

A Diachronic Analysis of the Façades of the Filipino-Spanish Churches of the Diocese of Maasin in the Context of the Slave Raids from the South

Isang Diyakronikong Pagsusuri ng mga Facade ng Pilipino-Espanyol na Simbahan sa Diyosesis ng Maasin sa Konteksto ng mga Pagsalakay ng Alipin mula sa Timog

Raffy Andrew G. Loreto¹, Guiraldo C. Fernandez, Jr.², Leslie Anne L. Liwanag³, and F.P.A. Demeterio III⁴

¹Department of Civil Engineering
Visayas State University, Baybay City, Philippines
²Department of Liberal Arts and Behavioral Sciences
Visayas State University, Baybay City, Philippines

³Department of Filipinology,
Polytechnic University of the Philippines
Sta. Mesa, Manila, Philippines

⁴Filipino Department, De La Salle University
Manila, Philippines

Correspondence:

raffyandrew.loreto@vsu.edu.ph

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Abstract

In the Roman Catholic Diocese of Maasin, on the island of Leyte, Philippines, there remain today seven Filipino-Spanish churches. The oldest among these structures was built in the first half of the 17th century, while the newest was built at the closing of the 19th century. As the island of Leyte is proximate to the island of Mindanao, the early Leyteños had been living under the threat of the slave raids from the South that waxed and waned under the colonial Spanish rule. This paper examined how the façade designs of these seven Filipino-Spanish churches interacted with the changing frequencies and intensities of these slave raids. This paper was able to identify two types of façades from waxing slave raids period and another two types of façades from the waning slave raids period. The findings of this paper will contribute to the sparse literature on Philippine ecclesiastical architecture as well as to the Philippine architecture during the Spanish colonial period. Specifically, this will contribute to the deeper understanding on the interaction between the slave raids from the South and Philippine ecclesiastical architecture during the Spanish colonial period.

Kasalukuyang may pitong Pilipino-Espanyol na mga simbahan ang Katoliko Romanong Diyosesis ng Maasin sa isla ng Leyte, sa Pilipinas. Noong unang bahagi ng ika-17 na siglo itinatag ang pinakamatanda sa mga estrukturang ito, habang ang pinakabagong estruktura noong huling bahagi ng ika-19 na siglo. Natukoy na kalapit ng isla ng Leyte ang isla ng Mindanao, kaya nanirahan ang mga sinaunang Leyteño sa panahon ng tumindi at humupang banta ng mga pagsalakay mula sa Timog sa ilalim ng kolonyal na pamamahala ng Espanya. Sinuri ng papel na ito kung ano ang naging inter-aksiyon sa pagitan ng mga disenyo ng mga façade ng pitong Pilipino-Espanyol na mga simbahan at ng mga nagbagong dalas at tindi ng mga pagsalakay. Nagawang kilalanin ng papel na

ito ang dalawang uri ng mga façade mula sa panahon ng patinding pagsalakay at isa pa mula sa panahon ng pahupang pagsalakay ng mga ito. Maituturing na kontribusyon ng papel ang makapagdagdag sa iilang literatura sa eklesiyastikal na arkitekturang Pilipino, gayundin para sa arkitekturang Pilipino noong panahong kolonyal na Espanyol. Espesipiko na makaaambag ito sa mas malalim na pag-unawa sa naging inter-aksiyon sa pagitan ng mga pagsalakay mula sa Timog at ng eklesiyastikal na arkitekturang Pilipino noong panahong kolonyal na Espanyol.

Keywords: Filipino-Spanish Churches, Facades, Diocese of Maasin, Slave Raids from the South | Mga Pilipino-Espanyol na Simbahan, Facades, Diyosesis ng Maasin, mga Pagsalakay mula sa Timog

Introduction

The island of Leyte, located in Eastern Visayas, Philippines, is shared by three Roman Catholic arch/dioceses, namely: the Archdiocese of Palo, comprising the majority of the cities/towns of the province of Leyte; the Diocese of Maasin, comprising all the city/towns of the province of Southern Leyte plus six more city/towns in the province of Leyte; and the Diocese of Naval, which has its seat on the northern island province of Biliran but has four additional towns in the province of Leyte (see Figure 1). In the Diocese of Maasin, which is located at the south-western part of the island of Leyte, there remain today seven Filipino-Spanish churches that are made of stone, mortar, and wood that were built or rebuilt by the Jesuits, Augustinians, and the seculars from the Diocese of Cebu. Figure 1 enumerates the names of these Filipino-Spanish churches and points out their locations.

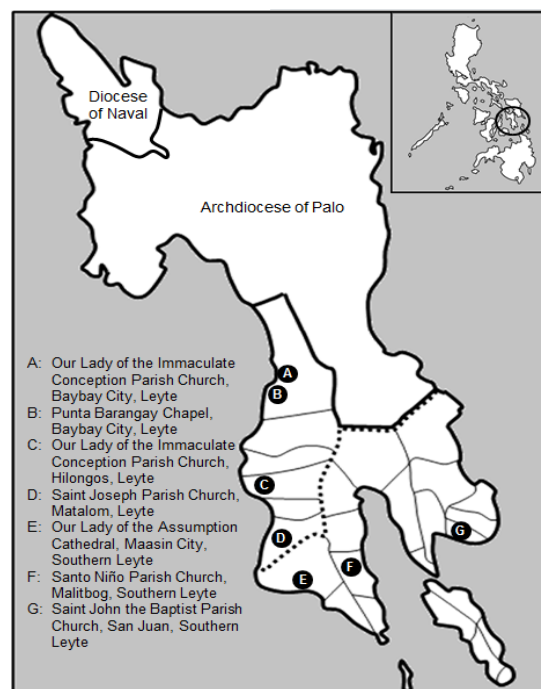


Fig. 1 Map of the Locations of the Seven Filipino-Spanish Churches of the Diocese of Maasin. Illustration by F.P.A. Demeterio III, 2019.

For the sake of brevity, this paper will refer to these churches as: Baybay Church (A), Punta Chapel (B), Hilongos Church (C), Matalom Church (D), Maasin Church (E), Malitbog Church (F), and San

Juan Church (G). Loreto, Fernandez, Liwanag, and Demeterio, in their article “Disaster Risks of the Seven Filipino-Spanish Churches of the Diocese of Maasin, Philippines,” graphically present the appearances of the façades of these heritage churches.

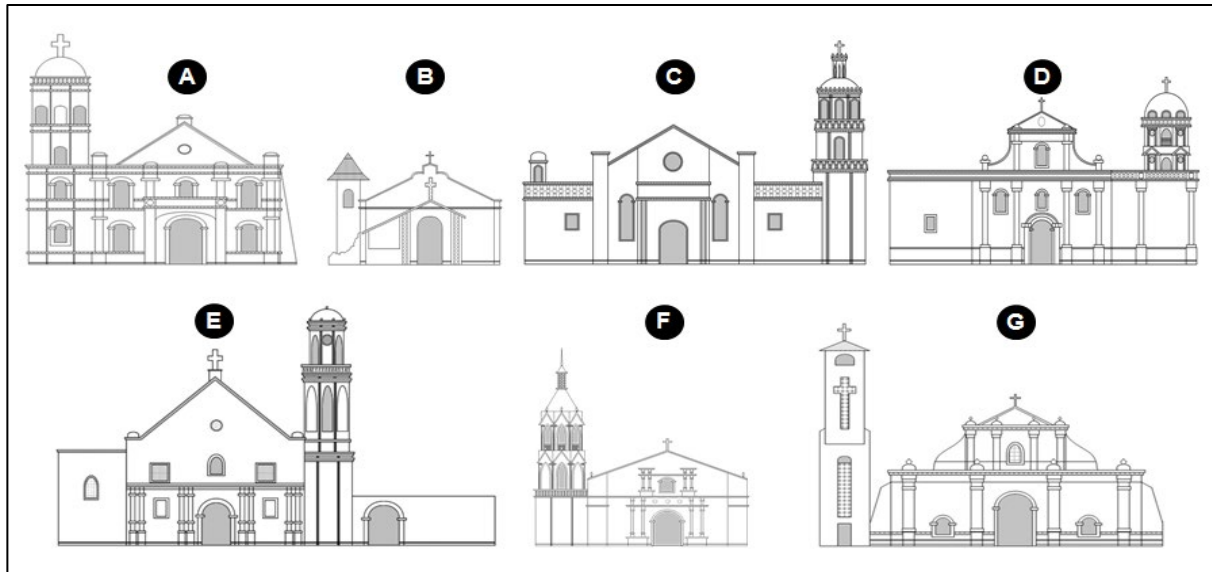


Fig. 2 Drawings of the Façades of (A) Baybay, (B) Punta, (C) Hilongos, (D) Matalom, (E) Maasin, (F) Malitbog, and (G) San Juan Churches. Source: Loreto et al. (2021)

