

CAPITULO 1

DE LA LENGUA BISAYA; SI ES, ACASO, ALGUNA DE LAS 72 PRIMITIVAS Y DE LA PRIMERA CONFUSION; DE SU ELEGANCIA, ABUNDANCIA, PROPIEDAD Y CALIDADES PARTICULARES

Ya dijimos al principio, tratando del origen de estos indios bisayas, ser su lengua hija de la malaya, y que sus primeros abuelos y los que fundaron estas Islas o las poblaciones, por mejor decir, hablaban la lengua malay, y en esto no pondrá duda ninguna cualquiera que supiere la lengua malaya y oyere a los bisayas, o el bisaya, como yo, cuando he oído y hablado con los malayos, entendiéndoles yo todo cuanto me decían en malayo, aunque en la pronunciación escabrosean la lengua y no la hablan muchos de ellos con la afluencia y blandura que la bisaya; y que ésta sea más copiosa, abundante, y aún elegante que la malaya, aunque su hija, lo muestra la experiencia, y, cualquiera que supiese con alguna latitud ésta, conocerá bien presto su diferencia, como me ha sucedido a mí hablando con algunos malayos, que no me entendían tan bien hablando yo en lengua bisaya como yo a ellos la malaya; y de otras pruebas y experiencias, que, con las noticias que yo tengo de esta lengua, que me ha costado su poco de estudio, he hecho en otras lenguas de las muchas y varias que hay en este Archi-

CHAPTER 1

CONCERNING THE BISAYAN LANGUAGE; WHETHER, PERHAPS, IT IS ONE OF THE SEVENTY-TWO ORIGINAL ONES, AFTER THE CONFUSION OF TONGUES; ABOUT ITS ELEGANCE, RICHNESS, PROPRIETY AND SPECIAL CHARATERISTICS

We have already said at the beginning when discussing the origin of these Bisayan *Indios* that their language was a daughter of the Malayan, and that their first forefathers and those who peopled these islands, or to put it better, settled them, spoke the Malayan tongue. And this fact cannot be called into doubt by anyone who knows the Malayan tongue and hears the Bisayans or the Bisayan tongue; I, [for example], whenever I have heard and spoken with the Malaysans, I understood completely everything they said to me in Malayan. However, in pronunciation it is harsh-sounding and not many of them speak it with the fluency and softness so characteristic of the Bisayan. Experience shows that the latter is much richer, more expressive and even [more] elegant than the Malayan, even though derived from it. Anyone who knows it to some extent will readily learn this difference as has happened to me in speaking with some Malaysans. [They] did not understand my Bisayan conversation as well as I understood their Malayan. From other attempts and experiences which added to the knowledge that I have of this language, which know-how has cost me no little study, and from the comparisons I have made among the many other and varied languages that there

piélago, venían todas de la malaya, diré después algo, con que se conocerá la copia de esta lengua bisaya, abundancia de sinalectos [sinalefas], latitud, de modos especiales y otras muchas buenas calidades que tiene.

Si la lengua malaya, de cuyo principio y progresos, días ha, vi un libro de un Padre nuestro de la Compañía de Jesús, compuesto en Malaca, u otra parte, donde dicha lengua, la más general quizás de la India Oriental, es nativa o vino, una de la 72 primitivas en que, según sentencia de muchos doctos, se dividió la hebrea en la confusion de Babel, no he hallado razón que lo pruebe, ni tampoco que lo niegue; que, si como quieren algunos, fueron los hijos de Arfaxad y nietos de Sem los primeros pobladores de la India *citra Gangem*, no sería mucho que fuesen ellos los que dieron principio a sus descendientes cuando se extendieron en las muchas, grandes y extendidísimas regiones que hoy hablan malayo.

A esta lengua, que no se puede negar tiene muestras que cifran con la hebrea, y las raíces primarias, que acá llamamos, de la lengua bisaya, que son el fundamentto, como después veremos, de esta lengua, casi todas al uso y modo hebreo antiguo, son monosílabas, conservando algunas su primera significación, muy semejante, cuando no la misma, que la hebrea, asemejándose a ella en la pronunciación alga áspera, aunque se diferencia en la significación, etc.

Pero, dejando esta cuestión para los que quisieren apurar el principio de la lengua malay, que quizás es una de las lenguas más extendidas del mundo, hablando de ella como fundamento y raíz de las muchas que en este Archipiélago filipino, y en otras muchas extendidísimas islas, regiones y reinos en casi todo la India *extra Gangem*, con sus pedísecuas, ya que no hijas, que son casi innumerables, ya confesamos ser su rama esta de los bisayas, de que aquí trato; y, aunque rama, como transplantada a tierra fértil, podemos decir que ha sacado el tronco más extendido, más lozano y más hermoso que la madre que la dió el ser y el tronco donde se desgajó, pues es sin duda que, en abundancia de palabras, en expresiones de conceptos y lisura tersa del hablar le hacen no

are in this Archipelago came to conclude that all are derived from the Malayan. I shall say later something from which may be understood the wealth of this Bisayan language, the abundance of [its] blended words, its breadth, [its] special modes and many other fine qualities which it has.

Whether the Malayan language (concerning whose origin and development some days ago I saw a book of one of our fathers of the Company of Jesus written in Malacca or elsewhere from where the said language, perhaps the most widely used in Oriental India came) [is] one of the seventy-two original languages which, according to the opinion of many learned men, sprang from Hebrew in the confusion of Babel, I have found no argument to prove or to deny it. Because if, as some would have it, the sons of Arfaxad and the grand-children of Sem were the first settlers of India west of the Ganges, it would not be unlikely that they were the ones who gave origin to their descendants when they spread out over the many, large and widely spread regions which today speak Malayan.

It cannot be denied that this language has many similarities with the Hebrew and root-words — as we call them here — which are the basis, as we shall see later, of this language; almost all, in the style and mode of ancient Hebrew, are monosyllabic, some of them preserving their original meaning very similar to, if not the same as, the Hebrew; or resembling it in the somewhat harsh pronunciation, although of a different meaning, etc.

But leaving this question to those who might wish to delve deeply into the origin of the Malayan language, which perhaps may be one of the most wide-spread languages of the world, we shall speak of it as the basis and root of the many [spoken ones] in this Philippine Archipelago and in many other far-flung islands, regions and kingdoms in almost the whole of India beyond the Ganges together with its derivatives, if not its daughters, which are almost innumerable, acknowledging already that this Bisayan language, of which we speak here, is its branch. And, although a branch, as transplanted to a fertile soil, we can say that it has spread out more widely, more luxuriantly and [more] beautifully than the mother which gave it its being and outgrew the trunk from which it originated. For there is no doubt that in abundance of words, in wealth of ideas and terse fluidity of speech it exceeds

pocas ventajas, pues los que saben la lengua malay, pura y en su ser primitivo, como se habla hoy en Burnei, que es la isla mayor y más cerca a estas de Bisayas, y en otras muchas partes de los reinos circunvecinos a Malaca y vienen acá a estas Bisayas, he visto yo algunos y hecho experiencia de la latitud de aquella lengua; y de esta de los bisayas confiesan ingenuamente que no tienen ni tantas palabras para explicarse ni tantos modos con qué darse a entender como tiene esta lengua; y así, dejando comparaciones que son odiosas comúnmente, de cuál lengua es mejor, más elegante y más pulida, si la bisaya o tagala, o si la pampanga las excede, y si las otras, que son muchas las de estas Islas, aunque hijas todas como dije de la malaya, son mejores; pendencia ordinaria entre ministros de diferentes lenguas que cada cual alaba a la suya, como cada dueño sus ollas, sólo añadido yo que fuera menester para censurar ajustadamente y dar la primacía a una u otra, que el juez las supiese muy bien todas, que con eso distinguiría sus calidades; pero, porque los jueces que por acá juzgan, sin saber las calidades de las partes, son apasionados cada cual en la suya, yo digo que, a lo que alcanzo, todas estas lenguas son casi unas en el fundamento y modo gramatical, llamémoslo *Arte*, y se diferencian en más o menos modo de explicarse, más dulce pronunciación y más aspera, y así de otras en que se *habet tanquam excedens et excessum*; y que todas son buenas lenguas, pues con ellas (!ojalá se supieran bien!) podemos dar a entender a estos pobres indios los levantados misterios de la fe divina, que sobrepujan a toda ciencia humana y agotan toda facundia, pues, para hacerlo *pro dignitate*, es poco toda la *angélica*; y, en bajando a lo especial de esta lengua, digo que:

Lo primero, es abundantísima de palabras y modos de hablar, así en su significación nativa y propia como con la metafórica, que es muy ordinaria y la más elegante de esta lengua, y que apenas se hallará alguna otra lengua de las más universales que la lleven

its mother language. Some of those who know the pure Malayan language in its original state as spoken today in Borneo (which is the largest island and the one nearest these Bisayas) and in many other realms neighbouring Malacca and come here to these Bisayas (I have seen some of these [people] and experimented on them the richness of that language); about the Bisayan they frankly acknowledge that they do not have so many words to explain themselves, nor so many modes with which to make themselves understood as this Malayan language has. And so we put aside comparisons, which ordinarily are not welcome, as to which is better, more elegant and more polished; whether the Bisayan or the Tagalog; whether that of the Pampanga excels them both or whether others, because those of these islands are numerous, yet all "daughters," as we have said, of the Malayan, are [even] better — a common dispute among the ministers of different languages, and each one praises his own, like every potter his own pots. I only add that it would be necessary, in order to pass judgment fairly and give primacy to one or the other, that the judge know them all very well and, consequently, being able thereby to distinguish their advantages. But, because the judges who here pass judgment, without knowing the qualities of both sides, each one passionately favors his own. I say as much as I can understand them that all these languages are basically the same and in their grammatical structure, let us call it *Arte* [skill] and they differentiate (distinguish) themselves one from the other in a better or poor way of expression, in a sweeter (softer) or more harsh pronunciation, and so about their other qualities in which *each one excels or trails behind the others/se habet tamquam excedens, et excessum/*. And all are good languages, since by means of them (would that they were better known) we are able to explain to these poor natives the sublime mysteries of the Divine Faith, which surpass all human knowledge and exhaust all eloquence, in as much as to do this in a worthy manner even the entire angelic language would be inadequate. So coming to particulars concerning this language, I say:

First, it is most abundant in words and modes of speaking, both in their natural and proper as well as in metaphorical way of expression, which is very frequent and most elegant in this language, and scarcely will there be found any other language among the most universal ones, which may have an advantage

la palma, como la latina y griega, tan extendidas en lo más del mundo, que en esto haga ventaja a esta lengua; y yo, por las noticias que de ella tengo, que en más de 36 años que ha que la uso, son algunas, me he ofrecido, y ofrezco, a hacer la experiencia con cualquiera otro que sepa mucho de las otras, a que no me dirán en lengua ninguna, aun de la latina y griega dichas, dialectos propios, modos arduos, significaciones difíciles, elegancias exquisitas a que no le dé su equivalente en la lengua Bisaya, y tal vez con modos más expresivos; y, porque no quiero alargarme en la abundancia de sus palabras, sólo añadido en orden a ella, que en espacio de más de 24 años he juntado y apurado, aunque confieso que no he acabado de apuntar, en un *Tesoro* que tengo hecho de esta lengua casi veinte mil palabras, y se me habrán, sin duda, pasado muchas de ella, y todas significaciones propias y casi universales, dejando otras muchas que quizás serán poco menos propias y particulares de varias partes y pueblos; pues, aunque esta lengua es universal y común en todos, apenas hay alguno que no tenga sus palabras especiales, aunque poco difíciles de aprender al que sabe bien la más general.

Y, para que se haga algún concepto de la latitud y abundancia de esta lengua en particular, se debe advertir que tiene tres modos de palabras que acá dividimos, llamando a las primitivas raíces primarias, y éstas son las monosílabas o de dos sílabas no más, y son como el esqueleto o huesos de esta lengua, o sus nervios.

Después tiene otras que llamamos secundarias, y éstas son de tres sílabas unas y muchas de dos, que se componen de las primarias, añadiendo o trocando alguna letra o letras; y estas secundarias son como la carne que llena el cuerpo de esta lengua y le da la armonía y correspondencia fundamental para hablar.

