

Capítulo 4

DE SU MUSICA E INSTRUMENTOS PROPIOS; DE SU ARITMETICA, Y ALGUNOS PRINCIPIOS DE OTRAS CIENCIAS

Es la música un alivio natural del ánimo y del cuerpo; una suspensión suave de los sentidos, y un antídoto eficaz de las pasiones, que tal vez se templan mejor con ella que con otros muchos y muy preparados mixtos; y quizás no pensó mal, a mi corto entender, aquel otro político que juzgó y dijo sería la armonía y consonancia, música, si hubiere quien la supiese componer con la inteligencia de los hombres, el único y eficaz remedio de las dolencias todas del ánimo y del cuerpo; demás que se pudiera muy bien ilustrar con muchos y no vulgares acontecimientos antiguos y modernos, sagrados y profanos, de que abundan no poco las historias; pero esto es de otra esfera, y la mía solo se extiende a la música, aunque bárbara, de estos naturales, y a sus instrumentos músicos, de que tratará este capítulo.

No tuvieron ciencia ni principios científicos de la música que nosotros usamos, y las más políticas naciones del mundo usaron, y usan ya estos indios bisayas; una asonancia sí, o consonancia natural, en cuanto a sus cantinelas, que para ellos eran muy apacibles, aunque para nuestros sentidos poco gratas a los principios (hasta) hacerlas el uso con el tiempo menos disonantes.

El uso de cantar entre ellos fue y es casi ordinario, pues, dejando que en el todo de sus navegaciones, como ya dijimos y diremos más en su lugar, apenas está el indio solo, o en el campo

Chapter 4

CONCERNING THEIR MUSIC AND THEIR PECULIAR INSTRUMENTS; ABOUT THEIR ARITHMETIC AND SOME RUDIMENTS OF OTHER SCIENCES

Music is a natural expression of the soul and the body; it is a kind of a gentle suspension of the senses and efficacious relaxant for the emotions which, perhaps, are tempered better by this means than by any other compounded prescriptions. As I see it, undoubtedly, it was not far from the truth when some erudite individual, who taught and said that musical harmony and consonance could be (if only there were someone who would be able to compose it, having a fine knowledge of the human emotions) the only and most efficacious balm for all the ills of body and soul. This assertion may be easily confirmed with numerous and not so uncommon experiences, ancient and recent, sacred and profane, of which the histories are filled. However, this is another story. I am only concerned with the music of the natives, even if it is unpolished and with their musical instruments which will be the subject-matter of this chapter.

These Bisayan natives had no scientific principles as we know them and as most of the cultured nations of the world had and have them. Of course, in their ballads they had the assonance or natural consonance which to them were pleasant, but to our senses somewhat harsh at the very beginning, but with repetition they now seem to us less discordant.

Among them, this practice of singing was and is a daily past-time. For, assuming that in all his sea-travels, as we have mentioned and shall say more in its proper place, the native is never

trabajando, o en el camino andando, que no entone su cantarcillo, con que pasa con más alivio su trabajo; ni las indias en sus faenas olvidan el echar su quiebro de voz, y tal vez con mayor suavidad por tener las voces, como mujeres al fin, más delicadas; y con una tonadilla más o menos levantada, que algunas cantan con el lleno de su voz, otras murmuran a sus solas, están muchas veces algunas horas, sin sentir, ocupadas, o que en el añadir las hebras para sus telas que llaman *panugot*, ocupación general de todas las indias bisayas desde que comienzan a andar o hablar niñas, hasta que no se pueden menear viejas; o que en sus telares y costuras y, por decirlo en breve, rara vez se hallarán indios, ni india bisaya, sino es enfermos, que dejen de estar cantando, sino es cuando están durmiendo.

Este es el entretenimiento mayor de sus fiestas y regocijos, cantar y bailar hasta cansarse; para esto se llaman, convidan y juntan; y en esto gastaban en sus antigüedades la gente moza los días y las noches, y ahora no pocos ratos.

