



A Visual Documentation of Fil-Hispanic Churches

Part X: Parish Church and Sanctuary of Our Lady of the Rosary, Manaoag, Pangasinan

Regalado Trota Jose

Manaoag so baley á ngaran, say Inay Dios á Cataoan, Marian sancasimpitan, Virgen ya Arid Cataoenan, Patrona tayon sancablian, dia lanti pinayaoaran.

(In a town named Manaoag, the Mother of the Lord God, Mary most chaste, Virgin [Mother] of the King of Heaven, our most precious Patroness, here has appeared.)¹

Mission on the frontier

The pilgrimage center of Manaoag began as a mission station accepted in the Augustinian Provincial Chapter on the 31st of October, 1600. It was an annex of Lingayen, itself established by the same Order in 1586 as their principal church in the province of Pangasinan. To get to Manaoag, the missionaries sailed eastward along the Lingayen gulf, entered the Angalacan River just before the present town of San Fabian, and passed the communities of Mangaldan and San Jacinto. Though Manaoag was the final destination along this river, a trail from here led to the distant Caraballo mountains and the Cagayan Valley, a vital route that was to be developed by later missionaries. Manaoag was nestled on hilly ground by the Baloquing River that flowed into the larger Angalacan.

The mission was dedicated to Saint Monica, mother of Saint Augustine. It was turned over to the care of the Dominicans in 1605, who officially entrusted it a year later to the vicar (the equivalent of a parish priest) of Mangaldan, Fr. Juan de San Jacinto. The initial community at Santa Monica found itself a target of attacks from the nearby hill tribes. Thus Fr. San Jacinto transferred the town to its present site on a hill across the Baloquing from the

¹ Beginning of an ancient verse frequently recited in former times, quoted in Mariano Rodriguez, O.P., *Historia de Ntra. Sra. del Rosario de Manaoag*, (Manila: Tip. del Colegio de Sto. Tomas, 1913), p. 87. Equivalent English translation by Fr. Reynaldo Romero, San Fabian, Pangasinan.

Augustinian settlement. Manaoag is one of two towns (the other is Camiling, Tarlac) that occupies the most elevated terrain of all Dominican towns in the Pangasinan region; from the re-settlement on the new site, the populace could better defend itself against enemy hostilities. A new chapel was built, and the patronage under Saint Monica was changed to that under Our Lady of the Rosary. According to legend, a passing farmer heard a call from this hill, and he saw perched on a tree a carved image of Our Lady cradling the Infant Jesus. Thus the present name of the settlement was derived from the Pangasinan word *taoag*, “to call.”² In 1608 Manaoag was accepted by the Dominican Provincial Chapter of that year as a “house,” a status indicating some sort of stability. In 1610 Manaoag was deemed stable enough, and the Dominican Provincial Chapter of that year accepted it as a *vicaría* or vicarage, the equivalent of a parish then. Its first Dominican vicar was Fr. Tomas Gutierrez, with Fr. Luis Garcia as his assistant.

Our Lady’s predilection

Very early on, Our Lady began to shower favors on Manaoag. During one enemy attack, the inhabitants took shelter in the church, which was made of light materials; although the raiders shot more than five hundred flaming arrows, neither the church nor the convento were affected. In 1627, a dead child brought by a couple from Binmaley was brought back to life at the feet of Our Lady’s image. On Easter of 1697, a fire that began in town threatened to devour the church. The parish priest, Fr. Diego Ballesteros, carried the image of Our Lady, and rather impertinently told her that he would throw himself and the image into the fire if she would not put it out. The flames in the sacristy immediately were extinguished, but Fr. Ballesteros found he was unable to return the heavy image back to its pedestal. Only through the help of other people was the ponderous statue brought back up the altar. In 1734, the church was similarly saved from a dangerous conflagration. Apart from putting out fires, Our Lady’s intercession was especially sought during times of drought or plagues of locust. The image of Our Lady was brought out in procession, and novenas were offered at her shrine, during the plagues of locusts in 1698, 1701 and 1770, and the droughts of 1706, 1714, 1763, and 1803. Such miracles, which were confirmed by the ecclesiastical authorities in Vigan, only served to bring more and more people to answer Our Lady’s “call” to her shrine at Manaoag.³

One incident served to show the Queen of Heaven’s predilection for the hill at Manaoag. Fr. Ballesteros, perhaps traumatized by the fire of 1697, decided to build a new church on the original site of the town across the river. On the day of its inauguration, not a single wooden pillar was found to be standing. Thus the altar of Our Lady has never strayed from its sanctuary.