El tercer orden es de palabras ya compuestas y de muchas sílabas, y éstas son más, y son todo el adorno y arreo de esta lengua; y de esta tercera especie es tanta la abundancia, que se puede llamar inagotable e infinita a su modo; y estas palabras de esta tercera clase son las que solas admiten mayor alteración y

over it like Latin and Greek, so spread over most of the world, and in this regard no other surpasses this [Bisayan] language. And because of the knowledge that I have of it (which is very considerable because for more than thirty-six years I have been familiar with it), I have challenged and still challenge to try with any one who may be well versed in the other languages that he will not tell me in any language whatsoever, Latin and Greek included, so many idiomatic expressions, difficult constructions, deep meanings, to which I will not give him its equivalent in the Bisayan language; perhaps in more meaningful ways. And because I do not wish to dwell on the abundance of its words, I only add regarding it that in a space of more than twenty-four years, I have collected and jotted down, although I acknowledge that I have not completed making entries, in a *Thesaurus* that I have made of this language, almost twenty thousand words; I may have by-passed, no doubt, many of them and all proper and almost universal expressions, omitting others which will be, perhaps, a little less peculiar and special to various places and towns. For even though this language is universal and common to all [the Bisayan towns] there is scarcely any [town] which does not have its special words, although not too difficult to learn for one who knows well the more general idiom.

So that the reader may have some idea of the extent and wealth of this language specifically, it should be noted that it has three kinds of words, as we classify them here, calling the original roots, primary and these are monosyllabic or of two syllables and no more, and are like the skeleton or bones of this language, or its nerves.

Then it has others, which we call secondary, and some of these are of three syllables, and many of two which are composed of the primary by adding or changing one or more letters. And these secondary [words] are like the flesh which fills the body of this language and gives it the harmony and fundamental congruity for speaking.

The third kind is of words already compounded and of many syllables, and these are the most [numerous], and are the adornment and trappings of this language. Of this third species there is such a great abundance that it can be called inexhaustible and infinite in its variety. These words of this third variety are the ones which permit great alteration and difference in various parts

diferencia en partes y puestos, dejando la que, como veremos luego, se ocasiona de la diferente conmutación y pronunciación de las letras consonantes, en que hay no poca variedad; y, aunque al parecer, todo esto había de hacer muy difícil esta lengua, la experiencia nos muestra a los que tratamos de ella y usamos de sus palabras, que a pocos días que llegamos a un pueblo, si se sabe bien la general, se pegan los modos palabras particulares sin dificultad considerable, y aun a las veces los modillos y sonsonetes de las voces, que es lo más difícil y lo que ellos en nosotros más admiran, viéndonos y oyéndonos hablar su lengua con las mismas tonadillas y modos que ellos y con la misma facilidad y elegancia, y a las veces con más propiedad que ellos mismos; que todo esto lo alcanza el estudio y aplicación, que, siendo grande, lo vence todo.

Pondré uno u otro ejemplar para que se conozca la abundancia de esta lengua y cuantas más palabras tiene que la nuestra española, que, como dicen, se ha vestido y, como la corneja; adornado, de casi todas las demás lenguas de Europa, y acá en Indias de las de todos. Con propiedad española se dice en una palabra: “lavar”, lo que en esta lengua bisaya se dice en muchísimas, y así tiene esta lengua una propiedad extraña, que para cada cosa que se lava tiene diferente palabra. “Lavar ropa,” dice el español, y el bisaya significa “lavar ropa”, con una palabra no más; “lavar los platos u ollas,” etc. decimos nosotros y ellos: *Ogas*, y lo comprende todo. Llamamos “lavar pescado o carne” nosotros, y estos indios: *Lausao*, significa todo lo dicho, y a este modo cada cosa que se lava tiene diferente palabra. “Lavarse o bañarse el cuerpo” es nuestro modo de decir; y el suyo: *Parigos*, y es de todo el cuerpo.

“Lavar los pies,” decimos, y ellos *pamusa*; “lavar las manos,” y ellos *Unao*; y así de todas las demás partes del cuerpo. Por no alargar, cada cual tiene su propia palabra, aun las más secretas y ocultas; y, errando en ellas, o trocando, les dirá tal vez cosas bien feas; porque tienen tanta expresión en cada cosa, y las palabras son tan propias que se trueca totalmente entre estos el sentido, usando de una palabra por otra; lo cual entre nosotros se hace con menos peligro; pues aquella palabra “lavar” es general y que

and positions. I omit that which, as we shall see next, is occasioned by the different changes and pronunciation of the consonant letters in which there is no little variety, and although at first glance all this would seem to make this language very difficult, experience has shown those of us who handle it and use its words, that a few days after arriving in a town, if one knows the basic language well, one acquires the peculiar words and phrases without any considerable difficulty, and even at times the nuances and musical intonations of the voices, which is the most difficult, and what they [the natives] most admire in us, seeing and hearing us talk their language with the same intonation and rhythm as they do, and with the same facility and elegance, even at times with more correctness than they themselves. All this is accomplished by study and application which being constant accomplishes it all.

I shall set down one or two examples so that the richness of the language may be realized and how many more words it has than our Spanish, which as they say, has clothed itself and, like a crow, adorned itself, by almost all the other languages of Europe, and here in the Indies from those of all. In good Spanish we use one word "lavar," to express one idea while in the Bisayan language many are utilized; so this language has a curious property, namely: that there is a different word for each thing that is washed. The Spaniard says 'wash the clothes' while the Bisayan conveys the idea of 'washing clothes' with one word and no more. We say 'wash the plates or the pots' etc., and they say, *hugas*; this includes the entire idea. We speak of 'washing fish' or 'washing meat' while the *Indios* say *lausau*, which signifies exactly the same. In this way, each thing that is washed has a different term. "Lavarse" or "bañarse" the body is our way of expression; theirs is *parigos*, and means the entire body.

We say "lavar" the feet, and they, *pamusa*; "lavar" the hands, and they, *humas*; and in a similar manner about all the parts of the body. In short, each idea is expressed with its special word, even when referring to the most secret and hidden parts of the body. By confusing them or mixing them up, one will perhaps utter very improper things, because there is so much variety of expression for each thing, and the words are so precise that using one word for another changes totally the meaning among them, which among us this is done with less risk; because this word

se extiende a todo lo que se lava, y por acá de ninguna manera; y de este modo pudiera traer muchos ejemplos que excuso, así por la prolijidad como porque de esto se entenderá bastantemente la abundancia de palabras y voces de que usan estos naturales; que, aunque a nosotros, cuando no se sabe la armonía de esta lengua, nos parecen disparatadas, en sabiéndola, admiramos, y con razón, su consonancia.

Lo segundo es cuanto abundante tanto más expresiva y significativa, apurando más esta lengua las significaciones de las cosas y causas que otras lenguas, de que daré también algún ejemplo, aunque más difícil de entenderlo al que no sabe la fuerza de estas voces, pero háyase algún concepto; y sea "desabrido," llamamos nosotros con una palabra a lo que se come o bebe, a lo que se oye y entra por otros sentidos menos consono a su viveza de ellos; pues más hay de veinte palabras, y aun de treinta, entre estos indios, que significan, exprimen el sinsabor o disgusto, diferenciando lo potable de lo comestible; las frutas de las carnes; las palabras de las sentencias, lo tocante al tacto y de los demás sentidos! todos con tanta expresión que la misma palabra, a los que sabemos ya su fuerza, aviva el sinsabor tanto más cuanto con más expresión declara lo menos conforme al sentido a quien pertenece.

No pongo las palabras porque, a quien no las entiende, le causará la admiración que acá nos causa a los que las entendemos; y es cierto que en muchas ocasiones de modos de hablar propios de estos indios, y con tanta viveza en su significación como suelen tener, he hecho yo a mis solas la prueba, buscando en las lenguas, que todavía fueron algunas las que supe antes que la bisaya, cómo diría aquello con la viveza que en esta lengua se dice, y rara vez hallaba equivalencia. En la expresión y en palabras y obras feas es aún mayor su viveza, como gente más apegada a cosas soeces, pues los que sabemos esta lengua, cuando en la latina parece que se dice todo sin empacho, lo tenemos muy grande en repetirlo en ésta por la viveza de la significación, muy expresiva propiedad

"lavar" [among us] has a general meaning and can be used to express everything that is washed, while here not at all. In this manner, I could bring forth many examples, but prefer not to, so as not to prolong the matter because from the ones given can be sufficiently concluded as regards the abundance of words and terms that these natives use, although, to us, when we do not know the harmony of this language, they appear foolish, when we are well versed we admire its rhythm.

The second [point] is that in addition to its wealth, this language is also very expressive and meaningful, making clearer the meanings of the things and causes than other languages. Of this I shall also give an example, although it will be very difficult to understand for anyone who does not know the force of these words, but it will help a little. With the term 'tasteless' we designate whatever we eat or drink or what is apprehended by other senses, less in harmony with their sharpness (power of appreciation). For, there are more than twenty words, even thirty, among these *Indios* which signify or express the [meaning] of 'tastelessness' or displeasure. They distinguish between the drinkable from the eatable, the fruits from the meat, the words from the sentences, that what pertains to the sense of touch and to the other senses, all so forcefully that the very word in those of us who already know its force arouses the feeling of distaste. And even more so, the more forcefully it conveys the idea of something less in conformity to the sense by which it is apprehended.

I will not jot down the words because to whom who does not understand them will cause the admiration which here it causes to those of us who understand them. And it is true that on many occasions I have tried to find out by myself about the peculiar modes of speaking of these *Indios* and about the animation in their expression which they usually have by searching among the languages, which I knew before I learned the Bisayan, how could I say it with the vigor with which it is expressed in this tongue, and rarely I found an equivalent. In the expression of indecent words and deeds, its force of expression is even greater, as befits a people much addicted to immoral things, because for those of us who know this language, when in Latin it seems that everything is said without a feeling of shame, we are ashamed to repeat it in this [language] because of the force of the expressiveness of its meaning. [This is] a property of expressiveness which a good

que debe tener la buena lengua, pues si las palabras se inventaron para declarar los conceptos del entendimiento, aquella lengua que mejor los declare, tendrá mejor calidad; y, en lo tocante de la porción animal menos noble en el hombre, dudo que haya lengua que exceda a esta; no tanto en la segunda, que es la racional, que entre estos flaquea mucho.

En la pronunciación, y sea la tercera propiedad buena de esta lengua, no tiene la aspereza o dureza gutural que se halla en otras lenguas, y más tan extrañas como estas, de los indios, y como aun en la lengua hebrea halló el máximo de los doctores, San Jerónimo, que se queja de lo insulso de las raíces hebreas, y se ve en la lengua arábica, de que tiene no pocas palabras la española, y otras que son más difíciles de pronunciar que de aprender a las veces, lo cual todo le falta a esta lengua que pronuncia con toda suavidad sus palabras, sin hallarse en ninguna de ellas junta de muchas consonantes, que es lo que suele causar la dificultad a la pronunciación; sólo se halla en esta lengua la junta de la *N* y *G* en esta partícula: *NGA*, que es una ligatura muy frecuente en ella, y en algunos finales la *N* y *G* que termina, y aun para uno y otro usa de sinalefas, que en esta lengua son muy ordinarias, con que suaviza las palabras y razones; y, sin duda, cuidaron mucho los primeros inventores de ella de su dulce y fácil pronunciación, pues son sínnumero las sinalefas que en ella se hallan, y se usan con mucha propiedad y dulzura; todas a fin de quitar la escabrosidad de la lengua, la dureza al oído y el sinsabor a la inteligencia; razones que pudiera comprobar con muchas cláusulas y períodos en esta lengua, en que, comiéndose muchas consonantes que de suyo piden las palabras en su propia significación cuando solas, juntas con otras se sinalefan sólo para suavizar y facilitar su pronunciación, que parece lo aprendió de la lengua latina y de los maestros de ella.

La abundancia de metáforas que tiene esta lengua, aun en el hablar común, la añaden aún más especiosidad para quien la sabe y entiende, y que no todos lo alcanzan, pues, por la abundancia de ellas, se puede decir que no se admiran y se tienen por modos

language must have for, if words were invented to convey the concepts of the understanding, that tongue which best expresses them will be of a better quality. And regarding the less noble portion of man, I doubt whether there is a language which excels this one; not so much in the second [area] which is the rational, and which among these [people] is poorly expressed. Matters or concepts pertaining to the realm of reason have a very unusual way of expression in this [Bisayan] language.