Pero, viniendo a lo especial de sus cantos, toda su mayor destreza estaba en algunos sonos o puntos guturales que, con algunas pausas, repetían al modo de los gorjeos de algunas aves, y de los pasos de garganta de nuestros más diestros cantores; sólo que ellos cantan con arte y fantasías estudiadas y estudiosas, y éstos a lo natural no más, de modo que no desdijese al oído; si bien para nuestros oídos disparatadas tal vez sus consonancias eran más ásperas que suaves, como lo vemos aún hoy en los chinos, de quienes quizá aprendieron estos indios el modo de sus cantos, que, aunque cantan por escrito y con sus caracteres que corresponden a nuestra solfa tan dulcemente como los chillidos de un gato cuando le pisan la cola, y, al fin, ellos cantan

alone; therefore, whether working in the fields or walking the paths, he is always found singing his ditty and as a result performing his work with greater ease. Neither do the native women forget to do likewise in the course of their occupations, accompanying them with their warbling. This they do, however, with greater softness since they are women with more delicate voices. Some of them sing their ditties with a rather high-pitched tone and with a full voice; others seem tossing them in a somewhat muffled manner. [All in all] in this way they pass-away a lot of time without being aware of it, busily engaged in weaving cloth which they call *panagut*. This is the common and ordinary occupation of all the native Bisayan women from the moment they begin to walk and talk until their old age. Therefore, while at their looms or while sewing they cannot refrain from singing; to put it briefly, seldom will these Bisayan natives be found not singing, unless they are sick or sleeping.

This is then the most popular entertainment during their feasts and merrymaking; to sing and to dance unto exhaustion. In all their activities they call upon one another and invite one another; and in these pastimes the youth were accustomed to spend, in ancient times, days and nights and today hardly less.

Thus, concentrating on what is peculiar about their songs, it seems that their singing ability consists in a kind of guttural tune with repetitious pauses here and there, and in imitating the warbling of a certain bird, mingled with some sweet modulations of the voice comparable to our own most skillful singers, but with this difference: that ours sing according to artistic principles and are well-practiced with moving melodies, whereas the natives sing spontaneously and in such manner that their style of singing is not offensive to the ear. On the other hand, their melodies seem to be out of pitch or tune, as far as our ears are concerned, and somewhat more harsh than gentle (more crude than refined). We can see the same among the Chinese today, from whom, perhaps, these natives learned the mode of their songs who, although they sing with notes before their eyes, written in their characters, which notes correspond to our solfeggio, they nonetheless sing with a 'sweetness' similar to the shrieks of a cat when someone steps on its tail. In a word, they sing as if screaming or mewling but in

como maullando a su modo suave, que para nosotros es ridículo, insulso y sin consonancia.

Algo mejor cantan hoy aun sus antiguos cantares, estos indios, porque se los ha ido con nuestra música apegando mejor la consonancia y modos músicos; de que trataremos en el Cuarto Libro de la Segunda Parte, cuando del culto divino que sólo en él y para él la usamos por acá nosotros.

Instrumentos músicos pocos tenían en su antigüedad; usan ya ahora de todos los nuestros con notable destreza. El más celebrado suyo y de más arte es uno que llaman *coriapi*¹; la hechura casi como cítara más larga y angosta, el brazo corto, el buche sin suelo par abajo, porque eran todos de una pieza, cavados en una tabla de tres dedos, poco más a menos, de grueso que, dejando por la parte superior lisa y delgada, como cubierta de guitarra, vaciaban por la inferior, dejando sus bordes gruesos como de un dedo, poco más a menos, porque no se quebrase con facilidad, y buscaban para ellos maderas sólidas; en la rosa, o agujero que había de servir para ella, como en nuestras cítaras, encajan por la parte de abajo un *ongote*, que llaman ellos, y es un coco vacío, abierto por arriba, que con aquella concavidad hacen algún eco las cuerdas; son estas dos, no más (raro es el que sabe tañerlo con tres) o de alambre delgado o de plata, que suele ser más sonora; tienen sus trastes de metal, tres a cuatro en todo el brazo, divididos, en que juegan y trastean con los dedos, aunque con mucha más flema que nosotros.

Las cuerdas las tocan con una plumita, como nuestras cítaras, y las voces son muy parecidas a ellas, aunque acá son menos sonoras por pocas, y por no tener el brigue del instrumento las medidas proporcionadas para las voces.

Con todo esto, se derriten, digámoslo así, en tocándolo, y suelen juntar a tantos, cuando alguno lo tañe (que suele ser de noche, que de día no se oirán) por oírla que llenan las casas arriba y abajo.

a more gentle manner and which to us seems outrageous, insipid and out of tune.

These natives today sing somewhat better even their ancient songs because they have assimilated and learned our music, its harmony and musical scale, about which we shall speak in *Book Four, Part Two*, when we treat the divine worship. For it is only at those times that we include music.