Demeterio, Fernandez, and Liwanag, in their 2020 book *Cataloging and Baselining the Filipino-Spanish Churches of the Diocese of Maasin on the Island of Leyte*, document or estimate the constructions of these churches as follows: Baybay Church, 1852; Punta Chapel, circa 1634-1650s; Hilongos Church, circa 1710-1754; Matalom Church, circa 1863-1884; Maasin Church, circa 1771-1780s; Malitbog Church, 1854; and San Juan Church, 1892 (Demeterio et al. 2020: 46, 10, 18, 68, 30, 55, & 77). Figure 3 presents the timeline of the church constructions in the context of the changes of the ecclesiastical jurisdiction over the area as well as of the assigned ecclesiastical personnel over the same area.

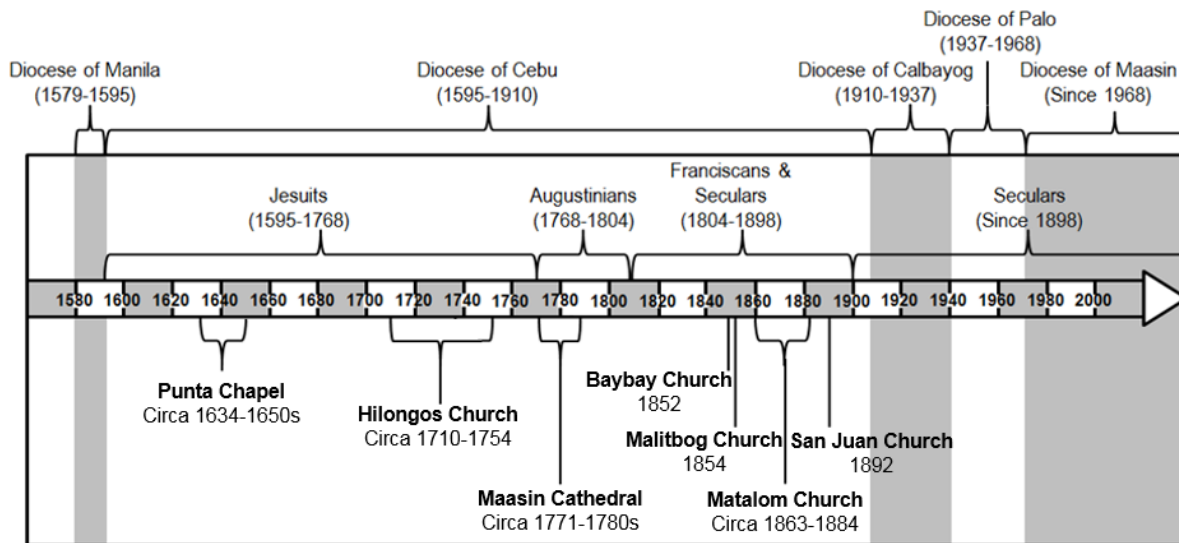


Fig. 3 Timeline of the Construction of the Seven Filipino-Spanish Churches in the Context of the Changing Ecclesiastical Jurisdiction over the Area as well as of the Changing Ecclesiastical Personnel assigned to the same area.

According to the city planning ordinances of the *Laws of the Indies*, these churches are supposed to be compelled to follow the orientation of their pueblo's central plaza, the corners of which should be facing the four winds (*Laws of the Indies*, Book 4, Number 114). But of the seven corresponding central plazas examined only four followed this stipulated orientation. It would appear that instead of proper orientation, the builders of the seven churches in the Diocese of Maasin were more interested in aligning their structures to the nearest shoreline, whether parallel or perpendicular, than following the pertinent stipulation of the *Laws of the Indies*. In fact, all of these seven churches are either standing parallel or perpendicular to their nearest shorelines, and all of these seven churches are actually near the shorelines of the western and southern coasts of the island of Leyte.

These locations of the seven heritage churches near and their alignment to the shoreline underscore the importance of the sea both to the early missionaries and inhabitants of the early pueblos. The areas occupied by these seven heritage churches were first Christianized from either the older pueblos of Dulag or Carigara, where the Jesuits were initially based on the island of Leyte. The mountain ranges and forests of Leyte simply restricted the early Leyteños' land travel.

But the establishment of pueblos and the Christianization of the early Leyteños created a new problem. Once their new coastal pueblos became bigger establishments, and presumably more economically well off, these became targets of the slave raids from the inhabitants of the Southern region of the Philippine Islands what is known now as Mindanao as a means of income for their communities. In fact, the city planning ordinances of the *Laws of the Indies* discouraged pioneers to build their towns in maritime locations because the threat of piratical attacks among other reasons (*Laws of the Indies*, Book 4, Number 41). The island of Leyte, along with the islands of Bohol, Cebu, Negros, Panay, Samar are the six major Philippine islands that are closest to Iligan Bay and Sulu Sea where the slave raiding parties emerged from the south. Because the Leyteños were Christianized, pacified, and disarmed, they could not effectively fend off these raids, or undertake raids themselves. Thus, a 1634 slave raid destroyed the original Baybay pueblo and forced the

inhabitants to transfer to Barangay Punta. Thus, some of 1754 slave raids destroyed the Maasin and San Juan pueblos, and attacked the Hilongos church. This then resulted in considering the churches as a place of refuge during raids when the current churches were built.

Zuniga, in his book *An Historical View of the Philippine Islands*, and Bernad, in his article “*History against the landscape; personal and historical essays about the Philippines*,” stated that the slave raids from the South in as far as the northern portions of the Philippine archipelago are concerned peaked in 1754 (Zuniga 1803: 167 and Bernad 1968: 694). But Cruikshank, in his article “*The Moro Impact on Samar Island, the Philippines*,” clarified that in the Samar area, an island just above Leyte, the peak of slave raids from the South happened between 1754 to 1778 (Cruikshank 1979: 152). Cruikshank explained that after 1778, the mode of these raids shifted from brazen frontal attacks and sieges to small-scale operations against fishermen, traders, and smaller settlements (Cruikshank 1979: 152). According to Mallari, in his article “*The Spanish Navy in the Philippines, 1589-1787*,” sometime in the 1780s, the Spanish colonizers shifted their naval strategy (Mallari 1989: 437). Instead of using Spanish boats, they started using Moro boats and mounted these with more powerful guns. This undermined the naval superiority of the slave raiders from the South (Mallari 1989: 437).

Dery, in his article “*The Era of the Kris: Moro Raids in Sorsogon and Kabikolan and their Impact on Philippine History, 1571-1896*,” noted that in Bicolandia the decline in slave raids from the South definitively happened after 1818 (Dery 1989: 153). Warren, in his articles “*The Sulu Zone, the World Capitalist Economy and the Historical Imagination: Problematizing Global-local Interconnections and Interdependencies*,” and “*A Tale of Two Centuries: The Globalization of Maritime Raiding and Piracy in Southeast Asia at the End of the Eighteenth and Twentieth Centuries*,” asserted that the slave raids stemming from the Sulu archipelago started to intensify only in 1768 due to the participation of the people from this area in the commercial ventures between China and Britain (Warren 1997; Warren 2003). Dery’s observation does not contradict the assertions of Zuniga, Cruikshank, and Mallari as Dery was talking about the sharp decline of frequency and intensity of slave raids from the South. Warren’s observation also does not contradict the assertions of Zuniga, Cruikshank, and Mallari, as Warren was talking about the persistence of slave raids in Southern Philippines and maritime Southeast Asia.