² Fr. Mariano Rodriguez notes that though this legend was recounted by the Augustinian scholars Buzeta and Bravo in their 19th century *Diccionario*. However, the Dominican historian who lived nearest the time of the foundation of Manaoag, Diego Aduarte, does not write about it: Rodriguez, Chapter II. It is not quite clear in the written histories which came first: the decision to transfer to the new site on the hill which was more defensible, or the call of Our Lady to the farmer.

³ Rodriguez, III and VI.

A stronger edifice for Our Lady

Construction of a more solid church of stone and brick, complete with belfry and convento, even a chapel called an *humilladero* on the original townsite across the Baloquing, was sponsored by a pious couple living in Vigan: Captain Gaspar de Gamboa, a Spaniard and tertiary Dominican, and his wife Agata Yangta. The project began in 1701 and the completed structures were donated by the couple on June 8, 1722. A note in the burial entry of Doña Agata on January 6, 1753, states that she and her husband built the church and decorated it with *retablos* (altarpieces) at their own expense.⁴ The *humilladero* served as a place of enthronement for the image of Our Lady, when it was brought out in solemn procession across the Baloquing River to the primeval settlement. Here prayers were recited, and then the procession wended its way back to the shrine on the hill.⁵

In 1739 the *retablo* of the Virgin in Manaoag was retouched, under the direction of the vicar Fr Francisco del Rosal with the assistance of Fr. Fernando de Santa Maria, vicar of Lingayen. Three Chinese artists were sent from Lingayen; two were pagans while the third, a Christian, was made head of the team. Hardly had they begun their work when the Christian Chinese, of rather irreverent behaviour, fell off the scaffolding. His rescue from near death, with some healing from Fr Santa Maria, was attributed to the Virgin. The other two were likewise converted. In 1777 the *retablo* was again retouched, occasioned by the erection of a wall the previous year to separate the sacristy and the *camarin* (“dressing room”) of the Virgin from the rest of the church. Being a pilgrimage church, Manaoag was the only church in the area with a *camarin*, a room behind the main altar and above the sacristy, where the image of the miraculous Virgin was dressed and from where she used to be brought down for processions around the town. In the 1777 renovation, columns and medallions of the mysteries of the rosary were installed. It is quite possible that the pairs of Baroque, twisted columns incorporated in today’s *retablos* at the Shrine are vestiges of this intervention, although stylistically they appear to date a few decades earlier.⁶

The Dominicans at Manaoag strove not only for the spiritual well-being of the people but also for their material welfare. To improve communication between the towns, they built roads and bridges. The bridge over the Baloquing River was inaugurated in 1773 by Fr. Gaspar de Castro; it collapsed in an earthquake but its remains can still be seen at the bottom of the modern-day replacement. Another bridge rose over the Angalacan in the early 1840s, but it was destroyed in 1845. Its builder, Fr. Ramon Fernandez, had two forests cleared to make way for the road to Binalonan during his term from 1840 to 1843. This reduced the trip to Asingan on horseback from six hours to two. Fr. Fernandez was also renowned in the area as a physician. In 1891, another road was opened to Urdaneta.

⁴ Rodriguez chapters III and X. José Ma.Gonzalez, O.P.. *Labor evangélica y civilizadora de los religiosos dominicos en Pangasinan* (Manila: U.S.T. Press, 1946) pp.61-62. Pablo Fernandez, “[Dominican towns in Pangasinan] 11. Manaoag,” *Boletín Eclesiástico de Filipinas* LIX:648-649 (November-December 1983), pp. 660-661. The donors used to live in Manila but transferred to Lingayen. The family name “Yangta” is unusual and deserves further study.

⁵ Manaoag is the only known place in the Philippines to use *humilladero* for a chapel. Today’s processions turn back at the bridge before the Baloquing.

⁶ Rodriguez, X. Gonzalez, p. 62.