In ancient times, they had but a few musical instruments; now they also use ours with remarkable skill. One of their best known instruments and one of finest craftsmanship is that which they call the *kuriapi*.¹ It resembles our cithern, but it is longer and narrower. Its arm is short; the inside is open at the back since all of them are made of one piece, cut out from a board some three fingers, more or less, in thickness. The front is thin and left smooth, similar to the top of a guitar. They leave a cutaway at the back, making its sides about a finger's width in thickness, more or less, so that it may not break easily. In making these, they search for a solid piece of wood. In the rose-shaped opening or hole, which would constitute it, they fit in from the back an empty coconut shell; it is open at the top and in whose cavity the strings vibrate. There are only two strings and no more – for rare is the person who knows how to play one with three – either of thin wire or of silver which is more resonant. They have their bridges of metal, three or four on the entire arm where they place their fingers, although more slowly than we do.

They pluck the strings with a small pick as we do with our citherns; the sounds are very similar to those which we have, although here they are less sonorous because they have less strings and the bridges are not properly spaced so as to produce the proper sounds.

Notwithstanding all this, they nonetheless melt away, let us put it that way, when playing it. Many are attracted to listen when somebody plays it (this takes place in the evening, since during the day it is difficult to hear) so much so that the houses become quickly crowded, both inside and outside.

Todos cuantos sonos tocan para ellos, que los perciben, son provocativos y amatorios (a mi siempre me han parecido insulsos y fríos), y en común es en tanto grado lo que les provoca, máxime a las mujeres, que no son pocas las que se acusan de haber atendido al *coriapi*, y a sus mudanzas, por las que suelen sentir en sus personas con el dicho son, y más cuando le toca alguno diestro en sus ecos y respuestas, que solos hombres son los que tocan este instrumento.

Tienen, fuera de éste, las mujeres otro que llaman *corlong*². Este es al modo de unas guitarrillas de caña que suelen hacer los muchachos en España; hácenlo acá las mujeres de un género de carrizo que llaman *tigbaw*³, atando diez o doce, juntos como los dedos de la mano. Su largor de un palmo y medio, nunca llega a dos; de ancho algo más de un palmo.

De cada varilla, o cañuela, sacan una como cuerda en medio de la tez del dicho carrizo, y les ponen después sus puentecillos a un lado y otro, arrímanlas al pecho y tocan como guitarra a acompañándose tal vez con los *coriapi* con su mal de consonancia.

Pero lo que tienen especial estos dos instrumentos (que quizás no se dice de otra alguna nación, por lo menos, y no lo he leído ni oído) es que se hablan entre sí, preguntan y responden sólo con las cuerdas y voces de ambos instrumentos, que es cosa rara e infalible acá entre estos naturales, aunque nunca tratan de cosas buenas, y es de modo que sin que los más de los presentes lo entiendan, y más si antes han convenido en algún retintín especial, se conciertan y conchaban para verse; se enamoran y requiebran con más sentimiento o sensualidad (confesado ésto de los mismos que lo saben y usan) que de palabra; cosa que fuera increíble si, entre estos naturales, la experiencia y la conso-

All the songs which they play for them – those hearing them certainly grasp its meaning – are provocative love songs (to me they always seemed to be insipid and cold) and, as a general rule, it excites them to such a degree, especially the women, that there are not a few who accuse themselves in Confession for having attended the *kuriapi* session and felt its impact. The emotions are subjected to even greater excitement when this instrument is played by a more skillful man together with its strains and echoes, because only men play this type of instrument.

Aside from this particular instrument, there is another which the women have and is called the *kurlung*.² This is similar to those small guitars of reeds which the boys used to make in Spain. The women here make it from a kind of a rough, tall grass called *tigbaw*.³ They tie about ten or twelve of these together, just like the fingers of the hand. Their length is about a *palmo* and a half, it never reaches two, and a little more than a *palmo* in width.

Then, from each little rod or little reed, they split something like a string in the middle of the surface of the said reed. Afterwards, they add to them their little bridges on one side and on the others; then bringing them close to their breast, they play them in a way similar to that of the guitar or perhaps to the accompaniment of the *kuriapi*, in spite of its disagreeable sound.

