

Child of the Sun Returning: State Arms and Seals of the Philippines.

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Profesor Galo B. Ocampo died on 12
September 1985 in Alexandria, Vir-
ginia, USA. This paper is dedicated
to his memory.

Land of the morning,
Child of the sun returning,
With fever burning,
Thee do our souls adore ...
-- Philippine National Hymn.

I.- INTRODUCTION

Modern state heraldry aims to give visual expression to the professed - ideals of a nation and may serve as a reminder of past triumphs and tri-
bulations. Evolution of the design of the national emblems often reflects
changes of political system or philosophy. The Republic of the Philippi-
nes offers a remarkable example of this phenomenon, for the arms and --
seals used by successive Philippine administrations over the past centu-
ry provide a unique record of changing political fortunes and bear wit-
ness to the constant aspiration of a heroic people for liberty and natio-
nal independence.

The purpose of this paper is to report the results of extensive research
on the state arms and seals of the Philippines since the late nineteenth
century. It focuses not only on the emblems themselves, but also on the
persons and events that produced them. Although this paper does not aim
to be a history of the Philippine flag, it is clear that the story of the
arms and seals closely intertwined with that of the flag, and several of
the heraldic designs herein discussed have in fact appeared on flags.

In large measure this story revolves around the sun in rayonnant charge
which is the preeminent heraldic symbol of the Philippine nation, and --
for the title of this study I have borrowed a line from the Philippine -
national anthem, which likens the country to the child of the morning -
sun (1).

II. SOURCES AND ACKNOWLEDGEMENTS

The study is based upon available primary and secondary sources. Among -
the most important primary sources are: files of the Philippine Heraldry
Committee in the National Library of the Philippines, copies of some of
which have been made available; files of the Bureau of Insular Affairs,
U.S. War Department, preserved in the National Archives of the United -
States; records of correspondence of the Bureau of Engraving and Prin-
ting, U.S. Treasury Department, likewise preserved at the National Archi-
ves in Washington; published legislative and other government documents;
and contemporary press accounts.

Special thanks are due to Professor Galo B. Ocampo, designer of the sta-
te arms and great seal of the Republic of the Philippines, for sharing -
the wealth of his personal knowledge regarding the history of the natio-
nal emblems. This work is dedicated to him.

Heartfelt thanks are also expressed, for great assistance received, to the following: Mr. Renato Perdon, Chief Curator, National Historical -- Institute, National Library of the Philippines, Manila; Mrs. Carolina L. Afan, Chief, Filipiniana and Asia Division, National Library of the Philippines; Ms. Ma. Rowena M. Sanchez, Third Secretary, Embassy of the Philippines, Washington; Mr. Richard C. Crawford, Archivist, Scientific, -- Economic and Natural Resources Branch, Civil Archives Division, National Archives and Records Administration of the U.S.; Mr. and Mrs. J. Ross - O'Donoghue of Arlington, Virginia; Mr. Edward J. Boone, Jr., Archivist, MacArthur Memorial, Norfolk, Virginia; Mr. Katsuji Nishida, Director, -- Library of Foreign Relations Documents, Ministry of Foreign Affairs, Tokyo; Mr. William F. Sherman, Archivist, Judicial, Fiscal and Social -- Branch, Civil Archives Division, National Archives and Records Administration of the U.S.; Dr. Whitney Smith, Director, Flag Research Center, Editor, The Flag Bulletin; Professor Carol Petillo, Department of History, Boston College, Massachusetts; Ms. Patricia Iannuzzi, Reference/Microforms Librarian, Sterling Library, Yale University; Ms. Lynn Wiley, Interlibrary Loan Librarian, and Ms. Alex King, Interlibrary Loan Assistant, both of Wessell Library, Tufts University.

The principal published scholarly sources for the history of the Philippine flag--all of which contain valuable information about the arms and seals--are works by Emanuel Agrava Bajá (2), Domingo Abella (3), and Pedro A. Gagelonia (4). The most important published scholarly studies of the Philippine arms and seals are those of Galo B. Ocampo (5). In addition there is an excellent unpublished historical summary by Renato Perdon (6), and valuable information, with legal texts and pictures, have been published by Dr. Ottfried Neubecker (7).

III.- THE SPANISH PERIOD

An important heraldic source for the present-day arms and seal of the Philippine Republic is the royal coat of arms of Spain, for the lion of León has figured on the Philippine state emblem since 1946. In the 1890s, at the close of the Spanish period, the royal government--general employed as its principal seal a circular device (diam. ca. 50 mm.) with the royal arms encircled by the collar of the Order of the Golden Fleece and ensigned with a closed royal crown. The inscription on the rim ran: GOBIERNO GENERAL DE FILIPINAS (8).

The form of the royal arms was: quarterly 1. and 4. Castile; 2. and 3. León; 5. Granada; on an oval inescutcheon, Bourbon.

Likewise of primary importance was the striking coat of arms of the city of Manila which, from the establishment of Spanish rule, was the archipelago's seat of government. The Islands' eponymous sovereign King - Philip II granted arms to Manila by a royal order (real orden) given at Aranjuez on 20 March 1596. Addressed to Captain Agustín de Arce, Solicitor General (procurador general) of the Islands, the order granted to - the city arms as follows:

a shield which shall have in the center of its upper part a golden castle on a red field, closed by a blue door and windows, and which shall be surmounted by a crown; and in the lower half of a blue field a half lion and half dolphin of silver, armed and langued gules--that is to say, with red nails and tongue. The said lion shall hold in his paw a sword with guard and hilt (9).

Antonio de Morga in Sucesos de las Islas Filipinas, published in 1609, described the sea-lion as depicted (upon the waters of the sea", and interpreted the beast as "signifying that the Spaniards passed over them (i.e., the waters) with arms to conquer this Kingdom for the crown of Spain (10). The open diadem above the shield represented the royal crown of Spain. Such open royal crowns still appear today in the arms of many Spanish cities (11).

Manila received yet another heraldic honor during the nineteenth century. Following the suppression of Spain's shortlived liberal constitutional experiment, King Ferdinand VII in 1826 granted to the city an heraldic augmentation of honor. In the words of the royal cédula, this took the form of a

new crest of a Royal crown, placed above the main turret of the castle which you have for a coat of arms, which is as much to signify that it has been supported and sustained in the unalterable fidelity of that capital and the other towns of the islands, notwithstanding the trouble which has disturbed both the hemispheres (12).

The Manila arms were borne by the Ayuntamiento, or municipal administration of the capital. Emanuel Bajá stated that they were regarded, along with the royal arms, as emblematic of the colonial administration (13). Both the royal arms and the arms of Manila were ubiquitous symbols of Spain's authority during the period that preceded the Philippine Revolution.

IV. ARMS AND SEALS OF THE FIRST PHILIPPINE REPUBLIC

The Philippine revolutionary patriots of the 1890s created entirely new national symbols which came to center on the national flag: an eight-rayed sun, a trio of stars, a white equilateral triangle, and the colors blue-white-red-gold. Several of these symbols were combined in the coat of arms of the First Republic of the Philippines headed by General Emilio Aguinaldo y Famy.

It is important to note that, following the outbreak of the Revolution, a Republic was established in 1897 at Biak-na-Bató, under Aguinaldo's presidency. This government later signed a truce with Spain, under the terms of which Aguinaldo went into exile at Hong Kong. However, when the Spanish-American War broke out in 1898, Aguinaldo returned to the Philippines and once again proclaimed the Republic at Malolos.

The first Republic's coat of arms, in the conventional form familiar to us--a classical sun with human features and eight distinct rays at the center of a white triangle, with a gold star in each angle--crystallized under the Malolos Republic of 1898-1901. The design appeared on postage stamps, telegraph stamps, and stamped paper (papel sellado) issued by the Republic (14). Aguinaldo's description of the arms, written in 1926, is as follows: "an equilateral triangle in the center of which there was the sun with the eight rays, and a five-pointed star in each angle (15).

The sun and triangle are traced to the Katipunan, the secret revolutionary society founded by Andres Bonifacio. It is traditional to interpret this charge both as the sun of liberty and as the morning sun which is symbolic of the country itself (16). The use of the specific number of eight rays for the sun, which commemorates the eight provinces of Luzon first placed under martial law by the Spanish governor-general in 1896, at the start of the Revolution, was introduced by Aguinaldo at the time of the Malolos Republic. For the adoption of the classical sun (i.e., with human features) Philippine writers have pointed out the probable influence of the Latin American state heraldry, especially the national

flags of Argentina and Uruguay (17).