In pronunciation — and let us consider this as the third fine quality of this language — it does not have the harshness or guttural asperity which is found in other languages; especially in the tongues as strange as are these of the *Indios*, and even as those in the Hebrew language where the greatest of all doctors, Saint Jerome, found and who complained about the insipidness of the Hebraic roots. It is also seen in the Arabic, from which Spanish borrowed not a few words, and others which often are more difficult to pronounce than to learn. All this is not found in this tongue whose words are pronounced with ease, and in none of its [words] are to be found many consonants together which is what usually causes the difficulty in pronunciation. In this language only the consonants *N* and *G* go together to form the particle *Nga*. This union is a very common occurrence, and in some words the *N* and *G* also ends [the word]. And for both [this language] uses the synalepha, which is very common in this tongue, by means of which the words and expressions are softened. Doubtlessly, the first formulators of this language were greatly concerned about its smooth and easy pronunciation, for the synalephas found therein are innumerable. [Then too] they are employed pleasantly and with great propriety in order to avoid the harshness in the language or discordance to the ear and unpleasantness to the intelligence. I could bolster this reasoning of mine with many clauses and examples of this language in which many consonants are suppressed and which are required by the words themselves in their proper meaning, when found alone; joined with others, however, they are made into a synalepha in order to soften and facilitate their pronunciation. It seems that this language borrowed it from the Latin and from its masters.

The abundance of metaphors which this language has, even in ordinary conversation, adds to it even more beauty for him who knows and understands it; not everyone grasps it, due to the considerable number of these [metaphors] it can be said that they

comunes los que son muy metafóricos; y, dejando a un lado la multitud de refranes que en español se llaman “evangelios pequeños,” de que usa esta lengua, en que con tres o cuatro palabras dicen mucho y muy moral y setencioso, y de que yo tengo hecho un libro, recopilando más de 600 de estos refranes y declarando su viveza y fuerza sentenciosa, que de algunos que hemos alegado ya en lo dicho, e iremos refiriendo en lo que se sigue, se puede bien colegir; y cierto que son sinnumero las metáforas con que se habla en esta lengua, y aun me atrevo a decir que de la tres partes o modos propios y elegantes que usan en su modo de pláticas, *máxime* los entendidos y de mejores discursos, las dos son metafóricas, de que usan ya connaturalmente, por estar embebidas en esta lengua, valiendo tal vez una palabra por muchas, y significando una razón no pocas, con notable expresión y viveza, puestas en nuestra lengua vulgar, allegar muchas y muy curiosas alusiones; pero, por no alargar, las dejo.

Sólo añadido que en más de treinta años que he usado de esta lengua y procurado alcanzar su fondo y armonía, no solo no la he acabado de aprender, pero me parece que ni en otros muchos pudiera. ¡Tanta es su latitud, variedad y propiedad! Pero sólo una cosa he advertido con su uso (y aun varias, y cuesta no poco trabajo llegar a este punto), y es que el que sabe esta lengua bien y con propiedad, dice más en un cuarto que los que no la saben tanto, en una hora; y perciben mejor y entienden, y aun admiran, muchísimo en las ministros estos naturales a los que los hablan con dicha propiedad con cuatro palabras que a los que no con diez; y a mí, estos últimos años, que ya me he hecho más señor de esta lengua, me sucede predicarles más y mejor en media hora (que nunca paso de ella en mis sermones) que antes en dos, estando ellos atendísimos y sin menearse, como suspensos, cuando suelen en otros sermones echarse a dormir o bostezar, de manera que suelen a puros bostezos perturbar a los que les predicán; y,

no longer produce admiration (surprise) and the very metaphorical ones are just like ordinary expressions. And setting aside the many witty and popular sayings, which in Spanish are called, "little gospels" and of which this tongue makes use of, where in three or four words which they put together, they say many witty and pithy ideas and about which I have made a book and gathered briefly more than 600 of these proverbs, showing their vigor and force of expression as may be learned from some which we have quoted already and from those we will quote in what follows here. Certainly, the metaphors by means of which they express themselves in this language are countless. I even dare to say that out of the three parts and proper and elegant modes which they use in their conversations, most especially the witty ones and those who are endowed with fluency of speech, the two are metaphoric, which they use connaturally because they are imbedded in this language. One word, perhaps, being worth many, and one reasoning signifying many, with remarkable expression and vigour which translated into our vernacular, they would imply many very curious allusions. But in order not to lengthen this subject too much, I omit them.

I only add that in the more than thirty years that I have used this language and tried to understand its fundamentals and harmony, not only have I not finished learning it, but it seems to me that not even in many [years] more could I do so. Such is its width, variety and preciseness. But I have realized one thing with its practice and even several [things] (and it costs no little effort to attain this), and it is that he who knows this language well and with exactitude says more in fifteen minutes than those who do not know it so well, in an hour. And these natives perceive and understand better and even admire greatly the ministers who speak with this preciseness, expressing themselves in four words what others say in ten. As for myself, these last years, now that I have become more of a master of this tongue, I manage to preach more and better [content matter] to them in half an hour (I never go beyond that in my sermons) than before in two. [In this way] they are very attentive, without feeling restless as if under a spell (enchanted); whereas in other sermons they are in the habit of sleeping or yawning in such a manner that they even interrupt, with their sheer yawning, those

a la verdad, para predicarles bien es necesario mucho estudio, aplicación y trabajo, para alcanzar la propiedad y elegancia de esta lengua, que es grande, y su armonía no de lengua bárbara, sino de muy erudita y entendida.

Notan por acá algunos, y en especial los que saben lengua tagala (que es demasiadamente cortés) de poco urbana a la bisaya, que usa de *tu* y *vos*, como la latina y la griega, no de vuestra merced y otros epítetos honrosos que están ya introducidos en la nuestra española, que antiguamente tampoco los tenía, como se verá en los libros antiguos de ella; pero si esto es falta en esta lengua, más lo fue en la latina y griega que, siendo tan políticas y elegantes, en su misma elegancia admitían y admiten el dicho modo de hablar; antes, estoy por decir que las excedió en esto la lengua bisaya, que de suyo tuvo, y tiene, siempre lo que hoy está en la latina entablado, y es el hablar a las personas graves y de calidad por impersonal o por tercera persona, aun en su presencia; y así jamás a sus principales hablaban de *tu* o *vos*, ni hoy los entendidos a los Padres, sino por tercera persona, diciendo (y esto de suyo y propio de su lengua, no añadido ahora): “si el señor Padre, o si mi señor el Principal, gusta de que hagamos esto o lo otro, lo haremos, etc.”; usando siempre de este modo cortés de hablar, dejando la otras ceremonias y otras sumisiones con que hablaban a sus principales en la exterior postura del cuerpo, taparse la boca, etc., de que trataremos más abajo, aunque entre sí y en el hablar común no tenía ni tiene esta lengua las cortesías que tiene la nuestra y la tagala en estas Islas, que se pueden decir sobradas, pues a cada palabra repiten un *Po*, que quiere decir: “Señor,” y así *Opo*, es lo mismo que “Si, Señor,” y en diez palabras suelen mezclar otros tantos *Po*, que es un montón de cortesías, aun los esclavos y gente baja entre sí, que parece que, de puro cortesés, vienen a envilecer las cortesías, de modo que son sino chavacanas, vulgares y aun groseras, como fuera entre nosotros

who preach well to them. Truly, in order to preach well to them, much study, application and effort is necessary in order to acquire the accuracy and elegance in this language which is very great, and its rhythm is not that of a barbaric tongue but of one that is erudite and meaningful.

Some people here observe, and especially those who know the Tagalog idiom (which is much too polite), the lack of urbanity in the Bisayan and consider it less refined and which uses *tu* and *vos* as Latin and Greek do and not *V. M.* and other honorary epithets which are already introduced into our Spanish and which were not used in ancient times either, as will be seen in books of the past. But if this is a shortcoming in this language, it was more so in the Latin and Greek which, being so polished, proper and elegant, in their very elegance they permit, and actually do permit, this manner of speaking. Rather, I should say that the Bisayan tongue excelled these [i.e. Latin and Greek] in this quality for it had and still has of its own what is today an accomplished fact, that is to speak to persons of dignity and of quality impersonally or in the third person even in their presence. Thus they never spoke to their chiefs with *tu* or *vos*, nor the intelligent people do so today when they address the Fathers, except in the third person (and this is a characteristic of their tongue and not added in the present time). They say, "Sí, el señor padre," or, "sí, mi señor el principal, we are pleased to do this, or that we shall do it, etc.," using always this polite way of speaking, omitting the other ceremonies and other reverential gestures which they used when speaking to their chiefs, in the external posture of the body, covering the mouth, etc., which we shall discuss later on.

However, [when conversing] among themselves and in the ordinary conversation this language never had nor now has the courtesy which ours, and the Tagalog has in these Islands; this can be called superfluous, for to each word they repeat a *po*, which is the same as, "señor." Thus *Opo* is the same as "sí, señor." In ten words they are accustomed to insert as many *Po*'s, which is a heap of courtesies, including the slaves and those of lower classes when speaking to one another. It seems that through sheer courtesies they come to cheapen courtesy itself in such a manner that they become nothing but coarse commonplaces and even vulgarities, as it would be among us to repeat this word "señor"

repetir esta palabra, "Seflor," a cada vocabulo, diciendo: "Vine, Señor, a verte Señor y darte, Señor, de comer, Señor, etc.", que en esto coincide la alabada cortesía de los tagalos, de que ahorran los bisayas en el modo de hablar, aunque no en la compostura, y menos del cuerpo, de que tienen sus cortesías, en que reparan mucho, como veremos en los Capítulos siguientes cuando tratemos de su trato y modos urbanos, etc., que nunca les faltaron, ni faltan, con sus mayores; antes, los han tenido y tienen singulares y corteses a su modo, en demasía.

CAPITULO 2

DE LAS LETRAS Y MODO DE ESCRIBIR DE LOS BISAYAS; Y DE SUS POESIAS, VARIAS Y PARTICULARES, DE QUE SE PRECIAN

Trataré primero de las letras en cuanto a su pronunciación, que es natural, y del modo cómo estos naturales las pronuncian, que es en muchas muy distinto del nuestro, ni tienen tantas como nosotros, teniendo alguna que nosotros allá no conocemos; y, en el remate de este Capítulo, pondré su modo de escribir y leer con los caracteres que hoy se usan, nuevos entre los bisayas, pues en su antigüedad no les supieron ni los usaron hasta muy pocos años que fuesen cristianos, como luego diremos.

Veintidós letras se suelen contar en nuestro alfabeto español, sacadas de los latinos, y entre ellas cinco vocales, dividiéndose las demás entre mudas y líquidas, y de la *H* dicen algunos que no

after each word, saying, "I have come, sir, to see you, sir, and give you, sir, something to eat, sir, etc." And this is the result of the highly praised courtesy of the Tagalogs which the Bisayans do not use in their mode of speaking, although not in the bodily gestures, about which they have their courtesies, to which they are much inclined, as we shall see in the following chapters, when we discuss their behaviour and polite manners, of which they were never lacking, nor are lacking, regarding their superiors; rather, they have had them before and have them even now quite singular and polite after their own manner even to excess.

CHAPTER 2
CONCERNING THE ALPHABET AND THE MANNER
OF WRITING OF THE BISAYANS; THE
VARIOUS AND PARTICULAR
TYPES OF POETRY
IN WHICH
THEY
TAKE
PRIDE

At first I shall speak about the letters in regard to their pronunciation which is their natural way and about the manner in which the natives pronounce them, which in many instances is very different from ours. Nor do they have as many as ours, having one or another that we over there (i.e. in Spain) do not know about. At the end of this chapter I shall give their method of writing and reading with the characters that they use today (and which are) new among the Bisayans; for in their antiquity they did not know these, nor did they use them until very shortly before they became Christians, as we shall say later.

Normally, we count twenty-two letters in our Spanish alphabet and which are taken from the Latin; among them, five are vowels while the rest are divided into silent and liquid (consonants). Concerning the H, some say that it is nothing but an

lo es sino sola aspiración, formándose de estas pocas letras todas cuantas palabras hay, ha habido, y habrá en todo el mundo, sea la lengua que se fuere; y, aunque en el modo de formarlas por escrito hay tanta variedad como en las palabras, en el modo de pronunciarlas no la hay, sino más o menos blandura o aspereza; herir más o menos, formándose en las bocas las voces de todas, aunque no todas con la misma suavidad, pues no son pocas las que se pronuncian con la garganta, que llamamos gutural, dando escabrosidad y dureza a las letras, no porque sea suya y la pidan, sino por la pronunciación mala que las ahoga, diferenciándose casi todas las lenguas más en la pronunciación, que cada nación tiene casi la suya, que en los elementos y letras, y así pondré la que en esta lengua bisaya, que ya dije que es suave y tan blanda como la española en lo más, hay distinto de la nuestra, dejando las demás, que no me tocan.