What is really unusual about these instruments (something perhaps unheard of in any other nation, at least I have never heard or read about it) is that as if they speak to one another: that is, as if asking questions and answering (each other) simply with the strings and sounds of both instruments. This is something incredible here among these natives, (although they never keep busy with good things). This is rendered in such a way that without most of those present catching the implication – and this is even much more so if those who play the instruments have made some previous arrangement about performing some special provoking sound – they agree on meeting each other, about falling in love and conversing in an amorous fashion, with deeper emotion or sensuality than if they were actually using words. This has been acknowledged by those who know and practiced it. This is something that might seem incredible if, among these natives, experience and harmony of these instruments would not bear witness to it

nancia de estos instrumentos no lo testificara cada día; y ojalá no fuera tanto, que se ahorraran no pocas ofensas de Dios en esta parte, que se hacen con menos nota.

Fuera de estos dos instrumentos, tenían en su antigüedad y usaban de flautas que hacían y hacen de los cañutos pequeños de las cañas, que llaman *bacacai*, cortado en la parte por encima del nudo y quitando éste por la inferior, dejando las flautas a moderada longitud en el nudo que está en la superior, hacen un agujerito pequeño y redondo; otro del mismo tamaño en la parte anterior, y tres o más, en la posterior, para poner los dedos y darles la consonancia.

No tienen estas flautas, como las nuestras, lengüeta que le da la voz, ni las soplan con la boca, sino que, aplicando a una de las ventanas de la nariz el agujerito superior, con la respiración que sale por la misma nariz la avivan y hacen dar sus voces que, aunque no tan recias y sonoras como las de nuestras flautas, son tan suaves y más delicadas que ellas. Y es cosa de admiración oír a algunos más diestros los varios sonos y prolijos que tañen sin cansárseles el resuello de la nariz, que, con dificultad, como puede hacer cualquiera la prueba, se puede alargar mucho tiempo; y con todo están grandes ratos, máxime de noche, cuando mejor se oye, y aun de algo lejos, tañendo con ellos y mudando sonos muy a compás, sin otra ciencia más que la aplicación natural y el ejercicio y uso, cual se oía en los quiebros de la voz, suavidad del son y melodía, no ingrata a nuestras oídos, de sus mudanzas.

No les faltó acá en su antigüedad la célebre trompa de Paris, que suelen llamar en algunas partes de España y en otras, que, aunque las usan hoy de hierro como las de allá, lo más común es aun hoy, lo que en su antigüedad usaron, y es hacerlas de

everyday. Would to God that the consequences of this would not be so intense because then, the many offenses against God would be avoided, for these do not catch the public attention so readily.

Aside from these two instruments, they had and used in their olden times some flutes which they made and still make from the small sections of bamboo which they call *bagakay*. [They make it] by cutting its higher extreme above the node, and by removing the knot of the lower extremity. They allow the flutes a moderate length above the knot which is at the upper end where they bore a very small round hole with another of the same size in front. Then, they make three or more at its back, so that by placing their fingers on them, different sounds are produced.

These flutes, unlike ours, do not have a languet for producing the sound nor do they blow into them in order to produce the sound; but by applying it to one of the nostrils, that is, to the small upper hole. [As a result] with the stream of air that flows from the nose, they enliven it and make it produce the sounds which, although not as strong and sonorous as the ones of our flutes, are sweeter and more delicate than those of our flutes. It is an amazing thing to hear from some of the more skillful individuals the numerous and prolonged melodies which they play without getting tired from blowing through the nostrils, which as anyone can see for himself, cannot be sustained for too long without difficulty. Yet, the whole matter is protracted for quite some time, especially late in the evening when it sounds better, and even more so from a greater distance. [It is truly amazing] to see the natives playing these and shifting from one melody to another in a slow, measured tone without any other training than their natural ability, exercise and practice. As can be determined from the quavering of the voice, the sweetness of the sound and melody, their various songs are not unpleasant to our ears at all.

Here, in ancient times, there was no lack of the well-known trumpet of Paris, as they call it in some parts of Spain and elsewhere. Today, although they have them here made of metal, similar to those over there, the more common type even today is still how they used to make it in the olden days. And that is, to make them from these strips of bamboo taken from the large and strong

una astilla de caña, de estas grandes y duras de acá, y cierto con tan recio son y tan vivo como las de hierro.