The church was continually spruced up. Earthquakes in 1832 and 1833 necessitated repairs, after which the tower and façade were whitewashed. The tile roof was replaced in 1871-1872 with one of galvanized iron sheets. Another earthquake in 1880 cracked the belltower, which had to be torn down. Under the direction of Fr. Hilario del Campo, construction for a transept began in 1882. Foundations 10 meters deep were dug, to support walls that were 3 meters thick. In 1883, a baptistery rose on the site of the demolished belfry. Still another earthquake struck in 1892, this time more destructive than the rest. In just over six seconds, a swathe of destruction was cut between the Agno River and Lingayen Gulf, and many churches in the area including Malasiqui, Mangaldan and San Jacinto were fatally damaged. In Manaoag, several walls were split, requiring their demolition. It was probably also at this time that the retablo and many works of art were lost. However, the construction pace picked up, and by 1896 the walls of the church had reached the height of their pre-1892 expansion. Fr. del Campo was not able to see his dream finished because his poor health forced him to return to Manila, where he died on December 6, 1896. The church still lacked its roof.

On the 16th of March, 1891, the Dominican Province renounced temporal ownership of all its churches and conventos in the Diocese of Nueva Segovia in favour of the Bishop of that Diocese, Mons. José Hevia Campomanes, himself a Dominican. The only property retained was Manaoag, by virtue of the cession made in the early 18th century to the Corporation by Capitan Gamboa and his wife.

Sacrilege and Succour

On the 10th of May, 1898—ordinarily the time for pilgrimages—revolutionaries raided the town, chopping the doors and burning its venerated church, destroying three centuries of accumulated precious gifts and liturgical objects. When Fr. Jose Puente returned from his hiding place, he found the image of the Virgin dumped into a nearby ravine. A month later, on June 26, the image of Our Lady of Manaoag left her home for the first time in three hundred years, to seek refuge in Dagupan. She was borne on an *andas*, a simple platform borne on the shoulders of four men, since her silver *carroza* had been lost in the fire. Escorting her were eight Dominicans, the voluntary soldiers of Manaoag, Pozorrubio and Villasis, and thousands of devotees fearful for their lives. The beloved icon returned to Manaoag in October that same year.⁷ By this time, Pangasinan's churches were in the hands of the local clergy, for the Dominicans and other religious had fled or were imprisoned. The diocesan clergy maintained the faith as best they could in those troubled times.

The return of the Dominicans to Manaoag was brought about by an invitation by Fr. Mariano Pacis, newly arrived parish priest of that sanctuary and a Dominican tertiary, to concelebrate with him the traditional novena to the Virgin. Fr. Payá, the Provincial chose three who were fluent in Pangasinan and sufficiently conversant in English. Fathers Cipriano Pampliega, Mariano Revilla and Jose Bartolo, who had worked in Pangasinan in the previous decades, reached Manaoag on 14 April 1901. The four priests shared a humble residence until American troops moved out of the old convento in January 1902 (they had been occupying

⁷ Rodriguez, II.

the building since December 1899, or a total of thirteen months). The Dominicans assisted in restoring the *convento*, the sanctuary and its cult which were in shambles after the Revolution. Due to lack of funds, the transepts were walled off from the nave for the time being, such that the nave seemed disproportionately long. Lime was obtained from Sual, Pangasinan, or even further from the Ilocos. Lumber was obtained from great distances, and thousands of bricks were baked. The roof was covered with galvanized iron, and thus the church was ready for the fiesta in April 1906. By this time, it was noted that the pilgrimages to the shrine were increasing, despite constant attacks from the Protestants and the Aglipayans who were particularly strong in the area.

Reconstructing the edifice

A new central *retablo* from the prestigious Tampingco atelier in the Neo-Classic style was installed in 1909, indicating that this end of the church was already ready. (Some structural investigation is still needed to determine whether this was a rehabilitation of the sacristy added in the 1770s, or a newly built extension of that 18th century sacristy. The original site of the altarpiece that contained the image of Our Lady is said to be where the modern altar table now stands).

In 1912 the administration of the parish was turned over by the diocese to the Dominicans. The floor was then laid with compressed cement tiles, the space under the roof was covered with a ceiling of wood panels, and the interior and façade were covered with a fresh layer of lime. A new (or rehabilitated?) “dressing room” of the Virgin (*camarin de la Virgen*) was constructed over the sacristy, just behind her niche in the central *retablo*. Concrete stairways leading down from either side of the *camarin de la Virgen* were added. This allowed pilgrims to go directly to the *camarin* without disturbing services in the church. (The northern stairway was eventually replaced by a bridge that led to an adjoining building.) In 1916, the Manaoag Dominicans built a chapel for the Ilocanos in the nearby barrio of Laoac. A newspaper, *Lioaao* (“illumination,” as in Tagalog *liwanag*) was published in the 1920s.