The triangle has been variously explained as a sign of unity, of equality, or of the Deity. The symbol also seems to reflect Masonic tradition at least indirectly. According to a respected Masonic source, "There is no symbol more important in its influence, more various in its application, or more generally diffused throughout the whole system of Freemasonry, than the triangle.. (18).

Bonifacio had made the triangle a principal emblem of the Katipunan (19). Although the Katipunan was not a Masonic society, its founder borrowed from Masonic ritual and symbolism. The young Aguinaldo joined both the Katipunan and the Masonic Order--to become a lifelong Mason--and remarked upon the similarities in their rituals (20). Philippine Freemasons have always interpreted Aguinaldo's adoption of the triangle as expressive of his "devotion ... the Masonic Fraternity" (21). In 1899, during the time of the Malolos Republic, Philippine Masons drafted a fraternal "Message to the Freemasons of the United States", in which they referred specifically to the Philippine flag as "that ensign carrying all the Masonic symbols and colors..." (22). Yet another influence was the national flag of Cuba, featuring a triangle which is also thought to have derived from Freemasonry (23).

The three stars represented the three regions of the Philippine archipelago: Luzon, the Visayas, and Mindanao and Sulu. The stars were apparently used on seals of the Republic at Biak-na-Bat6 and subsequently appeared on seals of the Malolos Republic (24).

There was great variation in the arrangement of symbols of the First Philippine Republic. Sometimes the sun appeared without a face. The stars were placed in various arrangements, relative to the sun and to one another. The Republic did not employ a single great seal. As President, Aguinaldo used a seal in 1897 at Biak-na-Bat6 which showed the classical sun with an indeterminate number of rays. But only after his return from -- Hong Kong in 1898 did the sun display the eight distinct rays which were depicted, along with the three stars, on Presidential seals (25).

Shortly before his death General Aguinaldo prepared materials for his memoirs, the first volume of which appeared in 1967. Unfortunately the second volume, which was to contain his definitive account of the design of the Philippine national flag, has never been published (26).

V. THE GREAT SEAL OF 1903

Following the Spanish-American War, the United States purchased the Philippines from the Kingdom of Spain and asserted its own sovereignty over the Islands. In the ensuing Philippine-American War, the Philippine Republic was suppressed and an American administration was imposed on the country. In May 1902, the first American civil governor, William Howard Taft, ordered that a public seal be made. At that time the Islands were under the administration of the Bureau of Insular Affairs of the United States War Department (27).

For the design of a coat of arms and seal Colonel Clarence R. Edwards, Chief of the Bureau, called upon Gaillard Hunt (1862-1924), who was at the time head of the Passport Office of the U.S. Department of State - (28). Gaillard Hunt was a distinguished public servant, member of a notable American family, an historical writer, and a man of the most refined artistic taste (29). Ironically, although he was personally opposed to American expansionism, in particular to the acquisition of the Philippines (30), Gaillard Hunt was to be responsible for the design of coats of arms and seals for several overseas territories of the United States,

including Puerto Rico, the Panama Canal Zone, the District of Mindanao and Sulu, and the Philippines.

Hunt conducted a painstaking study of Philippine history, art, and culture in preparation for the task. He requested and received from the -- officials in Manila pictures of the arms or seals of scores of Philippine government offices, municipalities, ecclesiastical and educational institutions (31). However, in 1903, while Hunt was thus engaged, an impatient Governor Taft abruptly commanded that a great seal be engraved, using the design recently created by Melecio Figueroa (1842-1903) for the new Philippine coinage. This seal was in fact prepared at the order of the Bureau of Insular Affairs by the U.S. Bureau of Engraving and Printing of the U.S. Treasury Department. The die was engraved by Joseph K. Davison of Philadelphia and sent to the Islands in 1903 (32).

No formal legal text for the great seal of 1903 was adopted. The nearest thing was Taft's cable of April 1903 to the War Department:

Have seal cut for great seal of the Islands with volcano and woman; Surround with 'United States of America, Government of the Philippine Islands. (33).

Figueroa's design depicted a Filipina in a long Philippine dress, suggestive of classical models, standing at an anvil with her right hand resting on a hammer, her left hand holding a small leafy sprig. In the background is seen the smoking volcano Mount Mayon (34).

It is ironic that the first great seal of the Philippine government under American rule should have been designed by a distinguished Philippine artist who never set foot in the United States. Melecio Figueroa was a principal engraver at the Manila Mint (Casa de Moneda). He was a graduate of the Academia Superior de Bellas Artes de San Fernando of Madrid. His model was his 10-year-old daughter Blanca, in the way he imagined she would look as a grown young woman (35). This design was used for paper money as well, specifically on Philippine silvercertificated issued in 1903 (36). As numismatic art Figueroa's creation won lasting admiration and appeared on coins struck as recently as 1966 (37). Unfortunately, the artist died in 1903, the year that the seal was made and the coinage and currency bearing his design were put into circulation.

VI. ARMS AND SEAL OF 1905.

Understandably the adoption of the Figueroa seal offended Gaillard Hunt, who rightly felt that his labors had been ignored and who protested to Taft that, for the great seal, an heraldic device was preferable to the coinage design. A compromise was eventually reached, whereby Hunt continued to work on the preparation of heraldic emblems, while the Figueroa seal served as an interim device (38).

The principal inspiration for the new coat of arms and seal came from John R.M. Taylor (1865-1949), a U.S. Army Captain who worked in Washington for the Bureau of Insular Affairs. Taylor had served in the Philippine-American War and had conceived great love for and scholarly interest in the Islands (39). While stationed in Manila, he had admired the many gorgeous representations of the municipal arms of Manila with the crowns emblematic of Spain's sovereignty. For a Philippine coat of arms Taylor proposed to retain the Manila coat, while surrounding the shield with American flags, removing the crowns, and using the American eagle for a -- crest. Of the Manila coat of arms Taylor wrote, "As it is old, intimately connected with the history of the Island (sic) and heraldic and handsome, I think it should be retained less the crown as a crest. This -- could be replaced by our own eagle's head and wings very effectively"--

(40). Gaillard Hunt was favorably impressed by Taylor's idea, which he adapted and refined for the eventual arms (41).

At Hunt's direction the New York firm of Tiffany & Company was retained to prepare a series of studies for the Philippine arms and seal. The exquisite original watercolors are preserved in the National Archives of the United States. Proposed compositions included: 1. the arms of the United States impaling Manila; 2. arms of the United States with the Manila coat on an inescutcheon, with a carabao (or water buffalo) for a crest; 3. the same, with a tobacco plant for a crest; 4. several variants using the American eagle as a crest; 5. several variants in which the escutcheon is wreathed by plants, including tobacco and hemp (42).

The files of the Bureau of Insular Affairs contain another interesting proposal for the Philippine seal, in the form of a pen and ink drawing by an unknown but skilled hand. This has a shield party per chevron reversed; above, a seascape with the sun rising over water between two bays of land; below, the silver and red pallets form the arms of the United States. Supporters: a Manila hemp (possibly banana) tree and a palm tree. Crest: the American eagle, over which is a constellation of 13 stars. Motto: AD ASTRA PER ASPERA (43).

Gaillard Hunt noted in his formal proposal to the War Department that:

The arms of Manila... and the arms of Spain are the only ones which have hitherto ever been used for official purposes in the Philippine Islands.

.....
Fortunately there is no reason why the arms of Manila should be discarded to meet the changed condition of the Islands, except in so far as it contains a distinctively royal symbol; and instead of the arms of Spain can be substituted the shield of arms of the United States (44).

Inclusion of elements from the arms of the United States characterized all the emblems which Gaillard Hunt created for his country's overseas possessions. Interestingly the design for the seal prepared by Tiffany originally had three stars on the rim and the inscription, SEAL OF THE PHILIPPINE ISLANDS (45). However, only two stars appeared on the seal as eventually engraved, while the inscription on the rim read, GOVERNMENT OF THE PHILIPPINE ISLANDS, UNITED STATES OF AMERICA (46).