Statement of the Problem

This paper addressed the main problem: what traces can be discerned of the waxing and waning of the slave raids from the South along the coastlines of the island of Leyte on the façade designs of the existing seven heritage Filipino-Spanish churches of the Diocese of Maasin? This main problem was broken down into two sub-problems: 1) how can the façade designs of these seven heritage churches be chronologically clustered within the context of the waxing and waning of the slave raids from the South?; and 2) what are the characteristic façade designs within such chronological clusters?

Significance of the Paper

The findings of this paper will contribute to the sparse literature on Philippine ecclesiastical architecture as well as to the Philippine architecture during the Spanish colonial period. Specifically, this will contribute to the deeper understanding on the interaction between the slave raids from the South and Philippine ecclesiastical architecture during the Spanish colonial period. That Filipino-Spanish churches were often used as a refuge during slave raids from the South is something that is fairly known among present Filipinos (Non 1993). What is not widely known is that there are other Filipino-Spanish churches that were not designed to be such a refuge, either

because their respective pueblos were too small or poor to put up massive fortification projects, or because when such churches were made the slave raids from the South had already waned or had already shifted their modes of operation away from frontal attacks and sieges. This paper took a closer look at the façade designs of Filipino-Spanish churches that were either designed or not designed to be a refuge during the dreaded slave raids from the South.

Literature Review

Jose, in his 1987 article “Bamboo or Brick: The Travails of Building Churches in Spanish Colonial Philippines,” made a general characterization of Filipino-Spanish churches. He mentioned that the façades of such churches have the concentration of the artistic and architectural elaborations often leaving the side walls and interior walls bare (Jose 1987: 804). He explained that the architectural styles of these churches are fusions of European, Chinese and native aesthetics, and that the imprints of European/Spanish styles are usually anachronistic (Jose 1987: 804-805). Jose, in his 1991 book *Simbahan: Church Art in Colonial Philippines*, described the archetypal façade of Filipino-Spanish churches as having three horizontal levels, with the first two levels having three vertical sections (Jose 1991: 55-56). Jose’s two works are synchronic generalizations from his intensive and extensive research on Filipino-Spanish churches. This present paper on the other hand focused on a specific cluster of Filipino-Spanish churches and diachronically analyzed their façade designs.

Legarda, in his 1960 article “Colonial Churches of Ilocos,” studied the architecture of more than four dozen Filipino-Spanish churches in Ilocos. It appeared that Legarda was the first one to appropriate Kelemen’s 1951 term “earthquake Baroque” as originally referring to a number of earthquake resistant Latin American churches that truly had distinctive Baroque features (Kelemen 1951: 122-136). Legarda used the term “earthquake Baroque” to loosely describe the thick and earthquake resistant walls of many Ilocano churches, and proposed a style that he named “Ilocano Baroque” to describe the Filipino-Spanish churches in Laoag, Vigan, Paoay, old Dingras, Tayum, Santa Maria, Luna, Aringay, and Santa Lucia (Legarda 1960: 131, 140-153). Legarda’s initial appropriation of Kelemen’s term seemed to be the reason why there is a general tendency among present Filipinos to think that all Filipino-Spanish churches are earthquake Baroque. Ahlborn, in his 1963 article “The Spanish Churches of Central Luzon” and his 1963 article “The Spanish Churches of Central Luzon: The Provinces near Manila,” analyzed the architectural styles of seven clusters of Filipino-Spanish churches in the provinces of Zambales, Batangas, Cavite, Pampanga, Bulacan, Bataan, and Rizal. His work is more like a review of the important Filipino-Spanish churches from the named locations which used to be Spanish mission centers in Central Luzon. He did very little in making general characterizations aside from noting that the dominant styles of these Filipino-Spanish churches are Renaissance, neo-Gothic and neo-Romanesque (Ahlborn 1963: 292).

Javellana, in his 1997 book *Fortress of Empire: Spanish Colonial Fortifications of the Philippines, 1565-1898*, studied the histories of the standing stone civic, military, and ecclesiastical fortifications all over the archipelago that were built during the Spanish colonial period. He mentioned in passing the deteriorated fortification of the Hilongos Church and now gone watch tower that was supposedly part of the defense system of the Maasin Cathedral (Javellana 1997: 162-163, 81, & 133). But when referring to these and other ecclesiastical fortifications, Javellana did not dwell on the relationship between such structures and the architectural designs of the concerned church façades. Marquez, in his 2021 article “Balin Sambawon: The Spanish Colonial Churches of Zambales” presented a historical and architectural study of five Filipino-Spanish churches in the province of Zambales. He made some inaccurate identifications of styles in calling a

Romanesque/Neoclassical façade semi-Gothic, or another Romanesque/Neoclassical façade Baroque (Marquez 2021: 4 & 8). He did not make any general characterizations of this cluster of Filipino-Spanish churches. Cabahug, in her 2008 article “The Silent Sentinel,” made a valuable argument as to why San Pablo Apostol de Cabagan Church in Isabela, Philippines, is meant to be preserved and conserved. This specific church is considered an ancient representation of Filipino architecture and an image of the Filipino values endurance, cultural pride, ingenuity, and faith. Capati, in his 2016 book chapter “Defending an Archipelago: Spanish Colonial Church-Fortress Heritage in the Philippines,” examined five church-fortresses that are scattered in the provinces of Nueva Vizcaya, Ilocos Sur, Cebu, Iloilo, and Northern Samar. His work focused on the geographic analysis of the Spanish colonial defense system and perceived some selected church fortresses as contact zones in which these structures became cultural artifacts. Although he is not very careful in selecting his representative Filipino-Spanish churches. For example, it is very unlikely that his selected Iloilo structure is a fortified church (Capati 2016). He did not offer detailed descriptions of the façades of these supposedly church-fortresses as he was interested in explaining the historical reasons why such heritage structures were fortified. These works that inductively looked at smaller clusters of Filipino-Spanish churches are still synchronic in nature and did not intently focus on the façade designs. This present paper on the other hand diachronically analyzed the façade designs of comparatively similar sized cluster of Filipino-Spanish churches. This present paper is much more careful in labelling the dominant European-derived styles of the selected façades.

The seven Filipino-Spanish churches of the Diocese of Maasin were already investigated on by Demeterio, Fernandez, and Liwanag, in their 2020 book *Cataloging and Baselineing the Filipino-Spanish Churches of the Diocese of Maasin on the Island of Leyte*. Although they made some preliminary descriptions of the façades of these heritage churches and made some tentative assertions about the possible correlation between façade designs and the waxing and waning of slave raids from the South, such information was not thoroughly laid down in a systematic and definitive manner (Demeterio et al. 2020: 89). The book was more concerned about presenting the histories, current conditions, and touristic and educational potentials of the said heritage structures. The same seven Filipino-Churches were also studied by Loreto, Fernandez, Liwanag, and Demeterio, in their 2021 article “Disaster Risks of the Seven Filipino-Spanish Churches of the Diocese of Maasin, Philippines.” They focused on the multiple natural disaster risks faced, vulnerabilities carried by these same heritage structures, as well as on laying down possible ways to mitigate such vulnerabilities (Loreto et al. 2021). Demeterio, Fernandez, Liwanag’s book serve as the jumping board of this present paper, as this present paper looked more closely on the former’s initial hunch about the possible correlation between façade styles and waxing and waning of slave raids from the South. With the help of the main author of this present paper, who is an architect, the errors and inaccuracies of the said hunch were rectified. Loreto, Fernandez, Liwanag, and Demeterio’s article did not dwell on the façades of the seven heritage churches of the said Diocese.