El modo de hacerlas es cortar una astilla de un dedo de ancho, y aun menos, y de largo como de un jeme; límpianla y adelgázanla con suavidad, dejando lo más sólido de la caña y que está cerca de la corteza. Tendrá, cuando limpia, como el ancho de un real de a 4º; luego con la punta del cuchillo van dividiendo la dicha astilla en tres partes, quedando siempre la parte inferior entera, como un dedo poco más, dividida en tres partes; cortan las dos de los dos lados y dejan la de en medio, que sobresale dos dedos, o poco más, de las otras dos; en ésta ponen uno como dienteçillo de cera que sobresale en medio y cae en parejo de los dos cabos cortos quo encajan dentro la boca, saliendo el cabillo más largo fuera de ella; aplican a los dientes dicha astilla, arriando las dos partes, a una a la orden superior de los dientes, y a la inferior la de abajo y, luego, con la punta del dedo la dan a la que queda en medio, que suena y retumba con la misma consonancia, voz y sones que las de hierro.

Es grande el uso que todos en general, hombres y mujeres, chicos y grandes, tienen de este instrumento, y todos ellos lo saben hacer, pues vista una vez, es muy fácil. Llámánle en su lengua *subing*⁴.

Otros instrumentillos y juguetes suelen hacer para entretenimiento de los muchachos, que son de poca monta. Los cuatro dichos son los más sonoros y que se tocan con arte, y en que algunos se señalan con destreza que para ellos es de estima; y sueler convidar, en especial a los muy diestros en el *coriapi*, para que les den música en sus casas, a que atienden mucho y con gran silencio, aplaudiendo a las veces con castañetadas que dan con la boca, que es su mayor aplauso, aun en los sermones que les parecen bien. Y tal vez las mujeres, con suspiros nacidos de afecto de la voluntad movida con la suavidad de la música, afectos o memorias menos castas que, como dijimos, pocas son las que con esta música se acuerdan de la dulzura y armonía celestial,

variety here, for certainly their sound is strong and vibrant almost comparable to the metal trumpets.

The manner of fashioning them is to cut a splinter the width of a finger or even less and as long as the palm of the hand and thinning it out and smoothening it with care and retaining the most solid portion of the bamboo which appears behind the bark. When cleaned, it will be about the diameter of a *real de cuatro*. Next, with a point of a knife they slowly divide the said piece into three parts, about one finger-length apart and leaving the lower extremity always entire. They cut the two from both side and leave the one in the middle which projects itself two fingers, more or less, beyond the other two; on this they put something like a small dent, which juts out in the middle and falls in line with the other two short ends that are fitted into the mouth, while the other end remains outside [of the mouth]; then they apply the said splinter to the teeth, drawing close both parts, the one to the higher set of teeth, and the other to the lower. Then they touch with the tip of the finger that one which is in the middle, which sounds and resounds with the same consonance, voice and sounds like those trumpets [which are made] of metal.

They all as a rule, men and women, small and grown-ups, use this instrument extensively and all of them know how to make it, since having seen but once how it is fashioned, it is very easy to make. In their language, they call it the *subing*.⁴

They were wont to make other small instruments and toys for the amusement of the boys which are of little importance. The four mentioned ones are the most melodious and which are played artistically and with which some show great expertise and for which, in turn, it is a mark of distinction for them. They were accustomed to invite the players especially those who were extremely skillful in playing the *kuriapi*, so that they may be entertained with such music at home. To this they listened most attentively and in deep silence, applauding at times and clacking their teeth in a castanet fashion, which is their best way of showing applause. They do the same even during the sermons which seem to touch them. The women manifest their sighs which are, no doubt, born from the affection of the will when they are moved by the softness of the music which, in turn, brings about

efecto ordinario de los que la oyen como se dan y levantan el corazón a Dios; que aun les ha entrado muy poco a estos, si bien ha entrado muy bien en ellos, y ellos en nuestros instrumentos de guitarras, arpas, rabeles, bandurrias y otros que tañen diestramente, con que van olvidando las suyos.

El instrumento, con todo eso, más ruidoso entre estos naturales, y sin el cual ni había antiguamente ni hay hoy, fiesta grande, es un género de campanas que ellos llaman *agong*⁵, de que ya hablamos arriba.

Teníanlas siempre los principales en su antigüedad en sus casas, muchas y muy grandes; con ellas llamaban la gente para sus faenas y fiestas; con ellas hacían son, y le hacen hoy, para sus bailes y danzas, de que en otra parte hablaremos; y, cuando más en fuga estaba la bebezón y embriaguez, sonaban a más priesa y con más ruido sus campanas; que esto tuvieron bueno en lo mucho mal, que entre sus embriagueces pasaba, que a nadie cerraban la puerta, y antes era tanto (aun dura hoy algo de ésto, más moderado) el ruido que se oía de muy lejos, con lo cual acudían todos y todas, sin que a nadie se dijese ni se dice hoy, que a qué venía ni quién le llamaba.