The coat of arms and seal were officially adopted in Act. No. 1365 of the Philippine Commission, 3 July 1905, which described the arms as:

Paleways of thirteen pieces, argent and gules; a chief azure; over all the arms of Manila, per fess gules and azure, in chief the castle of Spain or, doors and windows azure, in base a sea-lion, argent langued and armed gules, in dexter paw a sword hilted or. Crest: the American eagle displayed proper. Beneath, a scroll with the words 'Philippine Islands' inscribed thereon.

The former great seal, "which had never been legally adopted by the Philippine Commission", was declared by the Philippine Commission to have been "supplanted" by the new great seal (47). The seal of 1905 (diam.: ca. 3 inches, 75 mm) was engraved by Tiffany & Co. (48).

Prior to the Philippine Commission's enactment of the law Clarence Edwards had publicized the design to various groups in the Philippines and had allowed its use for the Philippine pavilion at the Louisiana Purchase Exposition in St. Louis, Missouri. These actions were apparently intended to counter patriotic Filipinos' demands for public display of the em--

blems of their national Revolution (49).

The 1905 arms, on a blue field, constituted the flag of the governor-general of the Philippines appointed by the President of the United States (50).

VII. ARMS AND SEAL OF 1935

At the time of the adoption of the arms of 1905, the display of the Philippine national flag was outlawed. So the right to fly their flag openly became an important objective for patriotic Filipinos. Only in 1919 did the American authorities permit restoration of the national flag. It was only reasonable for Filipinos to desire that their state arms and seal include symbols from the flag. The opportunity to reform the arms and seal came in 1935, when the semi-independent Commonwealth government (la mancomunidad Filipina) was inaugurated.

Clearly there was national sentiment in favor of restoring the arms of the First Republic; but a compromise design was proposed to and adopted by the Philippine Legislature (51). The Commonwealth coat of arms was adopted in Act No. 4258 which was approved by Governor-General Frank -- Murphy on 6 November 1935. The Commonwealth arms and great seal retained the Manila coat, but replaced the United States arms with the white (silver) blue and red colors and three gold stars of the Philippine flag. The official description ran:

Paleways of two pieces, azure and gules; a chief argent studded with three golden stars equidistant from each other; over all the arms of Manila, per fess gules and argent, in chief the castle of Spain or, doors and windows argent, in base a sea-lion, or, langued and armed gules, in dexter paw a sword hilted or. Crest--the American eagle displayed proper. Beneath, a scroll with the words 'Commonwealth of the Philippines' inscribed thereon.

The great seal (diam.: ca. 3 inches , 75 mm) was circular and bore the arms with the inscription on the rim, UNITED STATES OF AMERICA, COMMONWEALTH OF THE PHILIPPINES (52). The arms were also depicted, on a blue field, on the flag of the President of the Philippines.

My research to date has not discovered the identities of the persons - who proposed and determined the arms of 1935, nor the procedures by the design was arrived at. The Philippine Legislature accepted the proposal virtually without debate (53). It is hoped that relevant information may yet come to light in the files of the Philippine Heraldry Committee at the National Historical Institute. Unfortunately the files of the U.S. Army Institute of Heraldry, another likely source of information, are not currently accessible to scholars.

VIII. ARMS AND SEAL OF 1940

On 15 December 1938 President Manuel Luis Quezon appointed a Special - Committee on the Coat of Arms, under the chairmanship of Teodoro M. Kalaw (1844-1940). Kalaw was a noted statesman who since 1929 had been Director of the National Library of the Philippines (54). The Committee's secretary was Lt. Col. Emanuel Agrava Bajá, renowned historian of the national flag, who contributed his expertise in the field of heraldry. Other members included: Pablo Lucas, Director of the Bureau of Printing; Dr. José Bantug of the Bureau of the Bureau of Health; and Leoncio Gonzales-Liquete. Researchers and advisers were Dr. Gilbert S. Perez, then Superintendent of Vocational Education in the Bureau of Education, and Mrs. N. San glap-Mallary, Librarian of the Legislative Service Office.

Bajá noted in remarks prepared for the Committee that:

Now that the Philippines has attained a higher status, altho not politically independent, but somewhat higher than a colony of Spain, it is but natural now to give the necessary recognition by putting the Philippine symbolism into the new coat-of-arms. This is mandatory in view of the constitutional provisions.

Act. 4258, adopting the present Coat-of-Arms of the Commonwealth in 1935, took into consideration the 3 stars only and altogether discarded the SUN, the really important part of the ensemble (55).

The Kalaw Committee objected to continued inclusion in the arms of the Manila coat, with its castle and sea-lion, which "no longer reflect - the ideas and purposes of the Commonwealth. It is contradictory to the recognition by the Constitution that the Sun and the 3 Stars stand for the ideology of the people and unity of the country" (56).

Great importance attached to the fact that the 1935 arms showed the Manila coat in honor point of the escutcheon, whereas that spot should be reserved for a charge emblematic of the entire nation (57).

In February 1940 the Kalaw Committee submitted its report recommending that the charges for Manila be removed from the arms, to be replaced by the eight-rayed sun (58). This change was effected through a law passed by the National Assembly and signed by President Quezon on the President's birthday, 19 August 1940 (a day of national celebration), (59). Commonwealth Act No. 602 described the arms as:

Paleways of two pieces, dexter, azure, and sinister, gules: a chief, white, bearing three mullets, or, dexter, center and sinister; an oval field, white, emblazoning at the honor point the symbolic eight-rayed sun in rayonnant, or, each ray flanked on both sides by lesser and minor rays, or. Crest--the American eagle proper. The right talon grasping an olive branch with eight leaves, vert, and eight fruits, gules, and the left talon grasping three spears, or. Beneath, a scroll, argent, with the work "Philippines", or, inscribed thereon.

It is interesting to note that, while the American eagle remained as the crest, it now appeared without a torse, but clutching an olive branch and arrows. The name of the country which appeared on the scroll was now one word: PHILIPPINES.

On 23 December 1940 Quezon issued Executive Order No. 313 which prescribed the use of the new arms and great seal. The new seal (diam.: ca. 3 inches, 75 mm) would feature the arms at the center, with the inscription on the rim: GOVERNMENT OF THE PHILIPPINES, UNITED STATES OF AMERICA (60). The President ordered that the new great seal be cut and that the coat of arms should also appear on the Presidential flag.

It appears, however, that the new great seal was not, in fact, engraved; and it is not clear whether a new Presidential flag was ever made. As late as 13 February 1941 the new great seal was not in use (61). In a remarkable turn of events, the National Assembly reversed itself and restored the 1935 arms and seal, by passage of Commonwealth Act No. 614, which -- Quezon approved on 23 February 1941.

Why the reversal? Various writers have alluded to the fact that a powerful personage, or personages, objected that the adoption of the sun charge at that juncture might be interpreted as a sign of sympathy for Japan, Land of the Rising Sun (62). Although available sources do not mention him by name, it seems reasonable to assume that it could only have been Quezon himself who ordered the volte-face. Quezon's power with the Legislature was legendary, so it is inconceivable that the change could have been effected except in response to his wishes (63).

It is well known that, at the time, Quezon was concerned to prevent his country's becoming a battleground in the impending Pacific War and that he preferred neutrality in the event that the United States could not adequately defend the archipelago. However, uncertainty about the United States commitment to the Philippines led to frequent shifts in policy on the part of Quezon's government (64). The power of Japan of course loomed large in the Philippine consciousness. Quezon had obliquely referred to the Japanese symbol in a 1937 speech, expressing the hope that, after Philippine independence, "every rising sun ... will set on a happier and greater America and Philippines, bound closely together by everlasting ties" (65).

Manila newspapers present the heraldic restoration of 1941 as a pledge of loyalty to the United States and a rebuff to Japanese aggression. The -- Philippines Free Press remarked, à propos the adoption of the sun charge, "The change may be prophetic, but it is hardly desirable" (66).

During the National Assembly debates on the arms, some legislators proposed substituting for the Manila coat symbols more expressive of Philippine nationality. Assemblyman Prospero Sanidad of Ilocos Sur suggested that the castle and sea-lion be replaced by a Philippine nipa hut (a characteristic rural dwelling on stilts) and the head of a carabao (67).