Methodology

Based on Demeterio, Fernandez, and Liwanag’s 2020 book *Cataloging and Baselineing the Filipino-Spanish Churches of the Diocese of Maasin on the Island of Leyte*, the construction dates of the seven Filipino-Spanish churches of the Diocese of Maasin were either pinpointed or historically estimated (Demeterio et al. 2020: 46, 10, 18, 68, 30, 55, & 77). In chronological order, these construction years should be: Punta Chapel, circa 1634-1650s; Hilongos Church, circa 1710-1754; Maasin Church, circa 1771-1780s; Baybay Church, 1852; Malitbog Church, 1854; Matalom Church, circa 1863-1884; and San Juan Church, 1892. If these construction years are superimposed on the waxing and waning of the slave raids from the South that according to Zuniga, Bernad, and

Cruikshank peaked in between 1754 to 1778 (Zuniga 1803: 167; Bernad 1968: 694; and Cruikshank 1979: 152), two clusters of heritage churches may be obtained: the waxing slave raids from the South churches, consisting of Punta Chapel, Hilongos Church, and Maasin Church; and the waning slave raids from the South churches, consisting of Baybay Church, Malitbog Church, Matalom Church, and San Juan Church. This paper resisted in using the labels of “slave raids from the South period churches” and “post-slave raids from the South period churches” because the slave raids from the South outlasted the Spanish colonial period. Figure 4 presents a timeline that identifies which of these façades belong to either of the two general clusters.

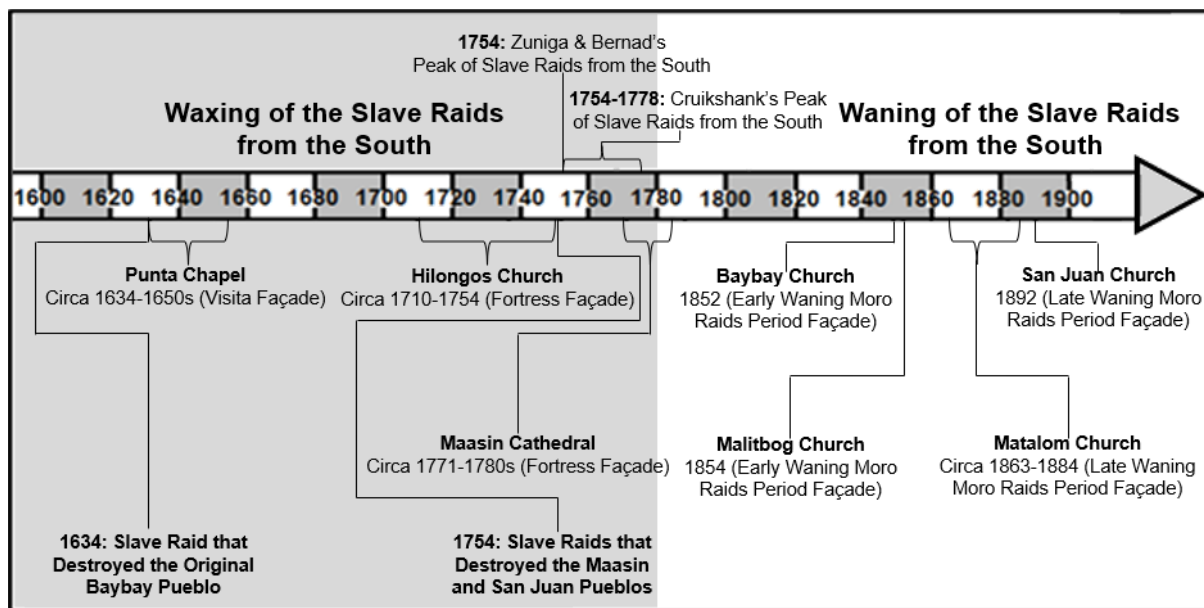


Fig. 4 Initial Periodization of the Seven Façades in the Context of the Waxing and Waning of the Slave Raids from the South.

Through detailed photographic documentations done in March 2019, and sites visits done in between March 2019 and January 2020, the authors of this paper detected two types of the waxing slave raids façades, and another two types of the waning slave raids façades. The two types of the waxing slave raids façades are the *visita* façade and the fortress façade; while the two types of the waning slave raids façades are the Early and the Late waning slave raids façades. Once the seven heritage façades were diachronically clustered into four types, a carefully characterization of each of the four clusters were undertaken by the authors using the language of the European and Spanish-derived styles as well as of the Philippine Spanish colonial architecture. The categorical mistakes that were committed by the past scholars were carefully avoided.

The analyses undertaken by the authors of this paper were framed under Vitruvius Pollio's triad of architectural values: *firmitas*, *utilitas*, and *venustas* (Pollio 1914). *Firmitas*, or strength, stability, and durability, is “assured when foundations are carried down to the solid ground and materials wisely and liberally selected (Pollio 1914: 17). *Utilitas*, or utility, appropriateness, and convenience is achieved “when the arrangement of the apartments is faultless and presents no hindrance to use, and when each class of building is assigned to its suitable and appropriate exposure” (Pollio 1914: 17). *Venustas*, or desirability and beauty, is attained when the appearance of the work is pleasing and in good taste, and when its members are in due proportion according to the correct principles of symmetry” (Pollio 1914: 17). The waxing and waning of the slave raids from the South created

changing demands for *firmitas*, changing *utilitas*, and changing priorities for *venustas*, that all in all generated differentiations on the façades of the seven Filipino-Spanish churches of the Diocese of Maasin.

Results and Discussions

The Visita Façade

A *visita* is a church without a resident priest and is only periodically visited, hence the name, by a priest residing in a parish church who is often looking after a number of *visitas* within his jurisdiction. As shown in figure 4, the *visita* façade as the first type of façade is solely represented by Punta Chapel.

Punta Chapel used to be a pueblo church after the original Baybay Pueblo was sacked by a slave raiding party under the command of Sultan Kudarat in 1634. That attack forced the inhabitants to move southwards from their original coastal flatland location. Punta Chapel is still located near the coastline, but on an elevated land mass, giving it a good vantage point to scan the ocean for approaching slave raiding vessels. In the 1650s the pueblo moved northwards to the current location of the poblacion, and back to coastal flatland that is near a major river system. This second transfer denied Punta Chapel the early chance of becoming a parish church. Such historical context demonstrate that Punta Chapel is not just an ordinary *visita*, as it serviced a whole pueblo for about two decades. But without the benefit of a prosperous parish to look after it, Punta Chapel deteriorated into a very sad state of preservation.

The façade of the Punta Chapel, as it stands, is shaped as simple as a rectangular base with a triangular or gable top. A semi-circular arched doorway is found at the center of the wall that serves as its main entrance. Although not much data is available of its original façade, this would have been what it would have looked like but made from different materials. As for the details, not much is found on its façade which would be in line with typical *visitas*.



Fig. 5 Façade of Punta Chapel. Source: Photograph by Dr. Bethlehem Ponce, 2019.



Fig. 6 Side Wall of Punta Chapel. Source: Photograph by Dr. Bethlehem Ponce, 2019.

When the authors visited the structure, they noticed that its original side walls were made of rubble and lime masonry that was only about a meter high that served as a perimeter skirt. Upon this rubble and lime masonry wall, a two-meter layer of rubble and concrete masonry wall was added, at a much later date. The authors deduced that Punta Chapel was originally a composite structure of stone skirt with its upper wall consisting of lighter materials, probably of wood, or bamboo, or even wattle and daub. Most probably, just like its side walls, the original façade of this church was also composite of stone skirt with its upper wall made of lighter material. The roof covering the interior, on the other hand, is currently made of Galvanized Iron roofing sheets, however, it is certain that the chapel originally had a thatched roofing (Javellana 1991: 231). It is not certain whether the original bell tower of this church was fully made of stone or merely a composite of stone skirt and lighter material on its upper part. What is certain is that there are ruins of a rubble and lime masonry at the base of the present reinforced concrete bell tower. A future archeological excavation on the foundations of the original bell tower can establish whether a full stone structure or a composite structure originally stood there. The chapel is a step ahead of many *visitas* that are entirely made of light materials. Its stone skirt gave it some sort of permanence, but the transience of the pueblo restricted the inhabitants from building a full stone structure. The original Punta Chapel could be a very basic example of Philippine *mestizaje* architecture, a *bahay kubo* placed on the ground over a low stone skirt.