On August 12, 1925, acceding to the heartfelt request of Fr. Mariano Rodriguez (vicar from 1922 to 1927 and writer of important histories of Our Lady of the Rosary of La Naval and Our Lady of Manaoag), His Holiness Pius XI granted the canonical coronation of Our Lady of Manaoag. The request was also backed by the Bishop of Nueva Segovia Mons. Pedro Hurth and the Dominican Provincial Fr. Serapio Tamayo. The Pope added his desire that a collection be taken up for the gold and jewels that would be used for the diadems of Our Lady and her Child. Five months later, in an agreement worked out with the Dominican Province of the Holy Rosary and the Diocese of Nueva Segovia, the Holy See entrusted the parish of Manaoag on the 15th of January, 1926, to the Order of Preachers in perpetuity *ad nutum Sanctae Sedis* (“according to the will of the Holy See”).⁸

The coronation on April 21, 1926 was preceded by a triduum of Masses held in Manaoag from April 18 to 20. At 7 in the morning of the 21st, a procession of bishops

⁸ Gonzalez, p. 66. Pablo Fernandez, O.P., *Dominicos donde nace el sol*, (Barcelona, 1958), pp. 568-569.

accompanied the venerated image of Our Lady down from her altar to a festive platform in front of the church. To the accompaniment of the *Marcha Real Española*, the cheers of the multitude and the explosions of firecrackers, the Apostolic Delegate placed the crown on Our Lady while the Archbishop of Manila crowned the Holy Child.⁹

Fr. Hilario del Campo's 1880s plans for a transept were finally realized half a century later. Construction began in 1931 and ended in 1932; topping the project was an octagonal dome, consisting of a wooden framework sheathed with galvanized iron sheets. The resulting floor plan at Manaoag is one of two in the province (the other is Mangatarem) to have a fully developed transept, or "arms" that give the building a cruciform plan; other churches, such as those of Asingan, Bayambang, Binmaley, Lingayen, and San Fabian, have extensions but these do not reach the standards achieved by Manaoag. The pair of Tampingco altarpieces meant for the ends of the transept, commissioned probably as early as 1909, were installed at last. Four murals depicting scenes in the history of Our Lady of Manaoag (the appearance on the hill, the resurrection of the dead child from Binmaley, the deliverance of the church from the flames of a pagan attack, and the coronation in 1926) were painted on the walls by a local artist, Zarate. Over the crossing, the center of the underside of the dome was marked by a carved wooden floral ornament:¹⁰ from here may have been suspended the sanctuary lamp, or perhaps a chandelier.

Disaster and Recuperation

When the Japanese occupied the Philippines in 1942, the community of Dominicans in Baguio evacuated to Manaoag. Like many churches in northern Pangasinan, Manaoag suffered great damage when the Allied Forces began to retake Lingayen Gulf from the enemy on January 6, 1945. On January 9, 1945, one of the bombs hit and instantly killed Father Mariano Sanchez and Fray Emilio Orizo as they ran from the sacristy to seek shelter in the convent's orchard.

Looking after the welfare of the children of the town, Fr. Teodulo Cajjgal, O.P. rehabilitated the old convento into a parochial school. In 1947 he opened the Academia del Santo Rosario, the ancestor of today's Holy Rosary Academy. The Franciscan Sisters of the Immaculate Conception were invited to run the school, and they stayed here until 1969. Today the institution is managed by the Misioneras of St. Dominic.

Since the Spanish-era convento was turned into a school, a new *convento* was built on the north end of the church, also with its own enclosed garden. Construction lasted from January 4 to August 15, 1954; included in the project were the construction of a modern bell tower, on the original site adjoining the north edge of the façade. Fr. Evaristo Rojo, the prior at the time (1952-1955), also commissioned a bell which still sounds in the tower he had built. Mr. Alberto Guevara, Sr., was the engineer, while Mr. Agustin Gosingco was the contractor.

⁹ Fernandez 1958, pp. 569-570.