However, the 1935 arms and seal were restored pure and simple. These remained the emblems of the Commonwealth until the Japanese invasion and were used by the government-in-exile in Washington during the Second -- World War. When President Quezon said farewell to General Douglas Mac Arthur on Corregidor in February 1942, he slipped his signet ring with the Commonwealth arms on to MacArthur's finger, remarking, "When they find your body, I want them to know you fought for my country" (68).

IX. ARMS AND SEAL OF 1943

On 14 October 1943 the independence of the Philippines was proclaimed, -- and a Republic was established under Japanese protection. The new Republic, headed by Dr. José P. Laurel, required new national emblems. Laurel and his associates were nationalists. They decided to return to the symbols of Aguinaldo's Republic. The ceremonies staged in Manila for the inauguration of the Second Republic were marked by lavish display of the Philippine national flag. The terrace of the Legislative Building--scene of Laurel's swearing-in--was decorated with a large circular plaque charged with the eight-rayed sun (without human facial features) surrounded by the three stars (69).

A great seal was adopted by the National Assembly in Republic Act No. 5, approved by President Laurel on 26 October 1943. This was deemed to have taken effect as of 14 October. The act provided the official description of the seal:

The Great Seal of the Republic of the Philippines shall be circular in form with an equilateral triangle in the middle studded with three five-pointed stars in each

corner and emblazoned at the center with the eight-rayed sun, each ray flanked on both sides by lesser and minor rays; the triangle to be enclosed by another equilateral triangle and between the lines of the two triangles there shall appear on the left side the word 'Kapayapaan,' on the right, 'Kalayaan,' and at the bottom 'Katarungan'; surrounding the whole a double marginal circle within which shall appear the words 'Republika ng Pilipinas' and the figures '1943' (70).

The sun did not have a human face. The national motto in Tagalog, "Kalayaan, Kapayapaan, Katarungan," is interpreted, "Freedom, Peace, Justice" (71).

The seal was affixed to the Philippine instrument of ratification for the Pact of Alliance (Pacte d'Alliance) with the Japanese Empire. The original ratification instrument bears the seal (diam.: ca. 3 inches, 75 mm) impressed on paper of the first page of the document, plus an embossed metal reproduction of the seal attached to the cover. The ratification document is preserved in the Ministry of Foreign Affairs, Tokyo (72).

According to the Manila Tribune, the new seal signified "that the Philippines has at last freed herself from the shackles of Spain and the United States", noting the removal of the American eagle and the "Spanish dragon and castle" (73).

The coat of arms was prescribed in Republic Act No. 17, which was approved by Laurel on 24 December 1943. This law described the arms as follows

Paleways of two pieces, dexter, gules, and sinister, azure; a chief, argent, bearing three mullets, or, dexter, center, and sinister; an equilateral triangular field, argent, emblazoning at the honor point the symbolic eight-rayed sun in rayonnant, or, each ray flanked on both sides by lesser and minor rays, or. Beneath, a scroll, argent, with the word 'Pilipinas' enscribed thereon. (74).

This coat of arms is noteworthy not only for the return of the sun within the Katipunan triangle, but also by reason of the reversal of the colors of the shield (dexter gules, sinister azure). The reason for the latter change is not clear. All the inscriptions on both the arms and seal were in Tagalog. It was fundamental policy of Laurel's government to promote Tagalog "as the national language by using it as the official language" (75).

X. ARMS AND SEAL OF 1946

With Japan's defeat, the Commonwealth government was restored, along with its emblems (76). But attention soon focussed on the preparation of new symbols for the fully independent Republic to be proclaimed in 1946. This task was assigned to the Philippine Heraldry Committee, a body which had been originally established by President Quezon on 4 December 1940 (Executive Order No. 310) and charged with recommending emblems for government offices, cities and provinces. It was revived by President Sergio Osmeña on 7 January 1946 and was to pursue its functions until abolished on 30 June 1973 (77).

The Heraldry Committee was composed of a dedicated group of men who served without compensation. Dr. José Bantug, an art connoisseur, was its first chairman. Other members included: Dr. Gilbert A. Perez, an art critic, who was technical consultant; Dean Leandro Fernando and Professor Gabriel Bernardo, both of the University of the Philippines; Director --

Pablo Lucas of the Bureau of Printing; Director Luis Montilla; and the then-Capt. Galo B. Ocampo (b. 1913), who served as the Committee's secretary, artist, and heraldic expert.

Galo B. Ocampo was the principal designer of the state arms of 1946. He is one of his country's most distinguished artists and, although renowned as a great champion of modern art in the Philippines, he also became the leading proponent of traditional heraldic taste in the design of national and local arms and seals, military decorations, and other insignia.

In the late 1940s Ocampo studied in Washington with Arthur Edwin Du Bois, the renowned heraldic consultant in the Office of the Quartermaster General of the United States Army. In addition to many important posts in government and education, Professor Ocampo also served from 1973 to 1982 as Technical Adviser on Heraldry to the Office of the President of the Philippines. He has been a prolific designer of heraldic devices for governmental, ecclesiastical and other institutions (78).

In the presidential election of April 1946 Manuel Roxas y Acuña was chosen to lead the third Philippine Republic. In the weeks preceding the transfer of sovereignty, the Heraldry Committee worked on the new national emblems. Many suggestions flowed in from the public, including even proposals to retain the Manila arms. Various sketches were presented to the Philippine cabinet for discussion. However President Roxas decided that the emblems should conform to the traditional conventions of heraldry--excepting, of course, the gold sun on a silver field--and should include Philippine, Spanish and American motifs. In the end the Committee decided to follow the recommendations of the earlier Kalaw Committee, but also to emblazon the escutcheon with the American eagle and the lion rampant of Spain.

The necessary legislation was duly passed by the Philippine Congress, and Commonwealth Act No. 731 was signed by Roxas on 3 July 1946, the very eve of the independence ceremonies. But Congress did not accede to the President's wishes without some protest.

During the debate in the House of Representatives on 28 June 1946, Congressman José Topacio Nueño moved to amend the bill (House bill No. 290) so as to add to the escutcheon traditional Philippine implements of agriculture and war: a bolo and a bow and arrows. The main objection voiced, however, was to the inclusion of the lion and eagle, which some considered reminders of past colonial servitude (79). Even the bill's sponsor, Representative José B. Laurel, Jr. (son of the former President), expressed personal objections to the heraldic beasts, but felt that it was best to approve the Heraldry Committee's work as desired by the President. Laurel noted that:

We have placed ... the lion on the red field for the purpose of showing, among other things, that we have won our independence without resorting to bloodshed, and the American eagle on the right side of the lion, not only to give more prominence to the eagle, but also to show that we are going to obtain our independence from America peacefully and without shedding a single drop of Filipino blood.

Representative Hermenegildo Atienza of Manila argued in defense of the design that the lion could be interpreted as a reminder of Christianity, which had been brought by the Spaniards, and the eagle as a reminder of democracy, introduced by the Americans. Congressman José V. Rodríguez of Cebu quipped that, if a symbol of America was really needed, perhaps

a dollar sign (\$) would serve! In the end the will of President Roxas prevailed, aided by the pressure of time, since the date fixed for independence was 4 July. After the House passed the bill, the Senate went along, without substantive debate, notwithstanding some senators' complaints about the haste with which the measure was called up for a vote (80).

The act reached Roxas' desk for signature on 3 July. Because important documents were to be signed and sealed on the following day, engravers worked all night to prepare the new great seal. Official programs for the ceremonies at the Luneta bore the arms of the Commonwealth, because they had to be printed in advance (81).

Commonwealth Act No. 731 described the state arms as:

Arms--Paleways of two pieces, azure and gules; a chief argent studded with three golden stars equidistant from each other; in point of honor, ovoid argent over all the sun rayonnant with eight minor and lesser rays; in sinister base gules, the Lion Rampant of Spain; in dexter base azure, the American eagle displayed proper. Beneath, a scroll with the words 'Republic of the Philippines' inscribed thereon.

The great seal was circular with the arms in the center surrounded by a double marginal circle bearing the inscription REPUBLIC OF THE PHILIPPINES. (diam.: ca. 3 inches, 75 mm) Among the earliest documents to bear the seal was the Philippine ratification for a treaty of cooperation with the United States.