De los modos de sonos varios para sus bailes, trataremos más abajo cuando tratemos de ellos, y también del precio y valor que solían tener estas campanas, cuando de sus haciendas.

Aritmética ni números, que correspondan en lo escrito a los nuestros, no les tenían, aunque sí, como nosotros, contaban y cuentan por dieces, y tienen en su lengua todos los nombres de uno a diez hasta ciento, tan a nuestro modo que sólo se varían en los nombres que tienen, los que corresponden desde veinte o treinta y cuarenta hasta ciento, casi como trasladados en su lengua; bien es verdad que algunos indios de estos, más monteses, cuentan sólo por dieces, y así dicen: dos dieces por veinte y tres, por treinta, y así de los demás; pero de suyo tienen

memories and moves the emotions which are less chaste. For, as we have stated, few are those who on hearing this music remember the heavenly sweetness and harmony. The former seems for them to be the ordinary reaction upon hearing this music and not of raising their heart to God; of the latter they have assimilated little.

In addition to this, the noisiest instrument among these natives, and without which there was no celebration in ancient times as well as even today, is a kind of a bell they call *agung*,⁵ about which we have spoken previously.

In their antiquity, the *principales* had in their houses these *agung* which were many and very large. It was by means of these that they summoned the people to their tasks and festivities. They also used these as accompaniment to their dances, about which we shall speak elsewhere. When their drinking sprees and their drunkenness were at their height, they rang these bells faster and louder. Due to their generosity, they did not close the doors of their houses to anyone, and as a result so much evil resulted from this drinking. On the contrary, the noise was so great that it could be heard for great distances; as a result, all men and women flocked there without anyone inquiring, not even today, why they came or who called for them. Something of this has endured even to this day, although somewhat tempered down.

About the various melodies used in their dances, we shall treat below when we come to discuss them. Also, about the cost and value which these bells had in the past [we shall tell] when we speak about their properties.

They did not have arithmetic or numbers which may correspond to ours in writing, although, it is certain they counted by tens as we do. They have in their language all the terms, from one to ten and up to one hundred, almost identical with ours; the only difference lies in the terms that they use, and which correspond to twenty, thirty, forty and up to one hundred. These are almost as if translated from our language. Although it is true that some of the less knowledgeable natives count only by tens, for they say: two tens, instead of twenty; three tens instead of thirty and so on with the rest, [they do not have corresponding equiva-

napulo, que es diez; *karuhaan*, veinte; *katluan*, treinta, etc. Y éste es el modo ordinario de sus cuentas; si bien no faltan algunos que cuentan, y es muy corriente, y para decir veinticuatro, dicen con elegancia en esta lengua: cuatro para treinta, que es lo mismo que veinticuatro; seis para cuarenta, que es lo mismo que treinta y seis; y así hasta ciento, que llaman *gatos*, en que cierran, como nosotros, los diez dieces.

En pasando de ciento, cuentan a nuestro modo: doscientos, trescientos, etc., añadiendo a la palabra *gatos* el número de uno, dos y tres, puntualmente como nosotros, hasta mil, que entre ellos es *jocot*; y, multiplicando otros diez mil al modo de los cientos, tienen palabra que es *dumalan*, que quiere decir: “cuento”; y unos dicen que es diez mil el *dumalan*, otros que cienmil, hasta que llegan a lo que nosotros llamamos “cuento de cuentos”; a que llaman ellos *dumalan sa dumalanan*; y aquí paran sus nombres numerales como en nosotros.

Lo que no tenemos es uno que llaman *buraburaan*, y es lo mismo que un número tan grande que no hay con que explicarlo, y primero se llenará la boca de espumas que se llegue a declarar, que a tanto como esto llegó su ciencia de cuentas; aunque en ajustar algunas partidas tiene mucha dificultad por carecer de la claridad y certidumbre de nuestros números y cuentas.