Tres vocales tienen, no más, estos naturales de suyo, aunque son cinco en realidad de verdad; estas son: *A*, que tiene siempre la pronunciación, firme e invariada; *E* que no la distinguen de la *I*, antes las confunden tanto que muchos ni pronuncian *I* claramente ni *E*, sino como un diptongo de *E* y *I*, trocándolas y variándolas cuando escriben, aun en nuestra lengua y caracteres españoles, tanto que no sé hasta hoy que se haya hallado indio alguno, ni bisaya ni tagalo, que en esto todos son unos, que no las confundan y truequen, aunque sean muy ladinos y entendidos en nuestros caracteres: y aunque trasladen de un papel en otro, de mil no se hallarán dos que no confudan estas dos letras *E* y *I*, aun en el escribir y trasladar, y mucho más en el pronunciar, sin que en esto hasta hoy en cuantas diligencias hemos hecho, que no son pocas, y aun criándose entre nosotros desde niños muchos de ellos, se haya podido recabar cosa considerable, por ser pronunciación natural suya y no desdecirles a ellos su alteración como a nosotros.

aspiration. These few letters form all the words that exist, have existed, or will ever exist in the whole world, regardless of the language. And although there is as great a variety in the words themselves as in the manner of putting the letters (together) in writing, yet there is no such (variety) in pronouncing them, but more or less, (just) softness or asperity — for emphasis, more or less. All the sounds are formed in the mouth, although not all of them with the same softness, because there are not a few who pronounce (them) with the throat which we call guttural, (that is), making the letters harsh and hard. (The reason for this is) not because this is its nature and it requires it, but because of the faulty pronunciation which smoothers them. Almost all the languages differ especially in the pronunciation since every nation has its own principles and letters. And so, I shall jot down that in this Bisayan language, which I have already said is soft and as smooth as the Spanish, all in all, it is different from ours. The rest I am leaving aside, for it does not concern me.

These natives have three vowels of their own and no more; in truth, there are really only five. These are: *A*, which always has a constant and an invariable pronunciation; *E* which they fail to distinguish from the *I*, instead, they so confuse them that many neither pronounce *I* clearly nor the *E*, but rather as a diphthong of *E* and *I*; they interchange them and substitute one for the other even when writing in our language and in the Spanish characters. (This they do) to such an extent that I do not know whether to this day an *Indio* has been found — whether Bisayan or Tagalog, for in this matter all are the same — who does not confuse and interchange them, even though he may be well versed in our language and disciplined in our character. When they transcribe from one page to another, out of a thousand of them there are not even two of them who do not confuse these two letters *E* and *I*, even when writing or copying — and even much more so when pronouncing them. (This continues) notwithstanding the many efforts, which are not a few, that we have made in this matter till now; many of them were brought up among us from childhood and yet we still have accomplished nothing worthy of note (among them) because such is their natural pronunciation. This kind of an interchange does not appear awkward to them as it does to us.

Lo mismo pasa entre la *O* y la *U*, que también las confunden en el escribir como en el pronunciar; y con ser verdad que aun entre ellos, pronunciando la *O* entera, tienen diferente significación las palabras que, pronunciada la *U* como tal, como en esta palabra: *Obo*, con *O*, que quiere decir: voz o desnudarse; y *Ubu*, con *U* que quiere decir: humillarse o bajar la cabeza; y, con todo eso, comúnmente confunden estas dos letras tanto que ni sabemos si dice *O* ó si dice *U*, o si es diptongo de uno y otro, que ni aprieta tanto como *U* ni tan blando como *O*; y lo que más es, y nos sucede no pocas veces, esta duda: solemos estar dos y tres y más Padres oyendo a un indio a un mismo tiempo y una misma palabra, y al uno le parece que la pronuncia con blandura de *O* y al otro con dureza de *U*, porfiando no pocas veces y mandándoles repetir, sin acabarse de determinar cuál fue su pronunciación.

Tanto como esto confunden su pronunciación; así que en rigor sola la *A* es vocal invariable; las otras dos mixtas de *E* y *I*, de *O* y *U*, aunque en algunas partes, en que hablan más pulido, las suavizan más de una y otra vocal; y en otras al contrario las endurecen, apretando los dientes al pronunciarlas, y estos hacen más escabrosa la lengua.

De muda y líquida en las consonantes no conocen distinción de suyo, aunque aprenden la nuestra; porque, como veremos, en su escritura a todas las consonantes pronuncian con *A*, y como nosotros pronunciamos *De* dicen ellos *Da*, y a la *Ele*, *La* y a la *G*, *Ga*: a la *M*, *Ma*; y así a todas.

Confunden, empero, entre sí mucho a estas letras: *L*, *R*, *D*, de modo que son como una sola letra entre ellos, y no sabéis si es *Ele*, o si *Erre*, o si *De* la que pronuncian comúnmente, porque, o lo dicen todo confuso, o no se sabe determinar cuál es de las tres letras; aunque en esto hay entre ellos mucha variedad, porque en algunas

The same may be said about the *O* and the *U* which they also confuse in their writing as well as in their pronunciation. It is true that even among themselves when they pronounce the *O* fully, the words have a different meaning than where the *U* is pronounced in the same manner, as it happens), in this word: *Obo* with *O*, which means "to humble oneself" or "to bow the head" and *Ubu* with a *U*, which means ("to cough") or "to undress". (Notwithstanding) all this they commonly confuse these two letters to such an extent that we do not know if they are saying *O* or if they are saying *U*, or whether it is a diphthong made of the one and the other. It is neither opened up fully as a *U* nor pronounced as softly as an *O*. What is more, and this happens to us not a few times, is this perplexity: we may be two or three or even more Fathers listening to an *Indio* at the same time and to the same word; to one it seems that he pronounced it with the softness of an *O* and to another, with the hardness of a *U*. Not a few times did they insist and order him to repeat, but they were unable to determine how it was pronounced.

In such a manner do they confuse their pronunciation. Strictly speaking (then) only the vowel *A* remains invariable; the other two are a mixture of *E* and *I* and of *O* and *U*. And yet, in other places where they speak in a more polished manner, they soften the one or the other vowel a little more; while others, on the contrary, make them hard as if gnashing their teeth when pronouncing them. This renders the language very harsh (discordant).

About the mute and liquid consonants, they do not distinguish them among themselves, however, they do learn ours. Because as we shall see, in their writing they pronounce all the consonants with an *A*. And as we pronounce *De*, they say *Da*, and the *Ele* as *La*; the *G* as *Ga*; the *M* as *Ma*, and so on with all the rest.

Very often, among themselves, they confuse the letters *L*, *R*, and *D* in such a manner that they seem to be like one and the same letter to them. (As a result), one cannot tell whether it is *Ele* or *Erre*, or *De* which they commonly pronounce; or they confuse it all and are unable to determine which of the three letters it should be. Yet among them, in this manner, there is a great

partes todas tres las pronuncian como *R* con que hacen la pronunciación ruidosa, por no decir, rabiosa.

Otros, al revés, todo lo pronuncian con *L*, sin rastro de *R*; y de la misma manera la *D*; con lo cual podemos decir que de estas tres letras lo más común es hacer una que suple las otras dos, o las confunde.

No tienen *F* ni la pronuncian; sino que la *P* les sirve de *F*, pronunciándola no tan dura como *P*, ni tan blanda como nuestra *F*, sino un mixto; hánla aprendido ya y la pronuncian en nuestras palabras y las latinas con distinción de *F* y de *P* y de *Ph*; pero, entre sus palabras, ninguna se hallará que comience por *F*, ni aun que la tenga en medio de la dicción; porque de la *P* se valieron en su antigüedad solamente, y no nos cuesta poco trabajo el ajustarles a que, cuando escriben en nuestra letra y palabras, no recurran a su antigüedad escribiendo: *Propeta* por *Profeta*; *Pama*, *Plor*, etc., porque a esta les suena a ellos la *P*, o a un mixto de ambas.

La letra *H* siempre fue letra suya, y muy necesaria a esta lengua para la buena pronunciación; porque es mucha la diferencia que hay en pronunciarla o no, trocando totalmente el sentido de las voces el pronunciarlas con *H* o sin ella, y así esta lengua se pronuncia acá y debe pronunciarse: *ha*, *he*, *ho*, con la calidad de las tres vocales que decíamos poco *ha*, porque con todas ellas se la acompaña su pronunciación acá; es suave y media entre aspiración sola y pronunciación afectada, porque de los que pronuncian la *H* a lo andaluz se ríen porque disuena mucho y altera la pronunciación, y no la entienden; y, si no se pronuncia hiriendo algo, es yerro también y muda sentido; y es tanta verdad ésto que, dejando que una palabra con *H* o sin ella, siendo la misma, tienen distintísima significación, como *Hari*, que quiere decir Rey, y *Ari* aquí;

variety because in some places all three are pronounced as an *R* thus making their pronunciation ill-sounding if not to say (somewhat) outrageous.

Others, on the other hand, pronounce them all with an *L* without any trace of an *R* and the *D* in the same manner in such a way that we can say about these three letters, that the common practice is to make one substitute the other or just employ them interchangeably.

They do not have an *F* nor are they able to pronounce it. Instead, the *P* serves them as an *F*; they do not pronounce it as hard as the *P* nor as softly as our *F*, but in a sort-of combination. (Now) they have already learned to pronounce it in our words and in Latin, making the distinction between the *F* and the *P* and the *Ph*. However, among the words, they do not have any that begins with the letter *F* nor do they even have it anywhere within a word, because in their ancient times they made use only of the letter *P*. It cost us no little effort in convincing them that when they write in our letters and words, they should not revert to their ancient way of writing: "propeta" for *profeta*, "pama", "plor", etc. for *fama*, *flor*, etc.; because the *F* sounds like this to them, or like a combination of both.

The letter *H* was always their (peculiar) letter, and is very necessary to this language for fine pronunciation, because the difference in pronouncing it or not pronouncing it is great. The meaning of the word is completely changed by its use or omission; hence, in this language it must be pronounced: *Ha*, *He*, *Ho*, with the characteristics of the three vowels about which we have spoken a while ago. (That is), the letter *H* is pronounced with the help of the three vowels, which qualify its pronunciation. This is soft and like something between a mere aspiration and an affected pronunciation. They are moved to laughter when they hear the *H* pronounced in the Andalusian manner because it sounds strange (to them) and it alters the pronunciation and therefore they do not understand it. And, if it is not pronounced with a bit of stress, it is also an error and changes the meaning. And this is so true, that pronouncing a word with an *H* or without it, even though it is the same, it has a very different meaning, as for example: *Hari*, which means a "king", while *Ari*,

Halas significa culebra, y *Alas* escoger lo mejor; *Hilao*, cosa cruda, o sea fruta o comida, etc., *Ilao*, cosa cerril, montaraz, y el resplandor del fuego, etc.; y de esta manera pudiera traer millares de palabras.

En medio de la dicción importa muchísimo el usar en su lugar de la *H* o no usarla; porque, por falta de ella, en alguna palabras compuestas se muda el sentido, y por la sobra se trueca tanto que suceden algunas cacofonías muy feas en esta lengua y de que se ríen mucho cuando nos las oyen a los europeos que saben, en especial a los ministros nuevos, que las erramos con facilidad; pero entre los suyos son tal vez baldones y palabras de que se afrentan mucho y ocasionan muchos disgustos, de que pudiera traer muchos ejemplos, que por no hacer al caso y no entenderse de los que no están muy [impuestos] en esta lengua, los dejo, avisando solo a los que la aprenden, que los adviertan y reparen mucho, porque se yerra feamente en esto no pocas voces.

X ni *J* tampoco las tienen, sirviéndose de la *C* que llaman: *Caca*, en su lugar, y también les sirve de *Q*, por lo cual estas tres letras están de sobra para ellos y en ninguna de sus palabras sirven; y así, en su antigüedad, no las conocieron, ni hoy en su modo de escribir las usan, excepto la *Q*, que ya la van entablado los más ladinos y nosotros los ministros en muchas palabras suyas, porque con ellas se pronuncian mejor, y, escribiendo ya con nuestras letras, como escribimos todos los PP. Ministros y de ellos los que saben escribir nuestra letra, sus palabras, algunas de ellas, escritas con nuestra *C*, mudaran sentido, lo cual no corre con sus caracteres, porque de suyo ya son y tienen fuerza de *Q*, aunque son *C*, como veremos en sus letras.

Una letra con todo esto tienen estos naturales, que no la tenemos nosotros, y ésta suena: *NG*, y la llaman *NGA*, y se pronuncia algo con las narices, y a este modo de pronunciar, que es muy necesario entre ellos y común, llamamos “gangoso,” y es muy

means "here"; *Halas*, means "snake" while *Alas* means "to choose the best"; *Hilao* means a "green thing" whether a fruit or a food, etc., while *Ilao* means a "wild, or an untamed thing" and also "the brilliance of light", etc. And in this manner, I can produce a million words.