XI. ARMS AND SEAL SINCE 1946

Since 1946 the state arms and seal have been modified only slightly. During the second term in office of President Ferdinand Edralin Marcos the name of the country on the scroll beneath the shield of arms was changed from English to Tagalog (REPUBLIKA NG PILIPINAS). This change apparently occurred in the early 1970s, although the two versions seem to have been used somewhat interchangeably for many years (82).

The latest significant change took place in 1978. President Marcos declared martial law on 21 September 1972. He announced that the central theme of his government would be the building of a New Society in which the citizen would be disciplined and public-spirited. "Our populist, personalist and individualist culture", he declared, "must give way not only to collective responsibility, but beyond that to our historical responsibility" (83).

An important slogan of the New Society movement was ISANG BANSA, ISANG DIWA--"One Nation, One Spirit (or Ideal)." This theme was used in several national celebrations organized by the government. In 1978 elections were held the first time under martial law to choose members of the Batasang Pambansa, or National Assembly. The President declared in his inaugural address to the Batasang, on 12 June 1978, that "Isang Bansa, Isang Diwa" would become the national motto and would henceforth be incorporated into the design of the great seal of the Republic.

It shall remain the paramount concern of our government to unite our country behind the cause of justice and dignity, to lift those who live in conditions of poverty, ignorance and lack of opportunity, so that together they may form one united political community.

.....

We shall be one nation with one purpose, no matter how differently individuals express themselves.

The new national motto would be "made known to every Filipino as the slogan of every individual as it is of the nation" (84).

Shortly thereafter, on Philippine Independence Day 1978, President Marcos issued Presidential Decree No. 1413 (19 June 1978) ordering that -- "the theme 'ISANG BANSANG, ISANG DIWA' be officially adopted as the national motto of the Republic" and "that this phrase be incorporated in the official seal of the Republic". The new motto "aptly describes the aspiration of the Filipino people of all generations to live under one nation in one spirit, and gallantly pays tribute to the epic struggle of countless Filipino leaders to achieve this end."

The revised design of the state arms and seal was finalized by the National Historical Institute of the Philippines and approved by the Office of the President on 31 July 1978 (85). The words ISANG BANSANG, ISANG DIWA were substituted for the words REPUBLIC OF THE PHILIPPINES on the scroll beneath the escutcheon in the arms. Since 1978 the seal has depicted the coat of arms at the center of a circular device. The inscription on the rim runs: REPUBLIKA NG PILIPINAS, OPISYAL NA TATAK ("Republic of the Philippines, Official Seal"), (86).

It is fitting to close this historical survey with a proposed design for the national coat of arms offered by Professor Galo Ocampo. He originally made the proposal in 1956 (87). Ocampo would, in essence, follow the Kalaw Committee's conception for the shield, while retaining the lion and eagle as supporters. The crest would be an oyster shell, with a pearl, - flanked by two sea-lions. The sea-lion of course derives from the historic arms of Manila. Both sea-lion and the oyster shell with the pearl figure on the city's present-day arms which Professor Ocampo designed. The capital city of the Philippines is known as the "Pearl of the Orient -- seas" (88).

REFERENCES:

Abbreviations

- BIA : General files of the Bureau of Insular Affairs, U.S. War Department. Record Group 350, National Archives and Records Administration of the United States. File numbers are given in footnotes.
- BEP : Letters, Miscellaneous and Official, Bureau of Engraving and Printing, U.S. Treasury Department. Record Group 318. Notes indicate letter book and letter number.

Footnotes

- (1) : Jose Isaac Palma's original Spanish text began, "Tierra adorada, / Hija del Sol de Oriente, / Su fuego ardiente / En ti latiendo está". Emanuel Agrava Bajá, Our Country's Flag and Anthem, 1st edition (Manila: J. Fajardo Press, 1928), p. 201. (Hereinafter cited as Bajá, Flag, 1st ed.).
- (2) : Philippine National Flag and Anthem, 3rd edition (Manila: Philippine Education Company, 1936). (Hereinafter cited as Bajá, Flag, -- 3rd ed.)
- (3) : The Flag of Our Fathers (Manila: n.p., 1977).
- (4) : The Philippine National Flag (Manila: n.p., 1963).

- (5) : "Symbol of the Nation", in Philippines (Republic). Office of Information. Blue Book; First Anniversary of the Republic of the Philippines (Manila: Bureau of Printing, 1947), pp. 242-245; "Symbols of the Nation," in Philippines (Republic). Bureau of Local Government. Symbols of the State, Republic of the Philippines (Manila: the Bureau, 1975), pp. 104; "Evolution of the Republic's -- Coat of Arms," This Week (Manila), 3 July 1960, pp.14-17.
- (6) : "The Coat of Arms of the Philippines", unpublished study prepared by the Monuments and Heraldry Division, National Historical Institute, Manila, 1985.
- (7) : "Neue und veränderte Staatswappen seit 1945. 2. Die Wappen der Staaten Asiens," Jahrbuch 68/69 (Bd. 6 u. 7 der neuen Heraldischen Mitteilungen des Heraldischen Verein "Zum Kleeblatt" von 1888 zu - Hannover e.V.), pp. 58-59.
- (8) : Impression of this seal and imprints of several administrative - rubber stamps with heraldic devices in BIA file 5247.
- (9) : Original Spanish text in Joaquín Rodríguez San Pedro, Legislación ultramarina (16 vols.; Madrid: Impr. de los Señores Vieta, Cubas y Vicente, etc., 1865-1869) 3: 163; English tr. in Emma Helen Blair and James Alexander Robertson, The Philippine Islands (55 Vols.; Cleveland, Ohio: Arthur H. Clark Co., 1903-1909) 9: 211-215. Excellent reproductions of the Manila arms form manuscripts of 1683 and 1748 are printed in Ibid., facing p. 212.
- (10) : Antonio de Morga, The Philippine Islands, Moluccas, Siam Cambodia, Japan, and China, at the Close of the Sixteenth Century, tr. Henry E. J. Stanley (London: Printed for the Hakluyt Society, 1868), p. 309. Original text in Antonio de Morga, Sucesos de las Islas Filipinas, Nueva edición, ed. by W.E. Retana (Madrid: Librería General de Victoria Suarez, Editor, 1909), p. 198.
- (11) : Communication of D. Tomás Rodríguez Peñas to the author, 3 July 1985.
- (12) : Spanish text in Rodríguez San Pedro, Legislación ultramarina 3: 166, English translation, typescript, BIA file 5247.
- (13) : Bajá, Flag, 3rd ed., p.11, fn. 15.
- (14) : Cesar V. Callanta, "100 years of Philippine Stamp", in Asociación Filatelica de Filipinas, Phicipex, 1854-1954; Philippine Centenary International Philatelic Exhibition, Sept. 11, 1954 (Manila: The - Asociación, 1954), p. 96; Abella, Flag, pp. 90, 97-100.
- (15) : Bajá, Flag, 3rd ed., p. 71.
- (16) : On the origin of the sun motif see: Abella, Flag, pp. 10 ff.; Bajá, Flag, 3rd ed., pp. 22 ff.
- (17) : Abella, Flag, pp. 10, 52.
- (18) : Albert G. Mackey , Encyclopedia of Freemasonry and Kindred Sciences, new rev. ed. (2 vols.; Chicago: The Masonic History Co., 1929) 2: 1053.
- (19) : Bonifacio founded the Katipunan in 1892. In its early days members were recruited by the triangle method , "in which an original member would take in new members who did not know each other but knew

only the original member who took them in." Teodoro A. Agoncillo and Milagros C. Guerrero, History of the Filipino People, 5th ed. (Quezon City: R.P. Garcia Publishing Co., 1977), p. 169.