How did this church protect itself from the threat of the slave raids from the South? It was already mentioned that its elevated position provided it with a good vantage point to constantly watch the ocean. In case of an attack, the inhabitants' upper ground position can either give them a defensive advantage or additional time to run eastward to the nearby forests and hills. The lightness of the upper parts of the church could have been meant for it to be simply abandoned and just easily repaired afterwards. This church is simply too small and flimsy to serve as a refuge during a slave raiding attack.

The Fortress Façade

A fortress façade is characterized by its façade being part of the fortification that surrounds the church ground. These fortifications usually have walls taller than human height and a bastion is usually present at its corners for the purpose of cannon placements and sentinel position. These defense mechanisms evolved in Europe a few decades prior to the arrival of Ferdinand Magellan in the country as a response to the widespread use of more powerful cannons. In Europe, these walls are shorter compared to those of the medieval castle but stouter to withstand cannon balls (Javellana 1997: 15). These bastions usually protrude from the walls in order to place whoever tries to scale these walls within the range of the canons and other projectiles positioned on these bastions (Javellana 1997: 16). The church's main portal serves as one of the gates of the fortified area. This portal has huge and massive wooden doors that can be barred from the inside. The other openings of the façade are way above the level of the portal to add security against forcible entry. The bell tower of a fortress church is also part of the defense system, either as a watchtower with its own alarm mechanism, the bells themselves, or as a position point for actual defenders with their projectiles aimed down during a siege. The openings of this bell tower are way up the level of the portal, making these very difficult to scale. As shown in Figure 4, the fortress façade as the second type of façade is embodied in Hilongos Church and Maasin Church.

Hilongos Church was originally a single nave structure. In 1968, it was expanded by making it a cruciform structure, specifically by adding a new nave and by converting its original nave into a transept. Thus, its original façade is the one that is part of its southwest fortification. Hilongos Church was fortified because it originally served as the Jesuit residence from the time it was built in around 1710-1754 until the Jesuits were expelled from the whole archipelago in 1768. It was from this church that a small number of Jesuits undertook their mission along the western coast of the island of Leyte. Hilongos Church experienced at least one recorded siege in 1754 by Moro raiders, and another in 1901 by American soldiers trying to flush out Filipino guerillas. Today, a good portion of the fortification still stands, although in a much deteriorated state. Figure 7 presents the site map that shows the existing and the lost portions of the fortification of Hilongos Church.

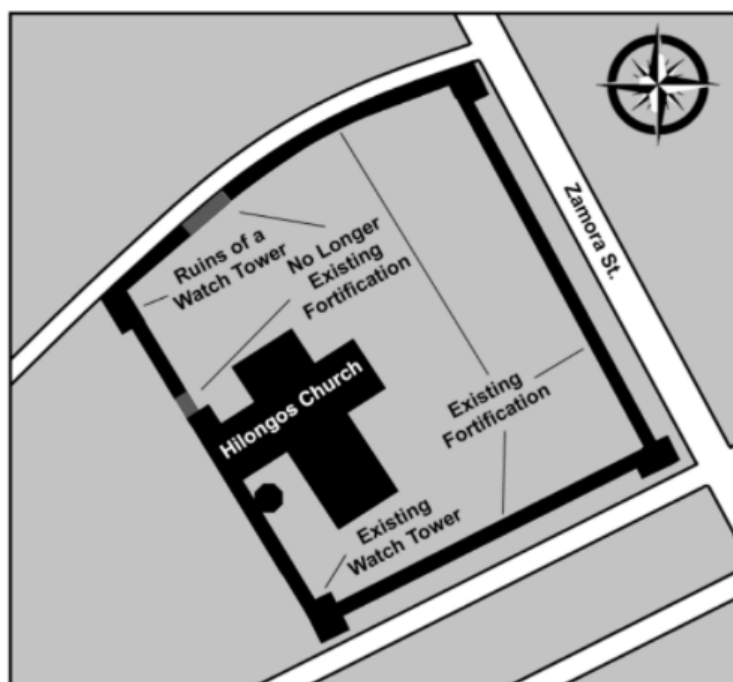


Fig. 7 Ground Map Showing the Fortification of Hilongos Church. Illustration by F.P.A. Demeterio III, 2019.

The façade of the Hilongos Church is divided into three components consisting of the main façade at the center and two side walls. The church's bell tower is attached to the end of its right-side wall. The main façade, much like that of Punta Chapel, is shaped with a rectangular base and a gable top with no clear divide between the two. However, it is divided vertically into three bays where the mid bay protrudes from the side bays and the side bays terminates with protruding pillars at the edge of the façade. The inside surfaces of these pillars also serve as the termination point of the gable top. For openings, there are three original window openings and one doorway found on the main façade. The window openings are all semi-circular arched windows that are located one on each bay, centered and are at the upper part of the wall. The doorway is also semi-circular arched and is found at the center of the mid bay. The side walls flanking the main façade is rectangular in shape and its surface is aligned with the side bays of the main façade. Squared window openings are found on the upper part of each side wall but are offsetted horizontally, from its center, towards the main façade. As for the details to the façade, aside from a roughly made simple mouldings found at the middle portion of the mid bay and at the edge of the gable top, there is not much to be seen on the façade of the church. The lack of details on the façade gave a militaristic or garrison overall aesthetics rather than the usual artistic aesthetic found on other churches. Nevertheless, the bulky walls paired with the small windows suggest that the church façade was influenced by Neo-Romanesque style.



Fig. 8 Façade of Hilongos Church. Source: Photograph by Dr. Bethlehem Ponce, 2019.

Maasin Church is a cruciform structure. It was built by the Augustinians just two or three decades after the 1754 sacking of the Maasin Pueblo by Moro raiders. The trauma suffered by the people, the growing size of the pueblo and probably of its wealth also, could be the reasons for Maasin Church's massive fortification, as well as for its huge and beautiful structure. It is unfortunate that only a small portion of these fortification now remains as more than half of the originally fortified area is now occupied by Saint Joseph College, an educational institution owned by the Diocese of Maasin. Figure 9 presents the site map that shows the existing and the lost portions of the fortification of Maasin Church.

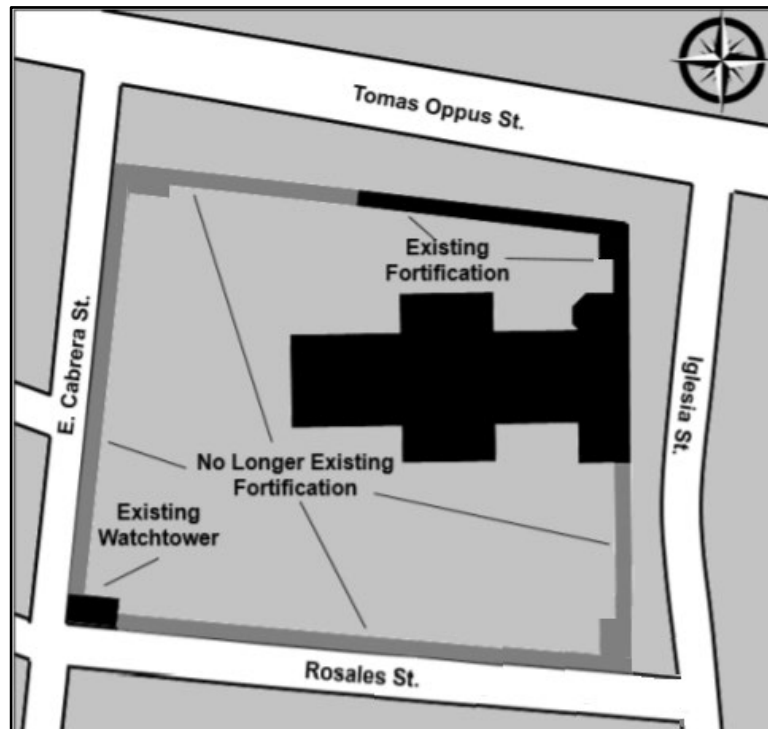


Fig. 9 Ground Map Showing the Fortification of Maasin Church. Illustration by F.P.A. Demeterio III, 2019.