En estas ocasiones ya hay muchos que saben nuestras cuatro reglas de sumar, restar, multiplicar y partir, que los Padres les vamos enseñando. Se valen de palillos o frutillas, y dividen de diez en diez, y otros que valen por diez y por ciento; con que, aunque prolijísimamente ajustan entre sí sus particiones; pero hay pocos que no se confundan, y así es fuerza lo más común que los Padres les ayudemos, y, sacando a nuestro modo las cuentas, se las damos a entender con sus palillos; para lo cual es necesaria mucha pericia de su lengua y modos numerales; que, de otra manera, es gran confusión, en especial cuando hay muchos

lents]. For, in fact, they have *napulo*, which means ten; *karuhaan*, twenty; *katluan*, thirty, etc. This is their ordinary way of counting. Now, in order to say, twenty-four, they say very elegantly in this language four and twenty, which is the same as twenty-four; six and thirty, which is the same as thirty-six; and in this manner up to one hundred, which they call *gatos*, and in which they include, as we do, ten tens.

Beyond one hundred they count according to our manner: two hundred, three hundred, etc., adding the word *gatos* to the one, two, and three exactly as we do up to one thousand, which among them is *yukot*. Thus, then, they multiply it to tens of thousands, as they have done previously to the hundreds and come to the word *dumalan* which means 'millions'. Some say that *dumalan* means ten thousand and, while others say that it means one hundred thousand. When they come to mean million millions, they say *dumalan sa dumalanan* and with this their counting comes to an end, as it also happens among us.

What we do not have is one term which they have, that is, *buraburaan*: this is equivalent to such a fantastically high number that there is no way of expressing it. They would first begin foaming at the mouth even before they came close to expressing it. This is how far their knowledge of counting had gone. However, in adjusting the balance of some accounts, they found much difficulty, due to the fact that they lack the clearness and exactitude of our numbers and mathematical operations.

As it happens, there are now many who are familiar with our [mathematical] operations as regards addition, subtraction, multiplication and division which we Fathers slowly teach them. They aid themselves by means of small sticks or by using small fruits and divide by tens and in some cases by tens of hundreds. In this manner, they come to settle their accounts although this takes a great deal of time among themselves and in their division [of inheritance]. But there are many who are confused. Thus it is most common that we Fathers have to help them. We come out with the accounts in our own way and trying to make them understand with their small sticks; in order to do this it is necessary a great knowledge of the language and of their numerals, otherwise it

herederos que han de entrar a la parte; y no pocas veces me ha sucedido remitírmelos a mí otros Padres ministros que no están diestros, para que los ajustara o hiciera capaces, como veremos cuando se trate de sus herencias.

De otros principios filosóficos, o naturales, o morales, todo cuanto sabían era muy poco y muy a lo material, no por falta de capacidad, que hoy entienden mucho de una y otra filosofía muy bien lo que se les dice, y dudan y preguntan con acierto. Faltóles, empero, quien les enseñase algo de uno y otro en su antigüedad; que aunque, como veremos más abajo, tenían algunos que en lo moral les decían algo en orden a hacer lo bueno y huir lo malo, todo fue poco; y, aun mirando la luz natural, solamente faltó, aunque no se puede negar que si hubieran tenido maestros, hubieran aplicado a todas estas cosas más sus capacidades, que son bastantes para uno y otro, pues vemos hoy que aun de cosas muy difíciles y que solo por principios de fe se deducen, se hacen capaces, si hay quien se lo sepa decir en su lengua, y de cosas sobrenaturales que ellas mismas se dice que *superant captum*, hacen equivalente concepto, y nada inferior a muchos de los europeos entendidos. Y superior a no pocos de los labradores y gente aun de España, que tienen poco cultivo; de donde he deducido yo muchas veces, y deduzco, que más falta ha habido y hay (hablando en común) de quien les enseña a estos pobres las cosas que deben entender, saber y creer, tocantes a Dios y a sus almas, que de capacidad y habilidad para entender lo uno y lo otro, como veremos cuando tratemos de los aumentos en su fe y cristiandad y de lo temporal y político que, para tal, tienen suerte y capacidad; de quien labre mucho y bueno hay mucha necesidad. *Rogate ergo Dominum... etc.*⁶

would be very confusing, especially when there are many heirs. Not rarely other Fathers who are not expert have sent to me the accounts for me to adjust or solve them, as we shall see when we come to treat about their inheritances.