¹⁰ It looks like a cross between a lotus and a chrysanthemum, though it looks more like the former. Oral tradition has it that the church was spared by Japanese soldiers when they perceived a chrysanthemum, their national flower, over the crossing.

Manaoag passed over from the Dominican Province of the Holy Rosary to the newly established Dominican Province of the Philippines in 1971. A radio station was soon established. A new sanctuary was erected in or around 1976, enabling the congregation to get a better view of the ministers around the mass table. It is believed to stand on the original site of the throne of Our Lady. The Dominican Novitiate of the Annunciation found its permanent home at the lower end of a slope behind the church, on March 25, 1990. The Museo de Nuestra Señora de Manaoag was inaugurated on April 21, 2010, together with other facilities in the Shrine such as the renovated Sacristy with enhanced quarters for the *colectoras*, sacristans and other assistants. The date coincided with the 84th anniversary of the canonical coronation of the image of Our Lady of Manaoag (April 21, 1926) and the 109th anniversary of the return of the Dominicans to Manaoag (April 14, 1901). The Shrine of Our Lady of Manaoag was granted the Special Bond of Spiritual Affinity with the Basilica of St. Mary Major in Rome on April 21, 2011. As in times past, Manaoag continues to be the connecting point of the Dominicans with the Cagayan Valley. The Fathers travel from Manaoag to visit their mission of San Jose in Jones, Isabela, and to points further beyond. ■

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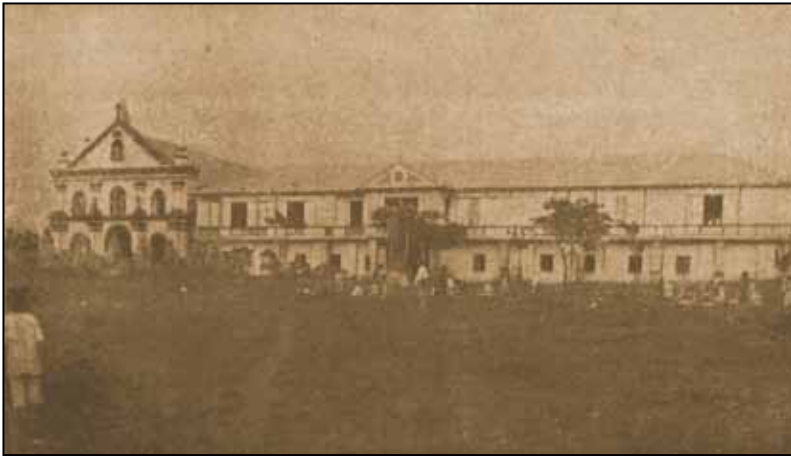
Detail of a map of Central Luzon, showing the location of Manaoag in relation to the other towns of Pangasinan



Archivo de la Universidad de Santo Tomas (AUST)

The appearance of Our Lady in Manaoag, as depicted by a local artist, Zarate on a mural left of the central altar. The painting was featured on the cover of a 1934 novena to Our Lady

AUST. Rodriguez, *Historia*, 1913



The church and convento as they appeared around 1910

Façade of the church, around 1910. The tall belltower to its left, heavily damaged by an earthquake in 1880, had by this time been demolished



AUST. Rodriguez, *Historia*, 1913

AUST. Dominicos en el *Extremo Oriente*, 1916



The church decked with American flags, as it appeared in a book printed in 1916

Nady S. Nacaraino 2010



Façade and tower, as they appear today. The façade was renovated in the 1920s; the new tower was built in 1954.

Regalado Trota Jose 2006



North wall of the church, with its numerous buttresses

Regalado Trota Jose 2006



Octagonal dome and roof of the church

Woodblock print of Our Lady of Manaoag, possibly 17th century



Courtesy of the UST Museum

19th century print featuring a Neo-Gothic *retablo* enshrining Our Lady of Manaoag in 18th century garb. At the base are depictions of Our Lady's miracles



AUST. Rodriguez, *Historia*, 1913

AUST. Rodriguez, *Historia*, 1913



Late 1800s print of Our Lady of Manaoag, with her new cape, gown and accessories

Detail of the embroidery on an old frontal vestment of Our Lady, similar to the garments commissioned by Fr. Agustin Gallego in the 1870s, now in the Museo de Nuestra Señora de Manaoag