In the midst of an expression it is very important to use or not to use the *H* in its (proper) place, because if omitted in some composite words, the meaning is changed so much so that it becomes cacophonous, very ill-sounding in this language. They laugh rather heartily from the Europeans whom they know when they hear them, especially the newly-arrived ministers, who err in this matter quite readily. But among their own they are, per chance, insults and words they greatly resent and thereby occasion much disgust. About this, I am able to cite many examples, but since these are of little consequence to us, and because these cannot be understood by those who are not very (proficient) in this language, I omit them. I only urge those who are learning it to take notice and pay careful attention to them, because one can err terribly in this and not infrequently.

(Also), they neither have the *X* or the *J*; instead they make use of the *C* which they call *Caca*; they also use the *Q* in its place. As a result, these three letters are superfluous for them and are not used in any of their words. And so, in their antiquity they did not know about them, nor do they use them today in their writing except for the letter *Q*. Today the more competent linguists, and we the ministers also, are adopting it in many of their words, because with their help these are pronounced better. Already, they are writing (with theirs); among them are those who know how to write their words in our letters. Some of these which are written with our *C*, change the meaning; this does not happen, (however), when written in their own characters; for of themselves they are and have the force of a *Q*, even though they are (written) as a *C*, as we shall see in their alphabet.

All in all, these natives have one letter that we do not have; it sounds like *NG*, and they call it *NGA* and it has a somewhat nasal pronunciation. This mode of pronunciation which is very necessary and common among them, we call a nasal twang (a

diferente de nuestra N y G, pronunciadas a nuestro modo, porque, cuando concurren en una palabra estas dos letras, aun (en) esta lengua bisaya, y no es la *NGA*, que decimos, la *N* se pronuncia con la vocal antecedente y la *G* con la siguiente, y no con la nariz, porque son verdaderamente otras letras que esta que llamamos gangosa; y así, o ya inicial o al principio de la palabra, o ya media, siempre es una sola y se pronuncia o con la vocal antecedente o con la subsiguiente como una sola letra, que realmente lo es entre estos naturales, y sirva de ejemplo uno por muchos que se hallan en esta lengua: *Agar*, es “seguir,” y de ahí: *Alhagar* [vel HAGAR], “criado,” y *Pagagar*, “servir como tal el que no es esclavo, o seguir a otro”; y *Pangangar*, es “seguir o servir el yerno a su suegro”.

Tanto como esto diferencia la significación en una misma palabra, la variedad de una u otra letra; y de esta manera hay muchas palabras y mucha variación en ellas por mudar, añadir o quitar una sola letra. Y esto baste de su pronunciación.

Vengamos ya a sus poesías, que, aunque no con la variedad de metros consonantes y asonantes como las nuestras, aunque tienen también sus consonancias algo distintas de las nuestras, nos exceden en ellas a nosotros, sin duda, porque es muy diferente el lenguaje, aun en lo más de las palabras que usan en sus poesías del que usan en el hablar ordinario y común; y es en tanto grado que hay muy pocos de los europeos, aunque sean muy buenas lenguas y sepan mucho bisaya, que entiendan sus poesías ni ritmo, aunque las oigan; porque, además de ser, *ut plurimum*, diferentes en el metro las palabras y razones, aun usando de las palabras ordinarias que tal vez acompañan a las políticas, es tan metafórico cuanto dicen en verso que todo son finísimas metáforas, y, quien no las entiende y sabe, es imposible que las entienda a ellas.

Ya había mas de cinco años que yo sabía esta lengua con alguna extensión, y siempre que les oía hablar en verso, como no lo entendía, me daba notable pesadumbre, hasta que propuse de

snuffle). It is very different from our *N* and *G* and the way it is pronounced because when these two come together in a word they are two letters in this Bisayan language. It is not the *NGA* to which we refer. The *N* is pronounced together with the preceding vowel, and the *G* with the following one, and not through the nasal passages. In reality they are different letters than the kind which we call a snuffle. Thus, whether it is either the initial one or at the beginning of a word or at the middle, it is always one by itself and is pronounced either with the preceding vowel or with the following one as a single letter — for that is how it really is among these natives. One example may suffice for the many that we find in this language: *Agar* means “to follow”, hence *Alagar* or “servant”; *Pagagar*, “to serve as one who is not a slave” or “to follow another”; and *Pangagar* is “to follow and serve” as the son-in-law, his father-in-law.

All this difference is shown in one and the same word by varying one letter or another. And in this way there are many words and a great variation among them due to changing, adding or suppressing a single letter. And may this suffice concerning its pronunciation.

Let us now come to their poetry, because even though (they do not have) the variety of metrical rhymes and assonants that we have, yet they also have rhymes, somewhat distinct from ours (i.e. the Spanish). There is no doubt that in these they are far ahead of us, because the language that they use in their poetry is very different in most of the words from those which they utilize in their ordinary and common conversation. And this, to such a degree that there are very few of the Europeans, even though they be very excellent linguists and know Bisayan very well, who understand their poetry or their rhythm even if they hear it. What more, besides being different as a rule, their rhythm regarding words and concepts even when they use ordinary words which perhaps accompany the poetry, all that they say in verse is so figurative that the entire (thought) is pure metaphor. One who does not understand and know them finds it impossible to understand them (i.e. the words).

It was more than five years since I had known this language with some depth; as often as I heard them speak in a poetic way and did not understand it, it caused me some considerable dismay,

estudiar y aprender el modo, que me costó su trabajo, y aun enfado, a los principios, y, después de algunos meses, comencé a entender algo; y, con la aplicación y deseo de saberlo todo, después más, y; estoy por decir que me costó más trabajo, sabiendo ya la lengua bisaya, el aprender este modo metafórico, y que sólo sirve para sus poesías, que el común de la lengua, aunque tan lata; y, a la verdad, poquísimos hay de los europeos ministros que lo entiendan, aunque lo oigan; rarísimo el que lo sabe imitar, y más con la agudeza y facilidad que algunos de ellos tienen en este modo poético; que hay algunos que de repente hablan en verso mejor que en prosa, y tal de los muy diestros estará muchas horas, y a veces una noche entera, que de noche usan más de estos entretenimientos hablando, sin faltarles letra ni mendigar palabra, con notable abundancia, facilidad y agudez, y tanta que si no es quien lo entiende bien, no podrá hacer concepto de ello.

Sus modos de poesías varios, y según su variedad y las materias de que tratan, tienen sus nombres y calidades: el más vulgar y común a chicos y grandes, a hombres y mujeres, y que es el más fácil, llaman: *Ambahan*, y es un modo de cantinelas, que cada uno consta de dos versos sueltos, cada uno de siete sílabas; pero en ellos dos se ha de acabar el sentido y la sentencia de lo que se dice; y, aunque en este modo usan pocas metáforas y se valen de las palabras comunes, tiene su dificultad el ajustar a tan breves palabras una razón o sentencia, sin que pueda pasar al tercer verso el sentido; y tiene, a más de esto, otra calidad que, trocando los dos versos y poniendo en segundo lugar el primero y el primero en segundo, han de hacer siempre el mismo sentido, y la sentencia ha de ser la misma, que no es tan fácil, como fuera si no hubiera dichas variaciones.

until I finally set myself to studying and learning its intricacies. This cost me much effort and even some irritation in the beginning; however, after several months I began to understand some of it; with (a firmer) desire to learn and (a greater) application, I grasped more of it. I should even state that it cost me more work to learn this metaphorical mode, which is useful only in poetry, than to learn this language itself even though it is so extensive. In truth, few are the European missionaries who understand it even though they do hear it. Rare is he who knows how to duplicate it, especially with the subtlety and facility which some of them (i.e. the natives) possess with regard to this poetic form, for there are some who speak spontaneously in verse better than in prose. Some of the more skillful ones are capable of speaking in this manner for many hours and oftentimes throughout the entire night — for they use this form of entertainment mostly at night. They speak without hesitating for a letter or without searching for a word with notable fluency, facility and keenness in such a manner that, unless it is someone who understands it well, he will be unable to catch the idea.

They have several types of poetry which have their names and characteristics according to their variety and the subject-matter which they treat. The most common and popular among the young and the elderly, for the men and for the women, and one which is the most simple, is called the *Ambahan*. It is a kind of a ballad and consists of two blank verses, each one of seven syllables; both of them, however, must fully express the meaning and the concept of what is being said. And even though in this type of poetry they use few metaphors and make use of ordinary words, the meaning must be fully expressed in the first two verses, and the third one will express a new meaning. What more, it has another quality; namely, interchanging the two verses by placing the first in the second place, and the second in the first place, they must always make the same sense, and the concept has to be the same, which is not as easy as it would seem, were it not for these variations.

De este modo de *ambahanes* usan en sus cantos por entretenimiento y fiesta, con varias tonadas y puntos apacibles, cantando el que la hace o repite, de muchas que tienen hechas, solo, y repitiendo los demás todos juntos, trastocando en algunas tonadas los versos, como decíamos, en otras, no; y éste es el modo más fácil, más ordinario y usado, y que saben casi todos, grandes y chicos.

En este modo de poesía tienen uno que llaman *bical*; y aunque el metro es el mismo, y de los versos sueltos con su sonancia [sic] lo usan entre dos, o dos hombres o dos mujeres; y están respondiendo al compás y sin tardanza una y dos horas, diciéndose todo cuanto quieren (es modo satírico), y sacándose a plaza cuantas faltas tienen, o corporales que es lo más común, o morales, cuando no son de deshonra, con mucha risa y chacota y con aplauso de los que los oyen, que tal vez ayudan unos al uno, otros al otro, en de entretenimiento y de parte suyo; y, acabado el *bical* y la fiesta, se queda allí todo, sin que de las picazones y faltas que se dijeron se haga caso alguno.

Otro modo es el que llaman *Balac*; éste, aunque es en el mismo metro, es empero muy metafórico, y es siempre entre un hombre y una mujer, y lo más común de cosas amatorias, usando de dos maneras: o en voz, respondiéndose y replicando cosas amatorias, que de esto suelen más que de cosas buenas, con notable agudeza y prontitud, y todas malas; o en dos instrumentos, que llaman *coriapi* al del hombre, y *corlong* al de la mujer (cuando trataremos de sus músicas, diremos cuáles son), y en ellos se hablan y responden en la materia cuanto quieren; y en este modo con más seguridad, porque no todos lo saben tener en ellos, ni llegan a entenderlo tanto como cuando son con la boca. Es cosa notable

They use this type of *Ambahanes* in their songs as an entertainment and for *fiestas* with a variety of melodies and singing in pleasant pitches. The one who composes or repeats from among the many that they have made (does this) alone, with the rest repeating altogether, interchanging some melodies in the verses, as we have said, in others not. This is the easiest way, the most common, the usual way and the one which almost all of them, young and elderly are familiar with.

In this kind of poetry they have one which they call *Bical*, where the rhythm is the same and the loose verses, that is these without any rhythm, are used alternately by two persons, either two men or two women and they converse with each other in strict musical rhythm and without the slightest hesitation for one or two hours, saying to each other anything they wish (in a satiric fashion), and making public whatever faults they have, either physical (which is more common) or moral, when these do not detract from someone's reputation. (This takes place) with much laughter, noisy mirth and with the applause of those who are listening. Some side with the one, while others with the other, to the amusement of everyone. When the *Bical* and the feast have ended, everything is forgotten, without any attention paid any longer to the little "digs" (that were given) or the faults which were spoken of.

Another type (of poetry) is one that is called *Balac*. Although this is in the same rhyme, it is, however, very metaphorical. It is always between a man and a woman and most commonly about affairs of love. They employ it in two ways: either by means of words, answering or replying to each other about matters of love, usually all evil, because about these they know more than about good things, with remarkable wit and speed; or again, on two instruments: the one which is used by the man is called a *coriapi*, (while that used by) a woman is called *corlong*. When we come to discuss their music, we shall describe them, for on these they converse and respond to each other about the subject as much as they please. In this manner (it can be rendered) with greater confidentiality since not everyone knows how to express himself (on these instruments), nor do they receive the opportunity to understand it as well as when they (communicate)

ésta, y que no sabemos de otra nación del mundo que la use, ni sepa con dos instrumentos y harto fútiles, hablarse y responderse como ésta.

Sidai llaman a otro género de poesía, y es el más difícil de todos, y lo usan, o para alabar a otros, o para cantar las hazañas de sus pasados, o las prendas o hermosura de alguna mujer u hombre muy valiente. Es difícil sobremanera de entender, y aun los mismos bisayas no lo entienden todos, porque no hay palabra que no sea metafórica y que no tenga diverso sentido en este metro; que fuera de él gustan mucho los bisayas de oírlo, y se están muchas horas, en especial de noche, sin bostezar ni dormirse, oyéndolos; y suelen pagar o regalar muy bien a los diestros en esta poesía para que vayan a sus casas a cantarlas; que todas ellas las dicen cantando.