The façade of the Maasin Church is divided into three components consisting of a main façade, a slightly recessed side wall found on the left of the main façade, and the attached bell tower on its right side. It was noted that, although attached to the main façade, the bell tower is visually perceived as separate entity from the main façade since there is no continuity between its front most wall and the main façade. The main façade, much like of the previous churches, is shaped with a rectangular base with a gable top. However, it is not divided based on morphology but is rather divided by details found on its façade. This divide is accomplished horizontally by an entablature-like set of details found at middle of the façade effectively dividing it into upper and lower levels. A discontinuity of material found at the upper half of the façade suggests that it would have been originally designed to be a steep gable top, however, for some circumstance, the design was changed into a lower sloped gable top while increasing the height of the rectangular base. It is also noted that the bottom end of the current gable top is not at the edge of the façade but is rather a distance away from the edge effectively creating a top edge of horizontal ends with inclined middle portion.



Fig. 10 Façade of Maasin Cathedral. Source: Photograph by Dr. Bethlehem Ponce, 2019.

On the top of the inclined middle portion, a spire-like element is found which serves as the pedestal to the main cross of the church. Furthermore, dome caps are found at the horizontal ends of the top edge of the façade. The lower level of the façade, on the other hand, is further divided into three bays by paired pilasters. The side wall on the left side of the main façade is rectangular in shape and has a segmental arched window opening on its upper part situated closer to the main wall rather than its center. As for openings for the main facade, the upper level of the façade houses two squared window openings at its lower part which are offsetted from the edges towards the center of the façade and an oculus or circular window opening found at the center of the gable top. The lower level of the façade, on the other hand, houses only the semi-circular arched doorway found at the center of the mid bay. As for the details, the façade is dominated by the entablature-like detail and the paired pilasters found at the lower level. The entablature-like detail consists of two of cornice mouldings separated by a blank strip where the frieze would have been. Furthermore, large dentils are found throughout the length of the upper cornice moulding.

There are four sets of paired pilasters that divide the lower level of the façade. Two sets, of which, are found on the edges of the façade while the other two sets divide the walls into three equal bays. Each pilaster has a square pedestal at its bottom part and a capital where it meets with the lower moulding of the entablature-like detail. The capital is carved with elaborate detail. Other details found in the main façade include carved niches found at the side bays of the lower level of the façade and bas relief at the gable top, above the circular window. Overall, the Maasin Church houses more details compared to that of the previous churches. Furthermore, with the presence of the squared and circular window openings, and the paired pilasters, the façade is predominantly Neo-Renaissance in style with a hint of Neo-Classical Style represented by the entablature-like detail. However, with the bulkiness of its general morphology and the small openings, it can also be said that the church was influenced by Neo-Romanesque style.

As shown in Figures 7 and 9, the façades of both churches are along the fortifications thus making them part of the fortification and making their main doors as one of entrances to the interior of the fortifications. The windows that are found on the façade of the Maasin Church are still the original openings that are located on a higher elevation or more specifically on the upper half of the façade.

On the other hand, the current windows on the old façade of the Hilongos Church are alterations made probably during its 1968 expansion. However, a photograph of the 1901 damages inflicted by the Americans shows that the original windows are smaller than the current and are located on the upper half of the façade.

As for the bell towers, both are octagonal shape in plan and are located on the right-hand side of the façade. Furthermore, both towers feature windows or openings only on the second level and higher. In the case of the Hilongos Church bell tower, it is to be noted that the current bell tower was completed in the 19th century (Redondo 1886: 207) and there is no evidence on the appearance of the original of the bell tower or whether this bell tower was part of the fortification or not. In contrast, the Maasin Church bell tower is definitely a part of the fortification since it is incorporated to its façade. This paper makes a note on the octagonal plan of the bell towers of both Hilongos and Maasin churches, as many Filipinos today hold the opinion that such octagonal pattern is a product of the Chinese craftsmen who were intensively and extensively involved in the building of the early Filipino-Spanish churches. But in Kelemen's 1951 discussion on earthquake Baroque, there are at least two Baroque Latin American churches mentioned that have octagonal patterned bell towers, La Merced Church and Esquipulas Church in Guatemala. It must be admitted however that the square is the dominant bell tower pattern among the earthquake Baroque churches mentioned by Kelemen and that the octagonal pattern is used only for the upper levels of such bell towers. If there is such a thing as a Chinese influence on the use of the octagonal bell tower pattern, it is not on the pattern itself but on the pattern's widespread use at all levels of Filipino-Spanish bell towers.

The features of the fortress facades are not unique to the Hilongos and Maasin Churches, as features are found in some other churches such as the San Ignacio de Loyola Church in Capul Island, Northern Samar, the structure of what is now the Sto. Niño Cathedral in Calapan, Mindoro, the Saint Augustine Church in Cuyo, Palawan, and the Immaculate Conception Church in Guiuan, Eastern Samar (Jose 1991: 52; & Javellana 1997: 132-133). It must be noted that the façades of these churches found in other places of the country are also characteristically stark with minimal apertures. The more common variation of the fortress Filipino-Spanish church is for the main church to be totally surrounded by a fortification, such as the Boljoon and Argao Churches in Cebu. Thus, a church with a fortress façade is a special kind of a fortress Filipino-Spanish church.

How did these fortress façade churches protect themselves from the threat of the slave raids from the South? Once raiding vessels were sighted from the bell towers, the bells will toll, signaling the inhabitants to seek refuge inside the fortifications. At the bastions, canons are placed and used by the people to defend the forts while waiting for reinforcements from the nearby pueblos. Maasin Church even has a system of tunnels that open to strategic locations outside of the fortification which are probably intended to bring in supplies during prolonged sieges. The inhabitants that are living a little too far away from the fortifications were probably instructed to run towards the forests and mountains.

Façade from the Early Waning Period of Slave Raids from the South

These churches during the early waning period of the slave raids from the South, despite being made of stone, are not fortified and were not designed to be a refuge for their inhabitants during the raids. Their exposed window openings in front and at their sides make them very vulnerable to forcible entry especially since these openings are way below the level of the façade window openings of the fortress churches. The bell tower of a church from the early waning slave raids from the South period could only partly contribute to the defense system, as a watchtower with its own alarm mechanism, but no longer as a position point for actual defenders. During a siege, whoever

are positioned on these towers will be trapped there and will not be able to get fresh supplies of projectiles or ammunitions from either the churches or the *conventos*.

As shown in Figure 4, the façade from the early waning period of slave raids from the South as the third type of façade is embodied in Baybay and Malitbog Churches. Both churches have cruciform structures and were built by Filipino secular priests almost a century after the peak of the slave raids from the South.

The façade of the Baybay Church consists of two components which are the main façade and the bell tower attached to the left side of the main façade. Unlike in Maasin Church, the front most wall of the bell tower is continuous to the main façade thus creating a visual perception of a singular structure. Another element that adds to the morphology of the church is the inclined buttress found on the right side and is slightly recessed from the main façade. The main façade of the church is shaped with a rectangular base with a gable top. Much like with the Maasin Church, it is not divided based on morphology but is rather divided by details found on its surface.