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Under all the elaborate finery, the image of Our Lady manifests her Filipino and Oriental origins: large eyes, impassive gaze, fleshy nose, long neck, long fingers. Her hair, as that of the Child, was gold-leafed, another Oriental trait. The veil over her head is arranged like that seen in *Guanyin* images. The fully carved wooden body still retains its original polychromy, an extreme rarity made even more significant because of its age

Long, candle-like fingers are one more characteristic of 17th century Philippine ivory images



Nady S. Nacarato 2009

Nady S. Nacarato 2009



The repetitive locks of curled hair of the Santo Niño, coupled with the gold-leaf finish, are additional marks of 17th century Philippine ivory images

Nady S. Nacaraino 2010



Smaller replica of Our Lady of Manaoag, also with ivory parts. This image is brought out during the Dawn Processions every first Saturday of the month

Another replica of Our Lady of Manaoag, likewise with ivory parts. The lunette over the forehead of Our Lady is the piece of jewelry that identifies her “Manaoag-ness”; no other Marian cultic image today wears such an accessory. Manaoag is also the only Marian shrine in the country to have three antique ivory statues representing Our Lady under one title



Buen Calubayan 2004

AUST. Dominicos en el Extremo Oriente, 1916



The sanctuary of the church as it appeared around 1910. The central altarpiece or retablo was commissioned from the famous Tampingco studio in Manila in 1909, and inaugurated on the feast of the Immaculate Conception that same year. Isabelo Tampingco who founded the studio was the most famous sculptor of his generation



Regalado Trota Jose 2006

View of the nave from the choirloft



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Frontal with Dominican insignia, 1880s; formerly at the high altar



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Altar frontal with the year 1887, probably to commemorate the 3rd centennial of the Dominicans in the Philippines and in Pangasinan

AUST. Rodriguez, *Historia*, 1913



Tampingco *retablo* with the Holy Family, left of the main altar

AUST. Rodriguez, *Historia*, 1913



Tampingco *retablo* with San Roque, right of the main altar. Both side altarpieces were installed a little after 1909. The Tampingco *retablos* in Manaoag represent a “minimalist” approach to the Neo-Classic style

Aldwin S. Ong 2004



One of four solomonic or twisted columns which are the sole remains of the previous baroque *retablo* in the sanctuary, now incorporated in the side *retablos*

Aldwin S. Ong 2004



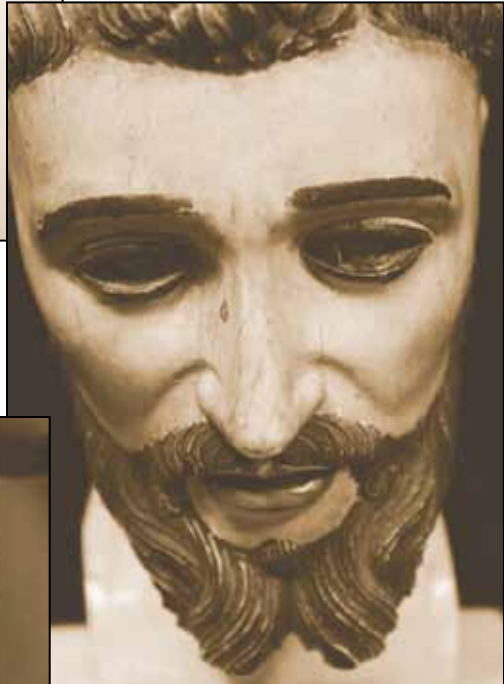
Ceiling over crossing, with the lotus ornament (not a chrysanthemum, as popularly perceived) which served as the point from which the sanctuary lamp or a chandelier was suspended

Nady S. Naccarato 2010



Christ Crucified, 1700s; ivory

Nady S. Naccarato 2010



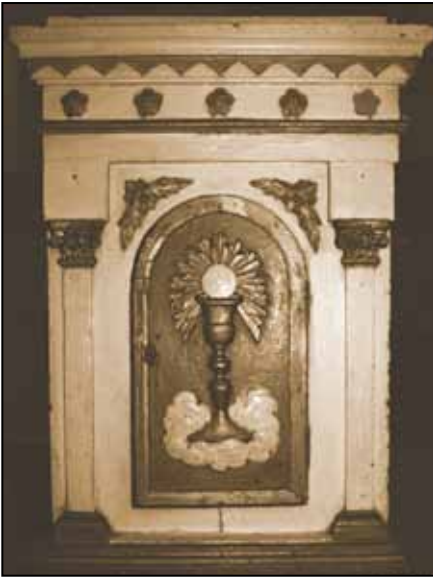
Head of St Dominic of Guzman;
1700s; ivory