- (20) : Emilio Aguinaldo y Famy, My Memoirs, tr. Luz Colendrino-Bucu (Manila: n.p., 1967) 1: 25.
- (21) : Aguinaldo, the Mason and the Revolution; A Masonic Tribute of the M. W. Grand Lodge of Free and Accepted Masons of the Philippines and the Supreme Council 33^o, A. & A. S. R. of Freemasonry of the Republic of the Philippines to Emilio Aguinaldo y Famy, 33^o ... on the Occasion of the Centennial Celebration, 1869-1969 (Manila? n.p., 1969), pp. 1-2.
- (22) : Teodoro M. Kalaw, Philippine Masonry, tr. Frederic H. Stevens and Antonio Amechazurro (Manila: Mc.Cullough Printing Co., Philippine Education Co., Proprietors, 1956), pp. 131-133.
- (23) : Letter, Carlos Ronquillo to Emanuel A. Bajá, 8 September 1926, printed in Bajá, Flag, 3rd ed., pp. 41-42; Enrique Gay-Calbó, Simbolos de la nación cubana (La Habana: Sociedad Colombista Panamericana, 1958) pp. 30 ff., 40 ff.; Francisco J. Ponte Domínguez, - Simbolismo masónico en las banderas de Cuba libre (La Habana: Editorial Hercules, 1948), passim.
- (24) : Abella, Flag, p. 31.
- (25) : Pictures of variant designs are shown in Ibid., pp. 53, 56; Bajá Flag, 3rd ed., pp. 190, 192.
- (26) : Communication of Mrs. Carolina L. Afan to the author, 22 January 1985.
- (27) : Letter, William H. Taft to Chief, Division of Insular Affairs, 10 May 1902. BIA file 5247-13.
- (28) : Letter, Gaillard Hunt to Clarence Edwards, 7 May 1902. BIA file 5247-4; letter, Elihu Root to John Hay, 19 May 1902. BIA file -- 5247 -13; letter, Hay to Root, 22 May 1902. BIA file 5247-1; letter, Hunt to Root, 23 May 1902. BIA file 5247-13; letter, J. Van Ness Philip to Hunt, 4 June 1902. BIA file 5247-13.
- (29) : J. Franklin Jameson, "Gaillard Hunt", Dictionary of American Biography 9: 385; "Gaillard Hunt", National Cyclopaedia of American Biography 19: 81-82; H. Barrett Learned, in Annual Report of the American Historical Association for the Year 1924 (Washington: - Government Printing Office, 1929), pp. 57-60.
- (30) : Richard Heme Werking, The Master Architects; Building the United States Foreign Service, 1890-1913 (Lexington, Kentucky: University Press of Kentucky, 1977), pp. 47-48.
- (31) : Letter, Hunt to Edwards, 12 November 1903. BIA file 5247.
- (32) : Letter, Root to Sec. of the Treasury, 15 April 1903. BIA file - 5247-11; letter, Edwards to W. M. Meredith, 16 April 1903. BIA file 5247-11; letter, Meredith to Edwards, 6 May 1903. BIA file 5247-12; letter, Edwards to Meredith, 7 May 1903. BIA file 5247-12; letter, C. H. Keep to Edwards, 12 June 1903. BIA file 5247-23; letter, Root to Sec. of the Treasury, 16 June 1903. BIA file 5247-23; letter, Acting Director, Bureau of Engraving and Printing, to Joseph K. Davison, 25 June 1903. BEP Book 237, no. 280;

letter, Charles E. Magoon to Taft, 7 July 1903. BIA file 5247-23; letter, Meredith to Davison, 8 Sept. 1903. BEP Book 241, no. 442; letter, Acting Director, Bureau of Engraving and Printing, to -- Edwards, 22 Oct. 1903. BIA file 5247-30.

- (33) : Letter, Edwards to Meredith, 16 April 1903. BIA file 5247-11.
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- (38) : Letter, Hunt to Edwards, 7 May 1903; letter, Hunt to Taft, 7 May 1903; letter, Edwards to Taft, 11 May 1903; letter, Edwards to - Hunt, 11 May 1903. BIA file 5247-13.
- (39) : "John Rodgers Meigs Taylor", National Cyclopaedia of American Biography 40: 532-533.
- (40) : Letter, Taylor to J. Van Ness Philip, 14 July 1902. BIA file 5247-7. Taylor's sketches for a coin design are in BIA file 5247-8 and 5247-9. Taylor's sketch in colors for a Philippine coat of arms is preserved in BIA file 5247-78.
- (41) : Letter, Hunt to Philip, 5 June 1902; letter, Philip to Hunt, 19 July 1902; letter, Hunt to Philip, 24 July 1902. BIA file 5247-7.
- (42) : Letter, Hunt to Edwards, 12 November 1903; letter, Edwards to - Hunt, 13 November 1903. BIA file 5247-33. The series of watercolors is also preserved in BIA file 5247.
- (43) : The original sketch is preserved in BIA file 5247.
- (44) : Letter, Hunt to Taft, 29 July 1904. BIA file 5247-35.
- (45) : Original Tiffany watercolor in BIA file 5247.
- (46) : Seal impressions on paper wafers preserved in BIA file 5247.

- (47) : Philippines. Philippine Commission. Sixth Annual Report, 1905 (Washington: Government Printing Office, 1906) Pt., 1, p. 94.
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- (51) : "It seems reasonably logical to suppose that eventually, upon the rebirth of the Philippine Republic, the Arms and Seal (Triangle enclosing the Sun and Stars) of the short-lived republic will be permanently adopted as the Coat-of-Arms of the nation". Bajá, -- Flag, 3rd ed., p. 191.
- (52) : Impressions on paper wafers in BIA file 5247.
- (53) : Philippines. Legislature. Senado. Diario de sesiones, 17 October 1935, pp. 199-200.
- (54) : "Teodoro M. Kalaw", in Zoilo M. Galang, ed., Encyclopedia of the Philippines, 3rd edition (20 vols.; Manila: Exequiel Floro, - 1950-1958) 4: 161-164.
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- (57) : Perdon, "The Coat-of-Arms of the Philippines," p. 2.
- (58) : "Report of the Special Committee"; Ocampo, "Evolution of the Republic's Coat of Arms," p. 16.
- (59) : "Nation to Observe Quezon Birthday Monday", The Tribune (Manila), 17 August 1940, p. 13; "The Philippines' New Coat of Arms," Philippines Free Press, 16 November 1940.
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- (62) : Mauro Garcia, Philippine Numismatic Literature; A Bibliography (Philippine Numismatic Monographs, No. 14) (Manila: Philippine Numismatic and Antiquarian Society, 1961), p. 39, entry no. 156; "Quezon Signs Bill Keeping Old P. I. Seal", Philippines Herald, 24 February 1941, p. 1; Philippines Free Press, 1 March 1941.
- (63) : Francis Bowes Sayre, Glad Adventure (New York: Macmillan, 1957), pp. 188-189. Sayre was U.S. High Commissioner to the Philippines, 1939-42.

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- (66) : "The old Seal Should Be Kept", Philippines Free Press, 15 February 1941.
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- (69) : Philippines (Republic, 1943-45). Department of Information. Souvenir of the Birth of the Philippine Republic, October 14, 1943 (Manila: The Department, 1943), p. 32.
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- (76) : On the occasion of the reestablishment of the government at Tacloban, Leyte, in October 1944, President Sergio Osmeña and his Gabinete posed for photographers in front of a framed picture of the 1935 arms. Photograph printed in Teodoro A. Agoncillo, The Fateful Years; Japan's Adventure in the Philippines, 1941-45 (2 vols.; - Quezon City: R.P. Garcia Publishing Co., 1965) 2: facing p. 912.
- (77) : Information about the Heraldry Committee's work on the 1946 arms and seal is based upon the following sources: Ocampo, "Symbols of the Nation", pp. 1-4; Ocampo, "Such is Heraldry", Evening News Saturday Magazine (Manila) 2, no. 17 (18 January 1947), pp. 7, 24; Perdon, "The Coat of Arms of the Philippines", p. 2; information furnished by Prof. Galo B. Ocampo. Since the termination of the Philippine Heraldry Committee, its functions have been transferred to the National Historical Institute and are now handled by its Monuments and Heraldry Division. (Communication from Mr. Renato Perdon to the author, 22 September 1983.)