Fig. 11 Façade of Baybay Church. Source: Photograph by Dr. Bethlehem Ponce, 2019.

This divide is accomplished horizontally by two entablature-like set of details effectively dividing it into lower level, upper level, and a pediment. It is also noted that the bottom end of the pediment is not at the edge of the base but is rather at a distance away from the edge effectively creating a top edge of horizontal ends with inclined middle portion. On the top of the inclined middle portion, a spire-like element is found which serves as the pedestal to the main cross of the church. A smaller spire-like element is also found on top of each of the horizontal edges which serves as pedestals to statues. The upper and lower levels are further divided into three bays with pilasters that are larger than those found in the Maasin Church. As for the openings, the current window openings are segmental arched and are found one on each side bays of the lower and upper levels, and another smaller one at the mid bay of the upper level, for a total of five windows.

However, a 1900s photograph of the church shows that the window openings found on the lower level could not have been windows but were rather niches to house sculptures, and that the windows at the side bays of the upper level were shorter than the current ones. In contrast, the current segmental arched doorways that is found centered to the mid bay of the lower level is still the original as found in the 1900s photograph. As for the details, the façade is highly dominated by the entablature-like details as well as the pilasters that divide the façade. The entablature-like details, much like in Maasin Church, consist of two of cornice mouldings separated by a gap where the frieze would have been. In the case of Baybay Church, both cornice mouldings of the lower entablature-like detail have dentils from end to end which are smaller and more refined than that of the Maasin Church. Dentils are not present, however, on the upper entablature-like details. Furthermore, in areas where the pilasters and entablature-like detail intersect, a donut shaped carving is found at the gap between the two cornice mouldings. There is a total of four pilasters that divide the façade vertically. Two of which are found at the edge of the main façade while the remaining two equally divides the space. Each pilaster, which are larger than those found in the Maasin Church, is continuous from the bottom of the lower level up to the top of the upper level. Each have their own pedestals and capitals where it meets with the entablature-like details. These capitals are decorated with carved details which have eroded through time.

Pilasters are also found on the walls of the bell tower; however, they do not have capitals. Other details found on the façade include continuous cornice moulding with dentils found along the pedestal of the pilasters and a donut shaped carving found at the center of the pediment. It is also noted that the top of the middle two pilasters have dome shaped caps. Overall, the Baybay Church is far more detailed and refined than the previous churches. Its architectural style is predominantly Neo-Classical, represented by its entablature-like details and its obvious pediment, and Neo-Renaissance represented by its pilasters and segmental arched openings. However, with the bulkiness of its general morphology and minimal openings, it can also be said that the church was influenced by Neo-Romanesque style.

The façade of the Malitbog Church, much like the Baybay Church, consist of two components which are the main façade and the bell tower attached to its left side. However, just like in Maasin Church, the front most wall of the bell tower is not continuous with the main façade thus creating the visual perception of them being separate from each other. Furthermore, it was noted that the upper levels of the bell tower are made up of different material than that of the lowest level. The main façade of the church is shaped with a rectangular base with a gable top. However, unlike in Maasin and Baybay Church, the top edge of the church only consists of the inclined edges. It is divided into two levels, upper and lower levels, by a continuous moulding located at the middle of the facade and the lower level is divided into three bays by two pairs of engaged columns. It was also noted that large pilasters protrude at each side edge of the main façade. As for the openings, a single segmental arched window opening is present at the center of the upper level and a semi-circular arched doorway position at the center of the lower level can also be observed.



Fig. 12 Malitbog Church. Source: Photograph by Dr. Bethlehem Ponce, 2019.

Details present in the main façade of the church consist of paired engaged columns and mouldings. There are two pairs of engaged columns flanking the doorway and another two pairs flanking the window opening which are smaller than the previous pairs. Each pair of engaged columns in the lower level shares a rectangular pedestal with cornice moulding at the top. Each engaged column has its own carved capitals. Above these capitals is a moulding that runs from the outer column of one pair to the outer column of the other pair. Above these mouldings are short pilasters, with carvings, that are the same size as the capitals. The characteristics of engaged columns of the lower level also holds true to those found in the upper level, however, in a smaller scale. Furthermore, the engaged columns in the upper level are not aligned with those in the lower level thus creating a step like design when viewed in whole. Overall, Malitbog Church is less detailed than that of Maasin and Baybay Church but is more detailed than that of the Hilongos Church and the Punta Chapel. In terms of architectural style, Neo-Romanesque characteristics of bulky and less openings as well as the use of round columns rather than pilasters is more dominant. However, it must also be considered that the bell tower was design with the Neo-Gothic style.

The window openings of the Baybay Church, as shown in Figure 2A and Figure 11, are located along its main portals and along the upper half of the façade. However, photographs of the earlier church shows that these windows would have been shallow niches or false windows. In contrast, Malitbog Church, despite lacking the windows along its portals, has a side door opening on its right-hand side wall thus making it vulnerable to attacks during a raid. However, it is unsure if this side door was originally there or was added on the later years. The bell towers of both Baybay and Malitbog churches are not accessible from the inside of the church but from the outside. Furthermore, the bell tower of Malitbog Church, as shown in Figure 2F and Figure 12, as something made of wood can be easily burned by attackers. If we are going to compare the bell towers of Maasin and Baybay churches, we will immediately see that the first level of the bell tower in Baybay is hollow and vulnerable to forcible entry, unlike its counterpart in Maasin that is solid with openings located only at the second and third levels where scaling by attackers would be very difficult.

But how did these churches from the early waning period of slave raids from the South protect themselves? The answer is that at this point in history the church structures ceased to be a protective mechanism against the slave raids from the South. Mallari would point out that the Spanish navy had become more efficient in patrolling the seas, while Cruikshank pointed out that the local inhabitants had learned how to proactively defend their pueblos not by hiding in some fortresses but by launching their own vessels and meeting these attackers on the waters (Mallari 1989: 437 and Cruikshank 1979: 152).

Façade from the Late Waning Period of Slave Raids from the South

Much like the façades from the early waning period of the slave raids from the South, the churches during the late waning period of the slave raids from the South were not fortified nor were designed to be a refuge for their inhabitants during a raid. Churches completed during this period were not as restricted with the defensibility against the raids thus allowing their design to flourish than those churches that came before. As shown in Figure 4, the façade from the late waning period of slave raids from the South as the fourth and final type of façade is embodied in Matalom and San Juan Churches.

Matalom Church is a single nave structure, while San Juan Church is a cruciform structure, but both were built by Filipino secular priests a century or more from the peak of the slave raids from the South. Again, these churches were not fortified and were not designed to be a refuge for their inhabitants during slave raids from the South. In fact, the precursor of the present San Juan Church was a fortified church but this fortification was torn down with the construction of the current structure in 1892. The original bell towers of these two churches were made of wood and were accessible from the outside of the churches. These can be easily torched down by attackers.

The façade of the Matalom Church consists of three components which are the main façade, left side wall, and the right-side wall that also houses the church's bell tower. Its main façade differs from the previously presented churches such that it is divided not by details but rather by morphology. There is a morphological delineation between upper and lower level of the façade since its upper level is strongly recessed from the lower level by as much as half of its thickness. Furthermore, the upper level is relatively less wide than that of the lower level and that the pediment, topping the upper level, is only as wide as the level. There are also curved edge walls, found on both sides of the upper level, that connect the bottom end of the pediment and that of the top corner of the lower level. Aside from the morphological delineations, the lower level is divided into three bays by means of details in the form of columns. The upper level is also divided into three bays, where the two side bays have the aforementioned curved walls. The left side wall has a rectangular shape where as the right-side wall are also rectangular in shape but with engaged columns. As for the openings of the main façade, there are three Basket Handle or Three-circled arched window openings, one centered on each side bay of the lower level and one centered on the mid bay of the upper level. A Basket Handle or Three-circled arched doorway at the center of the mid bay of the lower level serves as the church's main doorway. As for the details, the façade is dominated by the four engaged columns and an entablature-like detail found at the top edge of the lower level as well as the two engaged columns and the pediment at the upper level. In the lower level, two columns are found on the side end of the main façade while the remaining two divides the space equally.