Y yo confieso que de estos *sidai*, me costó mucho trabajo el entenderlos y regalar no pocas veces a los más diestros en ellos para que delante de mí los cantasen. Sólo tienen algunas repeticiones algo cansadas, porque vuelven a repetir muchas veces, con añadir sólo una o dos palabras, muchas y muy largas razones; y tal vez no puede ser menos por pedirlos las materias que cuentan o cantan, y ser el modo tan difícil, como hemos dicho.

Haya es otro modo de poesía que usaban, y usan, para llorar sus muertos, y así llaman: *Parahaya*, a las plañideras, que son mujeres que se alquilan para este efecto. El oficio de estas es cantar, con voz lamentable, endechas, mezclando alabanzas de los muertos o de sus antepasados; a que corresponden los parientes, marido o mujer del difunto, con unos alaridos desproporcionados; que éste es su modo de llorar muertos, sin derramar comúnmente ni una lágrima; pero de esto trataremos después cuando de sus costumbres; aquí sólo baste, para lo tocante a sus versos y poesías, esto que se usaba para los muertos, que también le llaman *anogon* o *canogon*, que es lo mismo que cosa lastimosa o mal lograda, etc.

by word of mouth. This is an incredible achievement and we do not know of another nation in the world which uses (these) nor knows how with two totally flimsy instruments to speak and respond (to each other) as they do on these.

Another type of poetry is called the *Sidal* and it is the most difficult of all; they use it either to praise others or to chant about the heroic exploits of their ancestors; or about the qualities or beauty of some woman or about some courageous man. It is extremely difficult to understand, and not even the Bisayans themselves understand it, because there is not a word that is not metaphorical and that does not have a different meaning in this rhyme. Notwithstanding all this, the Bisayans still enjoy hearing it, and they spend many hours, especially at night, listening to it without any yawning or without falling asleep. They are drawn to pay or to reward very handsomely those who are skilled in this poetry, so that they may come to their houses and chant them — for all of these are narrated by way of singing.

I must acknowledge that when it comes to these *Sidai*, it cost me much effort to understand them; so that the more skillful ones would come and sing them in my presence, many times, I had to favour them with gifts. They also have certain repetitions, somewhat tedious, which they sing endlessly and where they add only one or two words and [which they intersperse] with many and lengthy accounts. Perhaps, this cannot be otherwise because the subject-matter they tell or sing about demands it. This type, then, is most difficult as we have already said.

There is another type of poetry which they used and still use in mourning their dead, and this they call *Parahaya*. [This is rendered by] the mourners, women who hire themselves out for this purpose. The task of these [mourners] is to chant dirges in a mournful tempo mingling in praises about the deceased or about their ancestors to which the relatives, the husband or the wife of the deceased, intervene with some unbecoming howling. This is their way in weeping for their dead without ordinarily shedding a single tear-drop. But about this, we shall treat later when we [discuss] their customs. Here it is sufficient to mention only what pertains to their verses and poetry, the one used for the dead which is also called *Anogon* or *Canogon* which, in turn, is the same as "regrettable" or "lamentable" situation, etc.

Y, dejando otros nombres especiales de poesías, que los dichos son los más nobles, acabemos esta materia de ellas con la que llaman: *Awit*, que quiere decir “cantar”, y es el que usan en las navegaciones, cantando siempre en ellas al son de los remos, que es lo que corresponde a las *zalomas* que nuestros marineros usan en el mar Mediterráneo; si bien estas de estos naturales son más, y tantas que son sinnúmero las tonadillas, o más apresuradas, que tienen para remar; siendo el alma de los remos un buen cantor que llaman, *Parawit*, en cualquiera embarcación, y los hay tan diestros que cantan días enteros sin faltarles qué; porque hay muchos cantares suyos hechos de sus antepasados para el efecto; y algunos, aunque difíciles de entender, también los más muy ingeniosos y metafóricos que los Padres van enseñando a sus hijos, y algunos son tan fecundos en este género de poesía (es también de dos versos sueltos la copla, teniendo uno que es como estribillo corto de dos palabras o tres, no más, que repiten todos) que de repente cantan sin faltarles materia en algunas horas.

Sola una licencia tiene este canto de los navíos, y es que se puede partir la palabra por no alargar el verso, poniendo una sílaba del principio en el primer verso y prosiguiendo la otra u otras en el siguiente; y, ni tampoco se pide tan puntual la sentencia como en los otros, que facilita algo más su duración; facultad necesaria para uno que juntamente usa de la voz, entonando, y de las manos, remando, sirviendo de compás su voz, y las tonadillas de apresurarse o detenerse más en el movimiento de los remos, qué entretienen no poco las continuas y penosas navegaciones con que andamos continuamente los ministros del Evangelio, ocupados y aun molestados, entre estos naturales bisayas, como veremos en su lugar cuando se trate del ministerio en común.

Acabemos este Capítulo con los caracteres de estos naturales, o, por mejor decir, de que usan de pocos años a esta parte, enseñanza que se les comunicó de los tagalos, y estos aprendieron de los burneyes que vinieron de su gran isla de Bornei a la de Manila,

Omitting [their] other special names [i.e. types] of poetry, of which those mentioned are the most outstanding, we shall terminate this subject with one they call *Awit* and which means "to sing"; this is one which they utilize in the course of their sailings, always singing to the rhythm of the oars. This is what corresponds to the *Zalomas* which our sailors use on the Mediterranean. However, those of these natives are more numerous; all these little tunes are countless and are sung either very slowly or more rapidly depending upon the speed of rowing. The spirit behind the oars is an excellent singer whom they call the *Parawit*. There are some who are so skillful that they chant the whole day without faltering [i.e. without running out of songs]. Many of their songs were composed by their ancestors for this purpose; some of which are extremely difficult to understand. A majority of them are also very ingenious and metaphorical which the fathers constantly teach their sons [children]. Some are so prolific in this type of poetry (the couplet also consists of two verses, having one which is like a short refrain and consists of two or three words, no more, which all repeat) that they sing it fluently for hours at a time without running out of material.

Only one poetical license is allowed in these boat-songs; namely, that a word can be divided so as not to lengthen the verse, by placing a syllable which begins the word in the first line [verse] and by placing the other or others in the following one. Nor is it necessary that the sentence be so exact as the others, for this somewhat facilitates its interval, a necessary arrangement for one who jointly uses the voice for intoning and the hands for rowing. His voice serves as a "compas" and the brief songs are used to speed-up or slow-down the movement of the oars. [All this provides] no little relief in the constant and tormenting navigations in which we, the ministers of the Gospel, are continually engaged and even troubled with [while being] among these native Bisayans, as we shall see in its place when we come to treat about the ministry in common [as a whole].

Let us bring this chapter to a conclusion with the letters [characters] of these natives, or to put it better, those which they have used for the past several years until now — a skill which was communicated to them by the Tagalogs who, in turn, had learned it from the Borneans. These [i.e. the latter] came from

con quien tenían trato considerable; y con él les pegaron a los tagalos la maldita secta de Mahoma mucho antes que acá llegasen los españoles y les trajesen el verdadero conocimiento de Dios y de su santa fe.

De estos burneyes aprendieron los tagalos sus caracteres; y de éstos, los bisayas. Y por esto les llaman caracteres o letras de "Moro", pues los moros se las enseñaron; y, aunque no llegó a los bisayas o no admitieron la maldita secta, aprendieron sus letras que hoy usan muchos, y las mujeres mucho más que los hombres, que ellas escriben y leen más corrientemente y mejor que ellos. Son, pues, las letras estas:

ANCIENT SAMARENO SYLLABIC WRITING			
ANCIENT SYLLABIC WRITING ACCORDING TO EACH WRITER AT DIFFERENT TIMES			
SOUND EQUIVALENT	ALCINA 1688 PALAPAS	EZGUERRA 1747 CABIGARA	DELGADO 1751 GUILUAN
A	2 = CP	V = V	V
E-I		~ = ~	~
O-U		3	3
B	O	O	O
C	F	I	I
D	6	6	6
G	2	2	C
H	5	5	5
L	5	3	3
M	7	7	7
N	7	7	7
P	7	7	7
S	3	3	3
T	7	7	7
Y	X		7
NGA	7		

BISAYAN ORTHOGRAPHY

1. ALL CHARACTERS WITHOUT ANY PUNCTUATION ARE SOUNDED WITH 'a', e.g.:

0 = BA 5 = LA
6 = DA 7 = MA
2 = GA etc...

2. CHARACTERS WITH A POINT PLACED ABOVE THEM ARE SOUNDED WITH 'e' OR 'i', e.g.:

6̇ = ci or ce 2̇ = ge or gi
6̇ = di or de etc...

3. CHARACTERS WITH A POINT PLACED BELOW THEM ARE SOUNDED WITH 'o' OR 'u', e.g.:

6̣ = co or cu 2̣ = go or gi
6̣ = do or du etc...

4. AS A RESULT, THEY DID NOT USE VOWEL CHARACTERS IN WRITING UNLESS TWO VOWELS CAME TOGETHER, OR WHEN THE WORDS BEGAN WITH A VOWEL. NOR DID THEY USE THE CONSONANTS, WHETHER INTERMEDIATE OR FINAL, BECAUSE WHEN THERE WERE TWO CONSONANTS, EXCEPT IN THE CHARACTER *aga*, WHATEVER WAS NOT THERE WAS SUPPLIED BY THE ONE BEADING.

6̇ = SA (R) OR 5̇ = L
6̇ = MA 6̇ = D

5. THEIR ANCIENT PATTERN OF WRITING WAS NOT FROM LEFT TO RIGHT AND ACROSS THE PAGE. THEIR LINES WENT FROM TOP RIGHT VERTICALLY AND THEN FROM BOTTOM TO TOP AND SO ON UNTIL THEY FINISHED ON THE LEFT HAND SIDE WHERE WE BEGIN.

the Island of Borneo to Manila, for they had considerable trade with them; together with this, they infected the Tagalogs with the evil sect of Mohammed long before the Spaniards arrived here. [It was the latter] who brought them the true knowledge of God and about His Holy Faith.

The Tagalogs learned their characters from the Borneans and the Bisayans from the [Tagalog]. This is why they call these letters or characters "Moro [characters]", because the *Moros* taught these to them. Although [they] never came to the Bisayas, or they did not admit this accursed sect [nonetheless] they learned their letters. Today they are widely used, and by the women more than by the men. The former read and write them more fluently than the latter. These are, then, the following letters:

ANCIENT SAMARENS SYLLABIC WRITING			
ANCIENT SYLLABIC WRITING ACCORDING TO EACH WRITER AT DIFFERENT TIMES			
SOUND EQUIVALENT	ALCINA 1688 PALAPAS	EQUIERRE 1747 CANGARA	DELGADO 1751 GUIUAN
A	2 or 2	2 or 2	2
E-I		2 or 2	2
O-U		2	2
B	0	0	0
C	F	I	I
D	2	2 or 2	2
G	2	2	2
H	2	2	2
L	2	2	2
M	2	2	2
N	2	2	2
P	2	2	2
S	2	2	2
T	2	2	2
Y	X		2
NGA	2		

BISAYAN ORTHOGRAPHY

1. ALL CHARACTERS WITHOUT ANY PUNCTUATION ARE SOUNDED WITH 'B', eg:

0 = BA
2 = DA
2 = GA

2 = LA
2 = MA
etc...

2. CHARACTERS WITH A POINT PLACED ABOVE THEM ARE SOUNDED WITH 'C' OR 'T', eg:

2 = CI OR CE
2 = DI OR DE
etc...

3. CHARACTERS WITH A POINT PLACED BELOW THEM ARE SOUNDED WITH 'O' OR 'U', eg:

2 = CO OR CU
2 = DO OR DU
etc...

4. AS A RESULT, THEY DID NOT USE VOWEL CHARACTERS IN WRITING UNLESS TWO VOWELS CAME TOGETHER, OR WHEN THE WORDS BEGAN WITH A VOWEL. NOR DID THEY USE THE CONSONANTS, WHETHER INTERMEDIATE OR FINAL, BECAUSE WHEN THERE WERE TWO CONSONANTS, EXCEPT IN THE CHARACTER *aga*, WHATEVER WAS NOT THERE WAS SUPPLIED BY THE ONE READING:

2 = BA
2 = (R) OR
2 = MA

2 = L
2 = D

5. THEIR ANCIENT PATTERN OF WRITING WAS NOT FROM LEFT TO RIGHT AND ACROSS THE PAGE. THEIR LINES WENT FROM TOP RIGHT VERTICALLY AND THEN FROM BOTTOM TO TOP AND SO ON UNTIL THEY FINISHED ON THE LEFT HAND SIDE WHERE WE BEGIN.

