine Magazine* stories received the honor of being chosen by O'Brien for inclusion in his *Best Short Stories, 1938*, among them stories by Estrella D. Alfon, Consorcio Borje, N. V. M. Gonzalez, and Manuel Arguilla. O'Brien listed no story by Indian, Chinese, or even Australian writers that year. Other *Philippine Magazine* stories, such as Beato de la Cruz's "Old Agustin's Rebellion" and Consorcio Borje's "The Beetle" were reprinted in the August 1937 and May 1938 *Living Age*. In his "Four O'clock" column Hartendorp noted that the *Fact Digest* reprinted several *Philippine Magazine* articles, among them Leopoldo B. Uichanco's "Philippine Animals" (April 1937), N. U. Gatchalian's "Pintakasi" (March 1937), Amador T. Daguio's "Tea" (July 1937), and Mariano D. Manawis' "The Cagayan Peasant as a Farmer" (October 1937). The *Women's Digest* reprinted Antonio Bisquera's "Chicken for Dinner" (January 1937) and Pura Santillan-Castreñe's "'Oldest Sister' in the Philippines" (October 1937). The *Literary Digest* reprinted Alberto Crispillo's "Ifugao Love Potions and Charms" (October 16 and 23, 1937). When reprinting some Pampango proverbs and Ilocano riddles, *The New York Evening Sun* pointed out their universality and said at the same time of the *Philippine Magazine* that it was

a monthly periodical of sap and substance judiciously directing its attention to politics, news, art, literature, and history, and confers favor on its readers by presenting to them vivid snapshots of native customs, enlightening selections of folklore, and similar tidbits.³⁴

³⁴ Quoted in "Four O'clock." XXXV, x (October 1938), 486.

This acclaim from respected sources abroad indicates the far reaching effects of Hartendorp's work with the magazine.

In a recent article entitled "American Reception of Philippine Literature," Lucila V. Hosillos of the University of the Philippines summarized Hartendorp's contributions:

A. V. H. Hartendorp is significant in the transmission of Philippine literature. Creative writing was encouraged by the high standards he imposed on the stories he published in the *Philippine Magazine* and by his objective appraisal of Filipino writing. Hartendorp's faith in the writer, sincere and strong in the face of wide-spread criticism of imaginative writing as a useless endeavor, lent impetus to creativity. His prophecy that Filipino authors would contribute a "unique and new element" to "the great English world language" and through creative writing gain more "world interest and favor for the Philippines than by printing any number of articles loaded to the muzzle with the most convincing statistics" gave the Filipino writer stature. Hartendorp's favorable reception led to a more significant reception in the United States.³⁵

It is apparent that Hartendorp's greatest contributions to the cultural development of the Philippines probably lie in the literary area. He assumed the challenging and exciting task of guiding young artists who were writing in a foreign tongue for the first time, a task he compared to adding a new octave to the use of the English language, much as Americans had added a similar octave many years earlier. He personally encouraged and published the works of such outstanding Filipino writers as N. V. M. Gonzalez, Bienvenido Santos, and Edilberto Tiempo, men who thirty years later are still writing some of the best Filipino prose in English. In a personal note to Hartendorp, Salvador P. Lopez, wrote on a visit to Hartendorp in Gracehouse:

It's a moving experience to have this reunion with an old and valued friend, who loved the Philippines and the Filipinos so well that he decided to cast his lot with them and has lived with them these past 51 years. A. V. H. Hartendorp is a revered name in the history of Philippine literature in English, mentor and counsellor of the liveliest

³⁵ *General Education Journal*, XI (1967), 94.

and best generation that has attempted to "domesticate" English in the Philippines.

After the war years, Hartendorp assumed editorship of the *American Chamber of Commerce Journal* a publication devoted to the economic, business and financial development of the Philippines, a position he held until his retirement in 1967 at the age of seventy-four. It was, in its more restricted nature, as outstanding a publication during his editorship as the *Philippine Magazine*. After the war, Hartendorp wrote several important historical works. The two-part *History of Industry and Trade of the Philippines to the End of the Quirino Administration* (1958) and *History of Industry and Trade of the Philippines — The Magsaysay Administration* (1961) constitute a record of the economic development of the Philippines. His recently published two-volume work, *The Japanese Occupation of the Philippines* (Manila, 1967), is a definitive study which has been highly commended. Immediately before Hartendorp's internment in Santo Tomas, President Quezon had asked him to keep a record of the events which were to occur. Hartendorp worked daily to record the camp's history and that of the enemy occupation of the country, a task he undertook at great personal risk because the Japanese had forbidden it. The result of his effort is an accurate and invaluable account of an important historical period.

Another of Hartendorp's interests is writing poetry, which he finds challenging, yet relaxing. He writes in the emotional fervor of a passing event or crisis, revises in retrospect and tranquility. Writing easily with passion and emotion is a change from the arduous task of preparing editorials. True to his philosophy that literature should above all communicate, Hartendorp's poems reveal his loves, his sorrows, and his way of life. The following poems, similar in style and theme to those of Walt Whitman reflect Hartendorp's dedication to living a full life.

The Whole Man

I sing the Whole Man,

Doer, thinker, idler, dreamer, lover, fighter;

The man with the pride of the flesh in him,
 Confident of mind, genial of spirit,
 Companionable, but able to stand alone,
 Daring to live, no shunner whether of duty or joy,
 Unsubdued by pain or sorrow, or the terror of the Gulf.

Stoic and Epicurean

I'll take the whole of life,
 Preach me no contempt or denial;
 Follow Nature's way, and,
 In all prudence and dignity,
 Search for satisfaction
 And avoid pain. All else is
 Perversion and delusion
 Only that is evil
 Which subverts life
 The rich earth is ours
 To make the most of;
 Be a stoic when you must,
 An epicurean when you can;
 The end comes soon enough.

This is the philosophy of a talented man who devoted his life to a country he loved. What the poems omit perhaps is reference to his scholarly habit and his serious dedication to his work. The magazine he edited reflected his enthusiasm for "the whole of life" and resulted in a unique contribution to Philippine culture. The magazine's contribution are Hartendorp's contributions, for he was, in person, the *Philippine Magazine*. His leadership gave Filipinos a valuable record of Filipiniana that is a tribute to his editorship. Because of his work, the *Philippine Magazine* will continue in the future, as it is today, to be an invaluable reference for the scholars of the Philippines.

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