Fig. 13 Façade of Matalom Church. Source: Photograph by Dr. Bethlehem Ponce, 2019.

Each column has their own pedestals at the lowest part and capitals where it meets with the entablature-like detail. Pedestals with carved spherical caps are also present at the top on both side columns of the lower level. The entablature-like detail of the lower level consists of two cornice mouldings separated by a gap. Its lower cornice moulding has small but refined dentils found throughout its length. In the upper level, the columns have the same characteristic as those found on the lower level however with the exemption of the pedestal. The top of the two columns features carved spherical caps. The entablature-like detail found in the upper level still has two cornice mouldings, without dentils, but with a lesser gap between the two mouldings. The outer most edges of the upper level, including the curved edges, features a cornice moulding of simpler design. Other details found on the main façade includes a niche to house the patron saint found on the upper portion of the mid bay of the lower level, as well as a bas relief of the vatical seal on the pediment of the church. Overall, the morphology of the church paired with the grandeur of its details embodies the characteristics of a simplified Baroque Style. However, the use of the columns and entablatures may also suggest a hint of Neo-Classical Style was part of the mix.

The façade of the San Juan Church consists only of the main façade. Much like the Matalom Church, a clear morphological delineation between the upper and lower level is seen on the façade of the church where the upper level is strongly recessed from the lower level. The difference can be seen further if the façade is viewed from a high point. This point of view shows that the lower level does not have a flat wall but is rather shaped where the mid bay is further forward from the edges and that the side bays are concaved from the edge of the mid bay to the edge of the façade. Another element that contributes to the morphology of the façade are the buttresses found at the sides of the lower level of the main façade. These buttresses, as seen from the front of the church, are shaped with a curved edge at its upper portion which transitions to a vertical edge at its lower portion adding character to the overall shape of the lower level. As mentioned, there are three bays in the lower level of the façade which are bordered by engaged columns.



Fig. 14 Façade of San Juan Church. Source: Photograph by Dr. Bethlehem Ponce, 2019.

In contrast to the lower level, the upper level is a flat wall with a pediment at the top. Furthermore, the side edges of the upper level are shaped in curves, specifically a stretched ogee curve. The upper level is also divided into three bays by pilasters where the mid bay is smaller than that of the side bays. As for openings, there are three semi-circular arched doorways and a semi-circular arched window opening that serves as the opening for a niche of the patron saint located at the center of the mid bay in the upper level. One of the doorways is larger than the two and is centered at the mid bay of the lower level while the remaining are found centered to each side bays of the lower level. As for the details, the lower level of the façade is dominated by the engaged columns but still features an entablature-like detail at its top edge. The engaged columns, which are octagonal in shape, have pedestals on the bottom and a small capital where it meets with the entablature-like detail. Pyramidal caps can also be found above the edge of the lower level along each column. The entablature-like detail features two cornice mouldings separated by a gap with the top moulding featuring small but refined dentils all throughout its length. The upper level, on the other hand, features two pilasters with capital. It does not have the entablature-like details that is present in Matalom Church, however, it does feature a continuous cornice moulding above the capital which separates the pediment and the base. Furthermore, a cornice moulding of simpler design is featured at the edges of the upper level. Overall, the complex morphology of the San Juan church which features curved edges and concave walls heavily embodies the characteristic of simpler Baroque Styles where as a hint of Neo-classical Style can be observed from the use of engaged columns, semi-circular arches, and entablature-like detail.

But how did these churches from the late waning period of slave raids from the South protect themselves? The answer is at this point in history the once terrifying tales of the slave raids from the South from the distant past may have already faded into improbable folklore.

Conclusion

The churches built during the waxing and early waning periods of the slave raids from the South have simpler morphology of flat surfaces with some protruding portions, in contrast to the churches built during the late waning period of the slave raids from the South that feature delineated levels,

curved edges, and concaved surfaces. In terms of details, churches built during the waxing period of the slave raids from the South feature less details or less refined details, since the priority of the builders was to defend the inhabitants from such raids, in contrast to those of early and late waning periods of the slave raids from the South where the builders could afford to explore more on adding aesthetic value to the façades. Finally, the architectural styles of the Filipino-Spanish churches during the waxing and early waning periods of the slave raids from the South are predominantly Neo-Romanesque Style with a mix of Neo-Classical features, while churches built during the late waning period of the Slave Raids from the South is predominantly a subdued Baroque Style with Neo-Classical features.

For the vista façade of the waxing period, it was *utilitas* that was predominant over *firmitas* and *venustas*. For such façade *utilitas* was the simple provision of a community center and house of worship. For the fortress façade of the waxing period, it was *firmitas* that was predominant over *utilitas* and *venustas*, although *utilitas*, specifically the added function of the provision of refuge during slave raids from the South, exerted pressure on *firmitas*. For the early waning period façade, *firmitas*, *utilitas*, and *venustas* appear to have equal footing, as *utilitas* reverted to the simple provision of a community center and house of worship. For the late waning period façade, *venustas* appear to predominate over *firmitas* and *utilitas*.

Economics was an important factor in the construction of these façades. It is easy to assume that as the pueblos grew and developed the parishes could more and more afford more expensive church façades. Economic might be an important factor for the simplicity of the *visita* façade. But economics does not hold so much explanatory power in explaining the difference between the fortress façade and the waning periods façade, as the former are definitely more expensive than the latter; nor in explaining the difference between the early waning period façade and the late waning period façade, as their tag prices might not drastically differ.

All churches covered in this paper feature a base architectural style with a superimposed element. Despite the mixing of the styles, a cohesive design was still achieved by each of the seven churches. This shows that the Filipino-Spanish church designs do not necessarily feature only one style, in contrast to the western practice of church designing. Execution of the details have also improved and was refined as the slave raids from the South waned. This paper was able to emphasize that there was no single ecclesiastical architectural response to the slave raids from the South. This paper also noted that the European derived styles that were identified on the façades of these seven churches are all anachronistic with reference to the periodization of Spanish architectural styles. But Neo-Romanesque Style seemed to be the enduring feature of these seven façades. This enduring architectural base may not be due to stylistic preference of the builders and stakeholders, but dictated by the limitations set by primary building material of rubble and lime mortar, as well as by the earthquake prone locations of such churches. The thick walls and minimal apertures of the Neo-Romanesque Style prove to be germane to such primary material and locations. For Filipino-Spanish churches, the earthquake Neo-Romanesque could be the base upon Neo-classical, or Neo-Gothic, or Baroque styles were superimposed. This paper puts it on record that not all earthquake-proof Filipino-Spanish churches are earthquake Baroque, as there are such things as earthquake Neo-Romanesque, earthquake Neo-Gothic, and earthquake Neo-classical styles.

As to whether the interaction between the waxing and waning of the slave raids from the South on one hand and the façade designs of these seven churches on the other hand happened directly or

indirectly, this paper leans more on the indirect causality model based on the scenario where their builders were enmeshed in webs of overdetermining factors. For example, there might be a direct causal interaction between the waxing slave raids from the South and the desire of a community to build a fortified church, but for such a community to actually build a fortified church would be overdetermined by a web of other factors. At best, what this paper was able to come up with is a viable diachronic study of some different façade designs based on an indirect causality model that is open to further corroboration by future studies on nearby locations.

It was a coincidence that the Diocese of Maasin has these seven Filipino-Spanish churches that were built through a span of about two and a half centuries, allowing the possibility for this diachronic study. It would be interesting to know if the correlation between their façade designs and the waxing and waning of the slave raids from the South can also be observed in the collection of Filipino-Spanish churches in the neighboring islands such as Bohol, Cebu, Negros, Panay, and Samar.

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