Todas estas letras, o caracteres, sin punto alguno, suenan con *a*, v.g., *ba*, *da*, *ga*, etc., y poniéndoles encima un punto suenan *i* o *e*, y, si se pone abajo, suenan *o* ó *u*: *ba* o *be* o/ *bu* o/ *ca*/ *ci*/ *co*/ de modo que no usan de letras vocales o comienzan por vocal; ni tampoco de letras consonantes, o intermedias, o finales, porque, cuando hay dos consonantes, excepto en la letra *NGA*, lo que no hiere se suple, y lo mismo es en todas las finales, de modo que se puede decir que su leer es adivinar más que pronunciar lo escrito, que los que no están diestros en suplir las consonantes que algunos, y más las mujeres, leen con destreza y sin tropezar, van marcando cuanto leen y adivinando, y aun errando más que acertando; y por esta causa, aunque es fácil de aprender su modo de escribir, es muy difícil el leer, porque, como hemos dicho, lo más es suplir, y así, por más claridad tras cada palabra suelen poner estas dos rayas// que sirven de distinguir las palabras y de hacer más fácil la lectura; que, siendo seguido todo y sin estas divisiones, aunque algunos escriben sin ellas, se confundieran mucho más.

Antiguamente escribían estos indios como los chinos y japones, de arriba abajo, comenzando al revés desde la mano derecha hacia lo alto, y luego sus líneas de abajo a arriba hasta acabar en la mano izquierda por donde nosotros comenzamos; pero hoy ya comienzan como nosotros, y van haciendo sus líneas a nuestro modo, de la mano izquierda a la derecha, llenando toda la plana, como nosotros.

All the letters, or characters, without any dot are sounded with an A, that is, BA, DA, GA, etc. When the dot is placed above them, they are sounded with I or E; and when it is placed below, they are sounded with an O or a U, BA or BE or BU; CA- —, CI —, CO —. As a result they do not employ vowel characters, except when two vowels come together, or [when the words] begin with a vowel. Nor [do they use] consonants whether intermediate or final because when there are two consonants, except in the particle NGA, whatever is not expressed is implied [i.e. understood or guessed]. Similarly with all the final letters in such a way that one may say that their reading consists in conjecturing rather than in pronouncing what is actually written. Those who are not skillful in supplying the consonants which some, especially women, read with proficiency and without stumbling and go on adroitly reading and guessing it — more often erring than rendering it properly. For this reason, even though it is easy to learn their way of writing, it is very difficult to read it because as we have said, most of it [i.e. the characters which are not expressed] must be [quickly] supplied [by the reader]. And thus, for greater clarity, they are accustomed to place after each word these two lines // [a double virgule] which serve to distinguish the words and thus make the reading easier. And if all were to be continuous and without these separations (although some write without them) they would be still more confusing.

In ancient times, these *Indios* used to write like the Chinese and Japanese, [that is] from top to bottom, commencing contrariwise [i.e. opposite side] from the right and upwards. Then their line went from the bottom to the top until they ended on the left hand side where we commence. But now, they already begin as we do, and make their lines as we do from the left hand to the right filling in the entire page as we do.

CAPITULO 3

SI SUPIERON ALGUNAS ARTES LIBERALES O CIENCIAS, Y CUALES Y CON QUE PER- FECCION

Por faltarles, como veremos después, a estos bisayas repúblicas y política, les faltaron también las artes liberales que son el lustre de ellas, y sin ellas se llaman, y con razón, las naciones aun más populosas, bárbaras, y por tales calificaron los romanos a los que vivían antiguamente en nuestra España, que llamaban bárbaros, por la falta que en aquellos siglos había de las ciencias y artes liberales, que tanto después la han ennoblecido y aventajado a todas las del mundo (acábelo de tragar o no, la envidia) siendo hoy maestra de todas las ciencias, la que antes apenas sabía alguna.

Por esta causa, los naturales de estas Islas, no por falta de ingenios y habilidad, que no les faltan como veremos en su lugar, tuvieron pocas noticias y menos ciencias, porque les faltaron maes-

CHAPTER THREE

CONCERNING THEIR FAMILIARITY WITH SOME OF THE LIBERAL ARTS OF SCIENCE; WHICH (THESE WERE) AND WITH WHAT EXPERTISE (DID THEY KNOW THEM)

Just as these Bisayans were wanting in government and in social organization, as we shall see later, so too were they wanting in the Liberal Arts which would add to their prestige. Now, without these, even the more populous nations are called uncivilized — and reasonably enough. For this is how the Romans classified those who lived in our Spain in ancient times and whom they called barbarians. For, in those centuries they lacked the sciences and liberal arts which so ennobled her in later times and placed her far ahead of all (the nations)) of the world (willing or not, envy must swallow this truth once and for all). As a result of this precisely, today she is the mistress of all the sciences — she who, in former times, was hardly familiar with any of them.

For this reason, the natives of these islands had little information and even less knowledge (regarding these matters) not because of a lack of talented people or ability — for in this they

tros que se las enseñasen, cuidando sólo de buscar lo necesario para la vida humana, esto es, para la parte animal, que sólo busca el sustento, vestido, habitación, comodidad y descanso, que, en teniendo esto tal cual, vivían contentos, olvidando así del todo la parte superior y racional, que, *pecudum more*, apenas conocían o diferenciaban de los otros animales y fieras.

Con todo, dejando la agricultura, de que trataremos después, como forzosa y necesaria para lograr los esquilmos de la tierra y gozar de sus frutos, en que todos vivían ocupados, y lo demás que aprendieron de otras ciencias liberales, y lo poco que de esto supieron fue en orden a la dicha agricultura, o para sus navegaciones por mar, de que usaron siempre, aunque unos más que otros; y para uno y otro eran necesarios algunos principios astronómicos tocantes a los cielos, planetas y sus influjos, distinguiendo de sus aspectos y conjunciones, aunque *grosso modo*, lo que les era necesario para distinguir los tiempos, para prevenir las coyunturas a propósito, y sus siembras y planteles y lo borrascoso o templado de los tiempos para sus navegaciones, que de las noticias de uno y otro se valían para hacerlo con algún acierto.

Así que, aunque no tuvieron maestros que los enseñaran ni letrados que lo pudieran hacer, sabemos que en lo tocante al cielo y su curso, a los planetas y sus influjos, sabían algo que, o la tradición de sus mayores, o la experiencia de los tiempos, les fue comunicando; y así que en lo tocante a la esfera, rotundidad de los orbes, su materia y calidades, ignoraban lo más; alcanzaron con todo del movimiento del sol, a quien llaman: *arlao*, y significa también el "día"; y de los varios aspectos de la luna, a quien

are not wanting as we shall see in its place — but because they did not have teachers who might have instructed them. (Rather), they were only preoccupied with seeking those things which are necessary for human life; that is, whatever pertains to the animal nature which, in turn, only yearns for food, clothing, shelter, comfort and rest. Once they have had all this to a sufficient degree, they lived contentedly forgetting altogether the superior and more rational aspect which “*pecudum more*” they hardly knew or even troubled to distinguish from (the life of) of other animals or wild beasts.

All in all, leaving aside their agriculture, which we shall discuss later, as indispensable and necessary in order to assure oneself of the produce of the land and to enjoy its fruits, — about this task all kept themselves busy; and about the rest, what to wear, where to dwell and how to support themselves — they certainly did have their mechanical arts, but aside from this there was little that they learned about the other liberal sciences. The meager knowledge that they did acquire about any of these was directed toward agriculture or navigation; of the latter they made constant use, although some more than others. For one and the other, some astronomical principles pertaining to the skies, the planets and their influences were a necessity; based on their appearances and positions, they (had made their judgments) but in a rather “*grosso modo*”, in order to determine the seasons and to take advantage, in advance, of the proper time for sowing and planting and of the tranquil or stormy weather for sailing. They made use of the knowledge of both with a reasonable measure of success.

Therefore, although they did not have teachers who may have instructed them nor scholars who may have informed them, we do know that whatever pertains to the heavens and its course, to the planets and their influences, they have known something — either from tradition of their ancestors or from the experience that time passed on to them. And so, whatever pertains to the sphere and the roundness of the earth, its matter and qualities, they were ignorant of these to a great degree. Yet, they did know about the movement of the sun, which they call *adlao*, meaning “a day”; (they also knew) about the various changes of the

llaman, *bulan*; y con el mismo nombre llaman al mes, y de uno otro planeta señalaron el año que, aunque no con la puntualidad que el nuestro, verdaderamente hacían su cómputo equivalente que llaman, *laon*, que es lo mismo que “año” o “cosecha,” porque de una cosecha hasta otra comenzaban y fenecían sus años, y contaban los suyos por las cosechas que habían pasado, de modo que *napolo can taon*, son “diez años,” y *caruhaan*, “veinte,” y así en lo demás; que, si bien tienen otra palabra propia, que es *tuig*, con que contaban también años, pero era el cómputo, o número, de los meses, que de cosecha a cosecha contaban once o doce, definidos o pasados, y al que llamaban, *tuig*, aunque hoy lo confunden ya con el año, no era “año” sólo sino “tiempo indefinido”; porque entre ellos significa la dicha palabra lo mismo que entre nosotros “tiempo”; de modo que, además de la distinción vulgar de días y noches — aunque les faltaban la de semanas con distinción de días, lunes, martes, etc., que nunca hasta nuestra venida lo distinguieron, y menos el domingo, que ya ahora, a nuestro modo, diferencian y llaman como nosotros — tenían la de los meses, que comenzaban a contar desde el primer día, que llaman ellos: *gimata sa bulan*, que quiere decir, “cuando comienza la luna a abrir los ojos,” hasta que fenecía totalmente su luz, que llamaban *dulum*, que es oscuridad, o *pagcavadum*, que quiere decir: “que se perdió la luna,” y corresponden a nuestra luna nueva el principio, y a la conjunción el fin, llamando juntamente al primer cuarto de la luna: *odto*, porque sale entonces a mediodía, y se ve en el zénit cuando anochece, que es el lugar que tiene el sol a medio día, que también llaman: *odto-na*, *an adlao*, que es decir, “está el sol en el zénit.”

Daiao llaman a la luna llena, que es decir, “que tiene ya su rueda completa y no le falta cosa”: y también significa *daiao*, “alabanza,” porque todo lo cumplido y lleno es digno de ella; al 3º, 4º, ó 22 llaman: *omodto sa dulum* que quiere decir,: que llegó

moon, which they call *bulan* — the same word also means “a month”. They also figured out, from one heavenly body or the other (i.e. the sun and moon) the span of time called “a year”, although not with our preciseness. Yet, they made an equivalent computation and they called it *taon*, which is the same as “year” or “harvest”. Their years began and ended from one harvest to another. They reckoned their (years) by the (number of) past harvests in such a manner that *napolo kan taon* means “ten years”, and *karuhaan (kan taon)* means “twenty years”, and so on with the rest. Aside from this one, they have another proper word (for the same — i.e. year) which is *tuig*, by which they determined the years (without taking into consideration or enumeration of the months). From one harvest to another, they figured in some eleven or twelve months as definitive and past; to this they referred as *tuig*. Today, however, they mistake it for the (word) “year”, but it was not a “year” but only an indefinite period of time. Among them the word has the same meaning as among us, that is, “time”. In addition to the commonly accepted distinction of days and nights, they did not, however, have (the division) into weeks with its (particular names) for the days such as Monday, Tuesday, etc. — these they never distinguished until after our arrival —, or even the Sunday. Nowadays, they already make the distinction as we do and refer to it as we do. They did have (names) for the months and they began calculating the first day with (the phrase) *gimata sa bulan*, which mean “when the moon begins to open its eyes”; when all semblance of its light is totally gone, they called it *dulum*, that is, “darkness” or *pagkadulum*, which is to say, “the moon got lost”. Its beginnings correspond to our new moon and its last phase (to our full moon). (They) call the first quarter of the moon *odto*, because it appears at noon and is seen at its zenith when dusk sets in. This is the position the sun has at noon, which they call *adto-na an adlao*, which means to say, “the sun has reached its zenith”.