Buen Calubayan 2004



Head of Jesus Nazareno; 1700s; ivory

Nady S. Nacaraino 2010



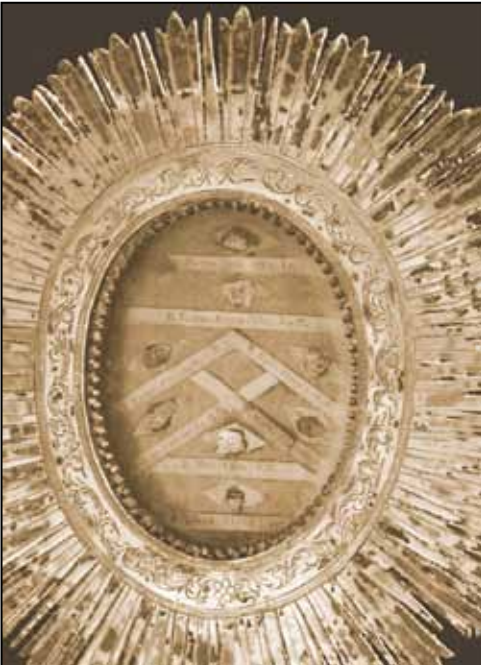
Tampingco tabernacle, formerly at the main altar. One of Tampingco's hallmarks was the use of Philippine plant motifs such as *anahaw* leaves on cornices and other architectural details



Nady S. Nacaraino 2009

Base of a candle stand with Dominican insignia. Late 19th-early 20th century; silver-plated metal

Nady S. Nacaraino 2009



Detail of a reliquary with relics of the Dominican martyrs of Tonkin (Vietnam); silver-plated metal; around 1910. These relics include those of, from top and left to right: Jeronimo Hermosilla (martyred in 1861); Valentin Berrio-Ochoa, bishop (1861); Francisco Gil de Federich (1745); Pedro Almató (1861); Jacinto Castañeda (1753); Mateo Alonso Liciniana (1745); Vincent Liem de la Paz (1753); and Jose Khang (1861). Francisco Gil de Federich was an assistant in Binalatongan, predecessor to today's San Carlos City, in 1731-1733. All were beatified in 1906, then canonized in 1988. The reliquary may have been brought by the first generation of Dominicans of the 20th century

Regalado Trota Jose 2000

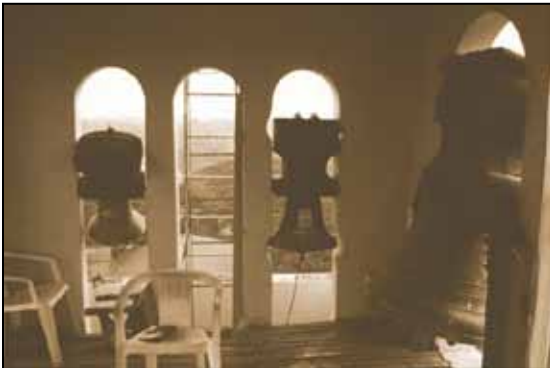


Bell dated 1810 and marked Manaoag, but now found in Aringay, La Union



Regalado Trota Jose 2006

Detail of a bell cast in 1840 by Benito de los Reyes; at 10,000 pounds, it is possibly the second heaviest bell in the country, after that in Pan-ay, Capiz. The French traveler Alfred Marche was amazed by this bell when he visited Manaoag in 1880



Regalado Trota Jose 2006

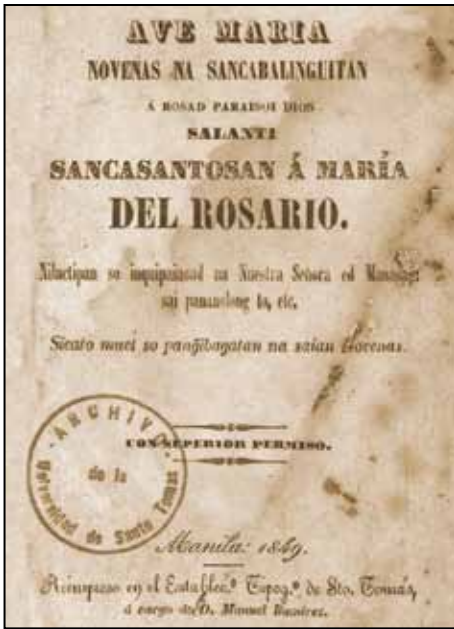
Three of the esquila bells whose ringing provides a festive air to processions and religious events