- (78) : Leonidas V. Benesa, "Galo B. Ocampo: 50 Years of Art by a Pioneering Filipino Painter," in Museum of Philippine Art, Galo B. Ocampo: A 50-Year Retrospective (Manila: The Museum, 1982), pp. 2-6 and passim; Alice G. Guillermo, "Pioneer of Modernism", Manila Today, 25 August 1982, pp. 48-49.
- (79) : This fascinating debate is in Philippines (Commonwealth). Congress. House of Representatives. Philippine Congressional Record, 1st-2d. Cong. 1st sess. (28 June 1946), pp. 423-430.
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- (82) : Philippine government documents as late as 1970 bore the arms - with the name of the country in English; but by 1972/73 this had changed to Tagalog. As recently as 1985, however, stationery -- used by the Philippine Embassy at Washington was decorated with a coat of arms using the English inscription.
- (83) : Quoted in Frederica M. Bunge, Philippines; A Country Study, 3rd edition (Area Handbook Series; DA Pamphlet 550-72) (Washington: Government Printing Office, 1984), p. 52.
- (84) : Ferdinand Edralin Marcos, Presidential Speeches, Vol. 8 (Manila, 1980), p. 202.
- (85) : Perdon, "The Coat of Arms of the Philippines," p. 3.
- (86) : Communication of Mr. Renato Perdon to the author, 25 April 1985; communication of Ms. Ma. Rowena M. Sanchez to the author, 24 January 1984.
- (87) : Ocampo, "Evolution of the Republic's Coat of Arms", p. 17.
- (88) : Symbols of the State, p. 53.

David C. R. Heisser

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Head

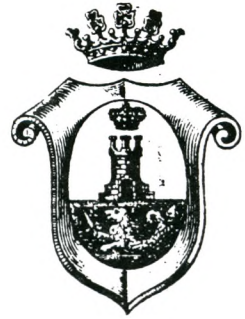
Government Publications, Microforms
and Maps Department
Tufts University Library



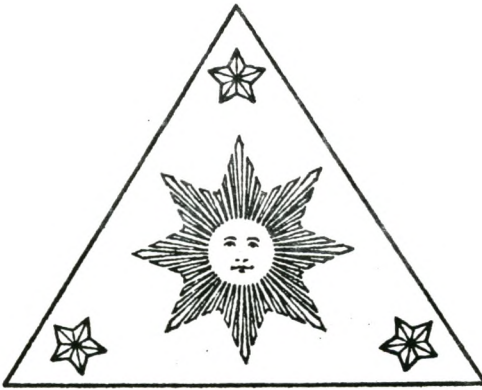
Stamp of Gobierno General de Filipinas, ca. 1890s.



Arms of Manila (R.O. 1596)



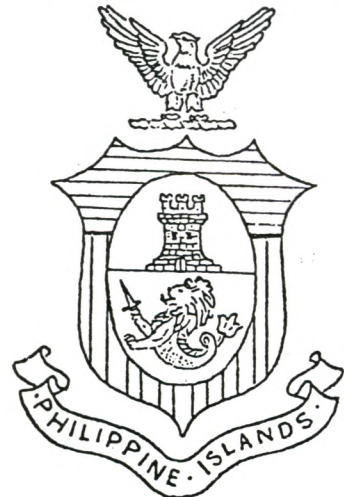
Arms of Manila (R.C. 1826)



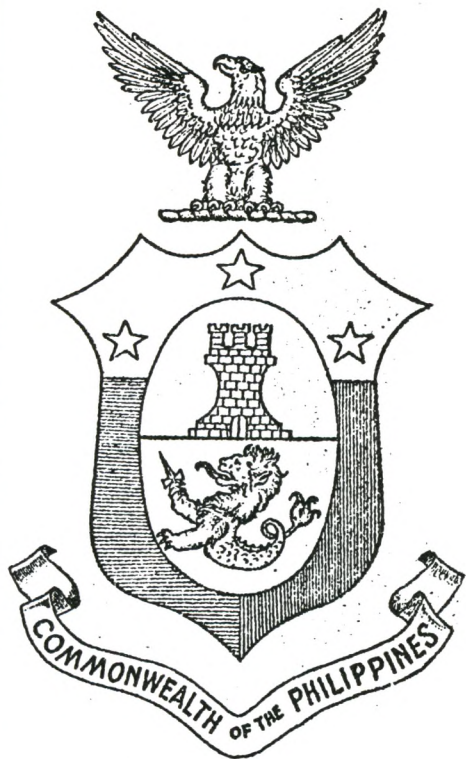
Arms of First Philippine Republic, ca. 1898-1901.



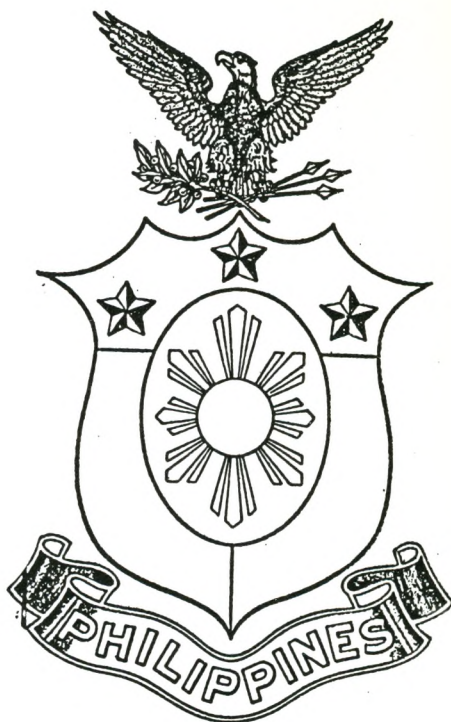
Presidential seals of the First Philippine Republic (reproduced from Abella, Flag of Our Fathers)



Arms of 1905-35.



Arms of 1935-40, 1941-46.



Arms of 1940-41.

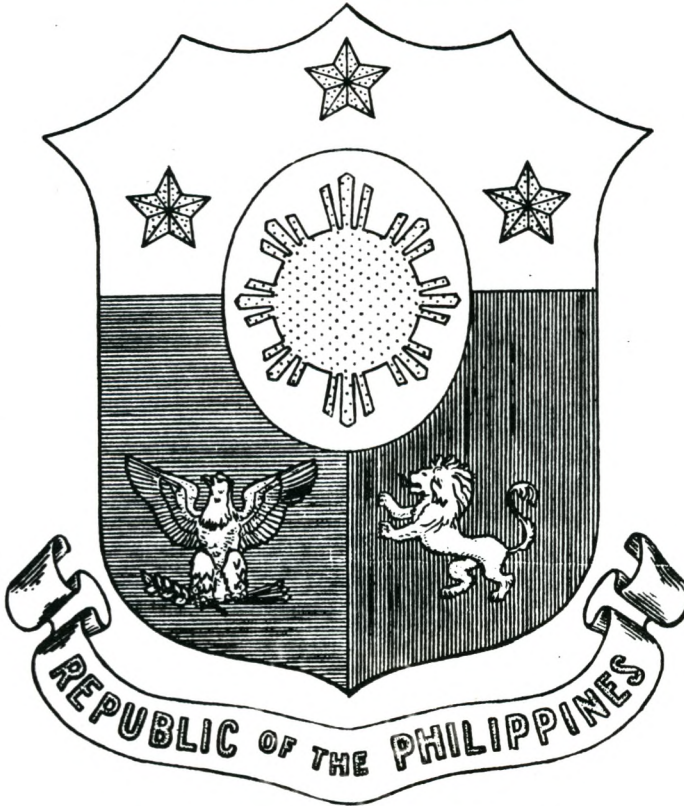


Great seal of 1940-41.



Great seal of 1943-45.