Concerning other philosophical principles whether natural or moral, they knew very little and very grossly. And this is not due to a lack of understanding because today they grasp rather well much of the one and of the other philosophical matters which they are told about. They raise doubts and place questions which are straight [to the point]. However, they never had anyone to teach them the one or the other in ancient times. Although there were a few, as we shall see later, who informed them, even though very little, about doing good and avoiding evil. Even in regard to the natural light [of reason] they were somewhat wanting in it; although there is no doubt that if they had teachers, they would have applied themselves more in their ability. All in all, they are good enough in one or in the other [i.e. philosophy] because we see today that even in very difficult matters and things that can only be deduced from principles of faith, they can prove themselves capable, if only they have someone who can explain things to them in their language. When it is a matter of supernatural truths which, of its very nature surpasses all understanding, they grasp it fairly well and do not remain inferior to many an educated European and even are superior to the rustics of Spain, who do not possess much culture. Therefore, I have concluded many times and reiterate in general that there has been and still is, a lack of someone who may have taught these unfortunate ones the things that they could understand, know and believe regarding God and their souls. Rather than the capacity and ability to grasp the one and the other as we shall see when we come to discuss their growth in faith and Christianity, and about the temporal and spiritual matters. About the former, they have the good fortune and capacity for receptiveness. There is a great need of those who would labor well and plentifully. "*Rogate, ergo, Dominum... etc.*"⁶ □

Chapter 4

ANNOTATIONS .

[1] *Kuriapi*. See annotations # 7 in Chapter Two of this *Book Three*.

[2] *Kurlong*. Cf. Annotations # 8 in Chapter Two of this *Book Three*.

[3] *Tigbaw*. The cogon, reed or ditch grass: And of various tall tropical grasses of the genus *Imperata*; especially, *Imp. Cilindrica* or *Imp. Exaltata*, of the Philippines and adjacent islands, used for thatching. Spanish *cogón* [American Heritage Dictionary, 1973 ed.] *Talahib: Anthisteria gigantea*, a coarse, erect, perennial tufted grass. Tramp, 1995, *op. cit.*, p. 421.

Tigbaw: grass, plants of tall stem, smooth and swollen in the joints, three meters in height, with alternating leaves, around the stem, smooth underneath and with little hooks in the upper part. This grass is placed in the nipa palm when it is sowed with the rattan. De la Rosa-Alcázar [1914], *op. cit.*, p. 421.

Tigbaw: A very tall plant called in Botany *Antistiria*. *Ibid.*, p. 353.

De la Rosa-Alcázar also have an entry for *cogon* and the editors are not certain whether it is the same as the *Talahib* or *Tigbaw*.

“*Cogon*: Plant of leaves resembling a sword, rough on top and on the edges and almost smooth underneath. This plant is found anywhere in the islands, occupying vast areas without letting other plant grow. It becomes as tall as a man. It is used by the natives to cover the roofs, especially the top part. The animals eat it. The root is sweet and it is chewed as sweet candy by the children. 1914, *op. cit.*, pp. 399-400.

Also known as *talahib* or *talahid*: *Talahib: Saccharum spontaneum*, a large coarse grass with jointed stem 20 feet or 6 meters high. The young shoots are suitable for grazing. It is used for arrows, fences, weirs, wattles, brooms, hats, and picture frames. The panicles are used for stuffing pillows, reed osier; wicker. Tramp, *op. cit.*, p. 436.

Under the entry *Kugon*: Cogon grass: a) *Imperata cylindrica*, one meter or 3 feet in height; b) *Imperata exalta*, two meters or 6 feet in height used for thatching and paper pulp; c) *Talahib: Sacchorum spontaneum* – the plant as young shot for grazing, is used for arrows, fences, weirs, wattles, brooms, hats, picture frames. Its panicles are used for stuffing pillows. It is a reed with long and coarse jointed stem. *Ibid.*, pp. 115-116.

[4] *Subing*. Or *Tanus*: “A little trumpet played with the lips. Sánchez [1711], *op. cit.*

Subing: A bamboo instrument or a stem of rice, played by the children as amusement. To play, or sound the said bamboo. De la Rosa-Alcázar [1714], *op. cit.*, p. 311.

[5] *Agong. Agung*: A Bisayan bell [gong] 'somewhat flat and no depth'. De la Rosa Alcázar, 1914, *op. cit.*, p. 9. It is something like an upside-down kettle made of brass usually. Found among the Muslims of Southern Mindanao, among the Indonesians, Malaysians and other countries. 'Gong' is a Malayan term.

Bell of the Bisayans, some coming from the Sangleys (diver), of little value. "*Urupatun* or *lilimun*. Of a value of four to fifteen pesos or even more. Sánchez [1711], *op. cit.*

[6] *Rogate, ergo, Dominum...etc.* A Latin Scripture passage from the New Testament found in Matthew 9:38 and in Luke 10:2. "*Ask, therefore, the Lord [of the harvest to send out workers into His harvest field].*"