A bell commissioned in 1854 by Fr. Benito Fraga, parish priest of Manaoag with the longest tenure (from 1836 to 1841 and again from 1847 to 1870, a total of 28 years). The bell is curiously marked "Josefa." Who was it named after?



Regalado Trota Jose 2006

Archivo de la Universidad de Santo Tomas (AUST)



Novena to Our Lady of Manaoag in Pangasinan, printed by the UST Press in 1849



Archivo de la Universidad de Santo Tomas (AUST)

This print of a son asking his mother to teach him well appeared in a manual for confession and communion by Fr. Benito Sanchez Fraga, parish priest of Manaoag. UST Press, 1863 (also reprinted in 1895)

Aldwin S. Ong 2004



Zarate's mural in the transept depicting the dead child from Binmaley brought back to life at Our Lady's feet in 1627

Aldwin S. Ong 2004



Zarate's mural in the transept depicting the canonical coronation of Our Lady in 1926

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Gate to the cemetery, in the area where the first chapel in Manaoag was built by the Augustinians. The cemetery was constructed during the term of Fr. Agustin Gallego (1873-1878). It was enlarged in the West and North sections during the term of Fr. Domingo Andres Sanz (1917-1922)

The cemetery chapel was burned in the Revolution. It was rehabilitated and inaugurated on Nov. 2, 1916. Here is where Fr. Teodulo Cajigal, O.P. is buried. From 1932 until his death in 1980 he was to be associated with Manaoag in a number of capacities: prior,



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parish priest, organist, educator. He founded the Academia del Santo Rosario in 1947, predecessor of today's Holy Rosary Academy. In recognition of all his work for the good of Manaoag, he was adopted as a native son in 1970. He joined the Dominican Province of the Philippines upon its creation in 1971, and became a naturalized Filipino citizen in 1976. He also occupied sensitive positions in the Archdiocese of Lingayen-Dagupan, especially as member of the committee that translated the Bible into Pangasinan. His burial at the Manaoag cemetery was attended by crowds of people not seen since the coronation of Our Lady in 1926¹¹

¹¹ Neira II, p. 563.

And. con. and^o *Solo Voice*

Dios a-ma-nay tu
 con vi-bris con ma-na-nas el al-se-ra-yo-ni
 No na-rim, y-na-say mas mi-y pa-na-ya rem a con-ce-ful
 gin. Ca-lo-co an tan San-ya-ai-rian ma-nan
 to-long mo ses-bel-be-liao ca-pag no di-co lang
 yo no-lar la pag-mi tam-pa-ya in se-yan' Dios
 Las-las man no diad lapa-yaan Dios Zam-
 la la tan na va Na-ca... ya, say ma-laoon non pa-ra-yan
 pa-ya se la nos tam-pa-ya in de con Dios
 a-ma-nay tu con vi-bris con ma-na-nas el al-se-ra-yo-ni, Dios

And.^{te}

na so a-ma-nay tu mi
 Dica Dios in-ble-bi-ble non ma
 khan la-ya-rian mi ray bun de ca non na tan
 khan ca-ya non mi ray bun de ca non na
 na-ava i-la-ban ca-mi na tan tan
 na-ava mi la
 na-ava mi la-ban-ca mi
 Natan tan na-ava mi la-ban-ca mi

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During the vespers every Saturday evening, the Dominican community sings the *Salve Regina* in front of Our Lady of Manaoag



Regalado Trota Jose has advocated for the study and protection of the cultural heritage of the Catholic Church in the Philippines since the 1980s. He has worked with numerous local public and private organizations such as the Ayala Museum, the University of the Philippines (A.B. Anthropology, 1978; M.A. Philippine Studies, 1991), and the University of Santo Tomas. He is now the Archivist and professor at the Cultural Heritage Studies Program of the University of Santo Tomas. He can be contacted at trotajose55@yahoo.com.