OFFICE OF THE PRESIDENT OF THE PHILIPPINES
PHILIPPINE HERALDRY COMMITTEE
MALACAÑAN PALACE



COAT OF ARMS
OF THE
REPUBLIC OF THE PHILIPPINES

APPROVED
BY AUTHORITY
OF THE PRESIDENT

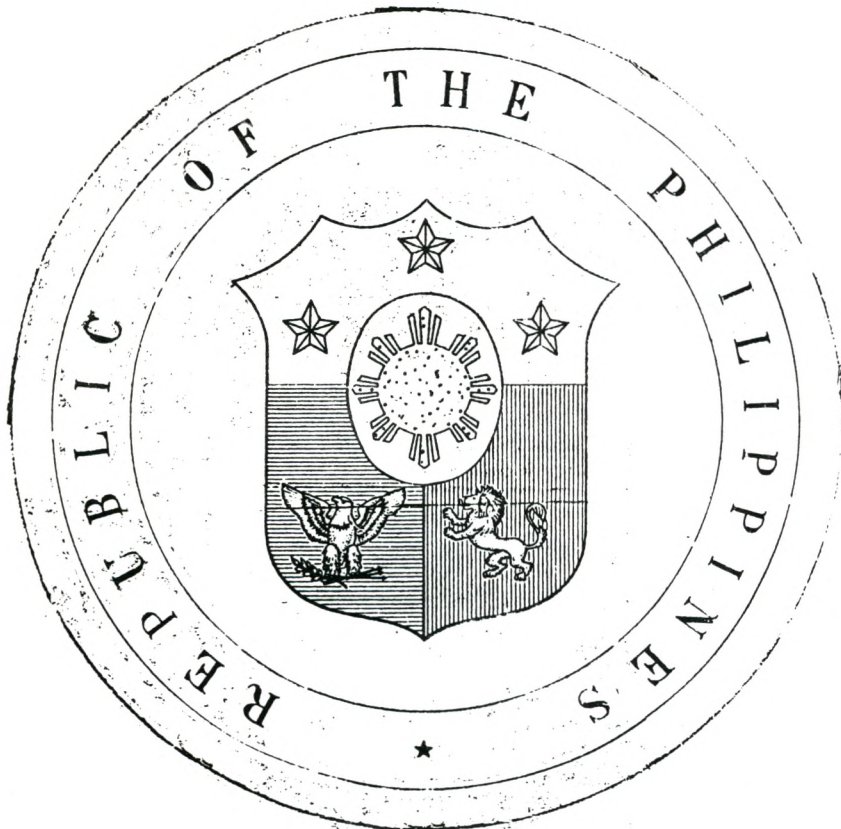
Teodoro Evangelista
TEODORO EVANGELISTA
EXECUTIVE SECRETARY

FOR THE PHILIPPINE HERALDRY COMMITTEE

Gilbert S. Perez
GILBERT S. PEREZ
TECHNICAL CONSULTANT
AND ACTING SECRETARY

R. 4/15
4/15

Arms of 1946-78.



GREAT SEAL
OF THE
REPUBLIC OF THE PHILIPPINES

Great seal of 1946-78.

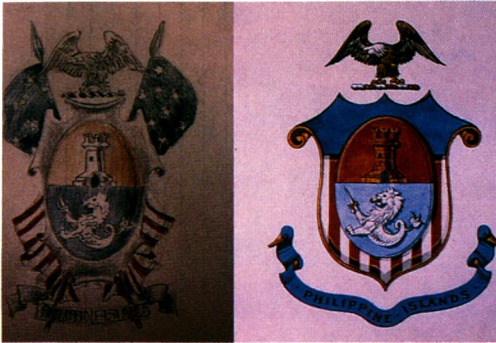
CHILD OF THE SUN RETURNING



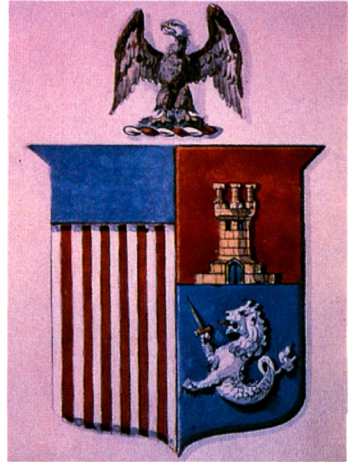
Great seal of Philippine Island, 1903-05



Philippine One-peso coin, 1903-06



Left: Proposal of R.M. Taylor, ca 1902-03
Right: Proposal ca. 1903-05 (orig. Tiffany & Co)



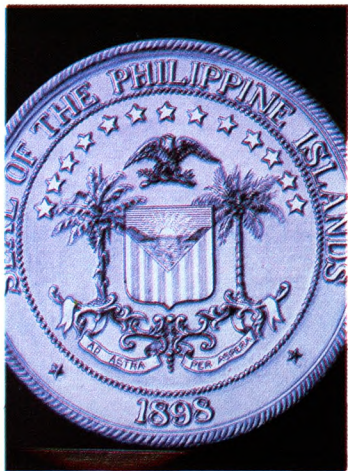
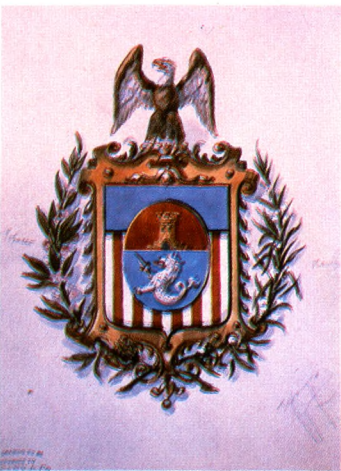
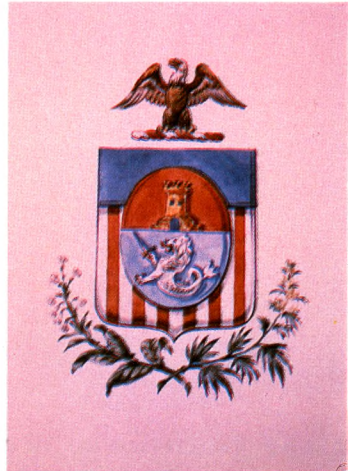
Proposal ca. 1903-05 (orig. Tiffany & Co)



Id. with a carabao for crest

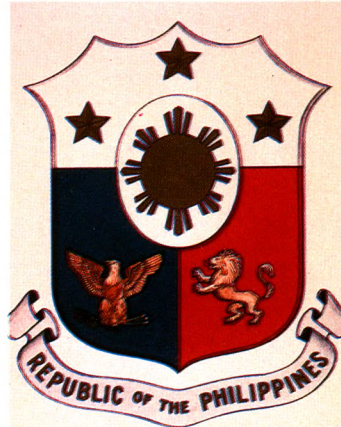


Id. with a tobacco plant

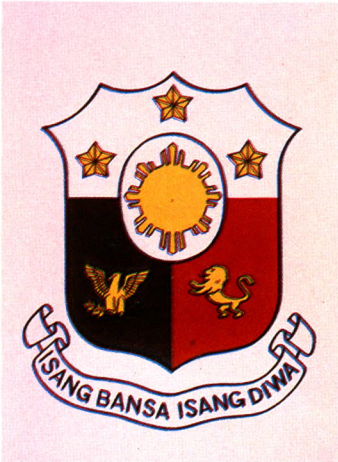




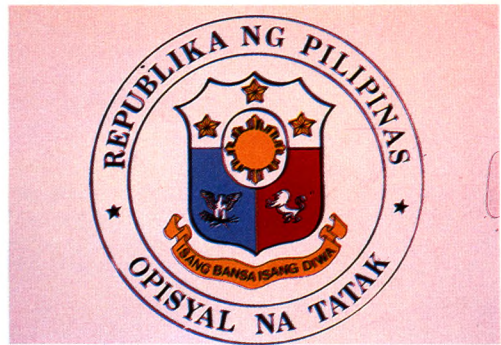
Coat of arms R.of P. 1943-45



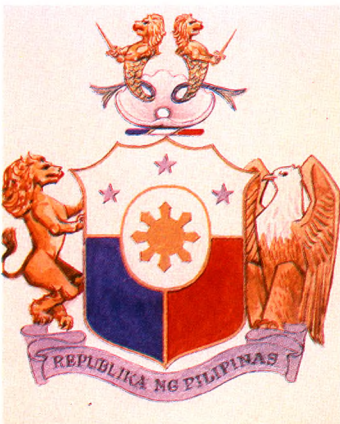
Coat of arms of the Republic of Philippines: 1946-1978



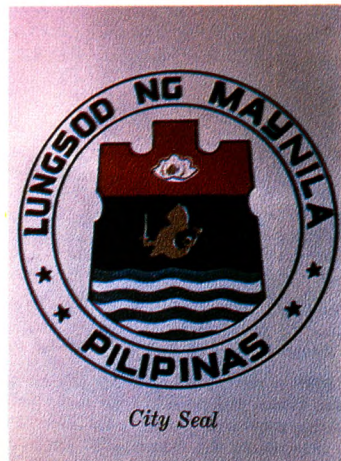
Coat of arms R.of P.1978-



Great seal of the Republic of Philippines 1978 -



Proposal by Prof.Ocampo ca.1956



Seal of the City of Manila (by G. B. Ocampo)