The full moon they called *dayao*, which means that “it went a full circle and nothing is lacking”; *dayao* also mean “praise” — and certainly, all that is complete and full is worthy of it. The third, fourth, and the twenty-second they call *omodto sa dulum*;

ya a medias su luz con las tinieblas y que tiene tanto de uno como de otro"; y, aunque estos cuatro cuartos son los más celebrados para todos los días de la luna, desde su primera luz hasta que la pierde totalmente tienen para cada día su nombre propio; de modo que, como nosotros dividimos en cuatro semanas comúnmente el mes, y la luna en sus cuatro cuartos, repitiendo una semana los días de la otra, ellos diferenciaban en su antigüedad; ahora ya siguen nuestro modo todo el mes con nombres distintos, según lo excedido o menguado de la luna, y cada año volvían a repetir las doce lunas, etc.

Para las horas del día, por no tener relojes ni otra señal con que contarlas, tenían sus distinciones con que diferenciaban las horas desde el amanecer hasta las doce nuestras, que ellos llamaban: *odto*, por la razón que dijimos, y desde él hasta las *Avemurias* nuestras, o puestas del sol; y, porque se vea como aun sin horas se pueden contar las el día, y ellos las contaban, las pondré aquí para los curiosos, y aun para los que saben esta lengua, que pocos sabrán este su cómputo de horas.

Al amanecer llamaban: *managbanag*, que es "el alborear puntualmente"; al salir del sol: *nasirac-na*, que quiere decir que "ya echa rayos de luz"; desde las siete hasta las ocho de la mañana llamaban: *nabajad-na*, que quiere decir que "ya se va levantando el sol"; *iguritlog-na*, hora a las 9, poco más o menos; que es el tiempo de poner las gallinas sus huevos; *macalululu*, decían a las diez de la mañana, porque, al levantar el brazo para señalar al sol, se bajaban las ajorcas, o de oro o de otra materia, que solían traer en las muñecas; a las once decían: *nagambag-na sa odtohan*, que quiere decir que "con un salto llegará a mediodía," y al mediodía llamaban: *odto*, como decimos.

A la una después de mediodía, decían: *palis-na*, porque declina ya hacia el poniente; *ligas-na*, a las dos, porque ya es la distancia mayor; *tunga-na sa iraya*, a las tres, y era tanto como que

which means that "its light and darkness are equally proportionate and that it has as much of the one as of the other". Although these four quarters are the most commonly accepted for all the days of the moon, from its first light until it looses it altogether, they have for each day its proper name. While we commonly divide the month into four weeks and the moon into its four quarters, repeating each week the days of the previous one, they did not do the same in their antiquity. At present, they are following our procedure regarding the months and their respective names according to the waxing or waning of the moon, repeating the twelve moons yearly, etc.

Concerning the hours of the day, since they did not have clocks nor any other instrument to reckon such, they did have their own computations by means of which they distinguished the hours from dawn until twelve (noon) as ours, and which they called *odto*, for reasons already mentioned. Likewise, they followed procedure from this (i.e. moon) until the *Ave Marias* or the setting of the sun. Thus, it may be seen how, even without numbering the hours, those of the daytime may be reckoned as they calculated theirs. We shall jot them down here for those who are interested and even for those who know this language, because hardly anyone is familiar with this computation of hours.

They call daybreak *managbanag*, which means "to dawn exactly"; the rising of the sun is known as *nasirac-na*, which means "it already throws rays of light"; seven to eight in the morning is *nabajad-na* (or perhaps, *bagat*) which means that "the sun is already coming up"; *igiritlog-na*, the hour of nine or approximately the time when the "hens are laying their eggs"; *macalululu*, refers to ten o'clock in the morning, because when they raised the arm to point to the sun, their bracelets — either of gold or of any other material which they used to wear on their wrists — slid down; the eleventh hour they called *nagambag-na sa odtohan*, which means that "with just one more leap it will reach noon-time"; high-noon, they called *odto*, as we have already stated.

For one o'clock in the afternoon they said, *palis-na*, because it (the sun) begins inclining toward the west; two o'clock is *ligas-na*, because the distance is already greater; three o'clock is

ya tenía la mitad del camino hacia, el ocaso; *humalag-na*, cuando ya iba declinando hacia abajo, y es como a las 4º de la tarde; y a las 5º, *natupung-na sa lubi* que quiere decir que “le falta para ponerse lo que tiene de alto una palma”; *apu-na*, cuando ya se va escurriendo, y le llamaban también *nasalir sir-na*, porque empareja con las cumbres de los montes; *natonod-na*, cuando se pone y pierde de vista, que es lo mismo que *hicdioja*; y, cuando ya los crepúsculos nocturnos son pocos, le llamaban *igsirino* que es como decir que “es tiempo de preguntar quién es al que va y viene, porque no se puede conocer por la vista.”

Estas son, o eran, las horas del día entre estos naturales; que contaban catorce desde el amanecer, o alborear, hasta que oscurecía la noche; y entonces comenzaban a valerse de la luna para contar las horas de la noche.

De lo cual sacarán los curiosos que quizás no habrán reparado todos en ello, que aun sin reloj se pueden contar todas las horas de día y noche como las contaban estos naturales.

Fuera del conocimiento de estos “príncipes” de la noche y del día, conocían los más de los planetas, pues tienen los nombres con que los distinguen a seis de ellos, cuando no de los siete. Distinguían también varias de las figuras astronómicas que distinguen nuestros astrólogos, y, aunque no con los nombres de los animales que ellos, mandando la eclíptica con nombres y figuras de cuadrúpedos y animales inmundos, poco decentes todas para el cielo, con otros que acomodan, o a otros animales de por acá, o a otros instrumentos y cosas de que usan, atribuyendo a cada figura más o menos estrellas; noticias que, a mi ver, les quedaron a sus antepasados de algunos de los caldeos o hebreos, como veremos cuando tratemos de las noticias que tuvieron estos del Dios verdadero.

Para las siembras y disponer con tiempo las rozas y limpiar sus sementeras (el modo veremos después) se valían en unas partes de las Cabrillas y su movimiento, y las llaman: *morocporoc*, que quiere decir “hervidero de aves”; y en algunas partes, porque no en todas, es el tiempo de aguas o secas, a un mismo tiempo

tunga-na sa iraya, and this is so because it was half-way towards its setting; *humalag-na*, when it was already declining downwards, and that is about four in the afternoon; five o'clock is *natupung-na sa lubi*, which means that "to set down, it is lacking only the height of a coconut tree"; *apu-na*, means that it is already sinking — here they also called it *nasalid sid-na*, because it becomes level with the summits of the mountains; *natonod-na* means that it had sunk and had gone out of sight which is the same as *hicdioja*; when the nocturnal twilights were brief, they called it *igsirino*, meaning to say: "It is time to ask, who is coming or who goes there?" because it is difficult to tell due to the lack of light.

Such are, or were, the hours of the day among these natives, who enumerated fourteen hours from dawn or daybreak until dusk. Then they began to make use of the moon in naming the evening (and night) hours.

The curious may now come to realize what they have not taken notice of previously; namely, that even without a clock, all the hours of the day and night can be known from the manner in which the natives computed them.

Aside from the knowledge of these two celestial bodies (the sun and the moon), they were acquainted with most of the planets because they had given names to at least six of them, if not the seven. They were also acquainted with several of the constellations which our astronomers know; however, they do not give them the names that (our astronomers) do — who address the ecliptic with names and figures of four-legged, unclean animals, all so little decent (to be named for the) heavens. The natives, instead, call them with other names and after other animals over here or after other instruments or things which they use here, attributing to each figure a greater or a lesser (number of) stars. In my opinion, this is a knowledge which their forefathers inherited from some Caldeans or Hebrews, as we shall see when we come to discuss the knowledge that these (Bisayans) had about the true God.

In clearing the ground of brambles and in cleaning the fields for planting — about the procedure we shall speak later — they observed, in some places, the Pleiades and their movements and they called them *moro-poro* which means "a flock of birds". And in some places, but not in all of them, during the rainy or dry

siembran cuando están las Cabrillas en el zénit y en otras esperan a una de sus figuras que llaman: *balatic*, y son las estrellas que llamamos el Carro, que, según están de enhiestas o caídas, las señalan la sazón; otros siguen al crucero cuando está derecho, y a esta figura llaman: *butete*, que es cierto pez de que ya dijimos en su lugar, a quien dicen remedan dichas estrellas, y la experiencia les ha mostrado el yerro o acierto de sus cosechas según se descuidan o atienden a la elección de las constelaciones o estrellas, a cuyo movimiento siguen para lograr mejor sus cosechas.

Estas son las mayores noticias que he hallado entre ellos de lo tocante a estrellas, las más adquiridas por la experiencia, aunque sus nombres y diferencias heredados de padres a hijos, porque ni tienen ni tuvieron jamás escrituras donde pueden leer, ni aprender algo de esto, sino sólo de lo que oyen a los viejos y unos a otros se comunican; en lo que yo he hallado mejores noticias o experiencias (que hijas son de ellas las que con aciertos previenen) es en los tiempos o temporales de aguaceros o tempestades grandes de huracanes, o *baguios*, que verdaderamente algunos las previenen y pronostican con mucho acierto.

Diré algo de lo que en esta parte he experimentado en algunos de ellos, de los más viejos, y atento a quienes, además de las noticias heredadas de sus mayores, las experiencias y sucesos de muchos años ha sacado maestros en esta facultad con notable acierto, para cuya prueba solía yo algunas veces, al principio de las aguas o lluvias, que, como hemos dicho varias veces, son por acá el invierno, llamar a algunos de los ancianos y de mayores experiencias, y les preguntaba cuántas avenidas había de haber aquel año, cuántas tempestades de agua y viento, y si habría o no *baguios*.

season, they sow at the same time when the Pleiades are at their zenith; in other places, they wait for one of its figures (constellations), which they call *balatic*; those are the stars which we call "the Great Bear". They point to their influence upon the harvest depending on how high or how low (they are situated) in the sky. Others follow the Cross (i.e. the Southern Cross) when it is straight up, and they call this figure, a *Butete*, which is a certain fish about which we have already spoken in its place which, so they say, they said stars resemble. Experience has pointed out to them the success or failure of their crops, depending upon their attentiveness or negligence in reading the constellations or stars, whose course they watch in order to obtain better harvests.

This is the best information that I have found among them regarding the stars; most of it came to them from experience, although their names and kinds were passed on from father to son. They do not have, nor did they ever have, writings where they could read or learn something about this, but only what they had heard from the elderly men and they, in turn, passed it on to one another. What I have found to be more reliable information or experience (because those which forewarn with certainty are daughters of them (i.e. knowledge acquired through experience) are those (pertaining) to the seasons or rainstorms and tempests—that is, the great typhoons called *baguios*. And, as a matter of fact, some (of these natives) anticipate and foretell them with a high degree of accuracy.

I shall say something about this as I have learned it from the eldest among them with due consideration for those whom—besides the experience inherited from their elders—their (personal) experiences and successes of many years have made them masters in this undertaking with remarkable foresight. And in order to ascertain this, I used to call sometimes—at the start of the rainy season which as we have noted several times is winter over here—from among some of them those more advanced in years and greatly experienced. Then, I questioned them, how many floods would there be in that year, how many rainstorms, how many (strong) winds—and perchance, would there be any *baguios*?

No faltaba alguno que me solía responder de repente, porque ya lo tenía pensado; otros pedían tiempo para mirar de noche las estrellas y hacer sus cálculos, que yo por ver su certidumbre, solía escribir con toda claridad, señalando cuántas avenidas y entre ellas las de mayor pujanza; cuántas tempestades de vientos, etc., y a la verdad, que hallaba en alguno de ellos, en otros no tanto, que sin discrepar, sucedían después las que él me había dicho; las avenidas grandes y las menores, en que pocas veces se engañaban; en los *baguios* alguna vez no era tanto el acierto cuando lo miraban de lejos, pero cuatro o seis o hasta diez días antes, acertaban sin duda, sucediendo éstos el mismo día que ellos decían; y no es de espantar que errasen algo, mirándolo de lejos, faltándolos a ellos la puntualidad en distinguir los aspectos y conjunciones de los astros y la certidumbre de los números y sus cálculos, cuando vemos que nuestros astrólogos, con ser casi evidentes las ilaciones que de los fenómenos y aspectos se deducen con ciencia, yerran tan enormemente en sus alamaques o pronósticos, como vemos cada año; y es ciertísimo, a lo que yo he experimentado, que los viejos pláticos de por acá hablan con más acierto.

En lo tocante a las tempestades del mar, se hallan también algunos muy prevenidos y que suelen decir por lo menos tres o cuatro días antes la furia de los tiempos que amenazan, sin falta alguna, porque con la experiencia y advertencias de los vientos y temporales pasados se conocen, o ya por el aire ambiente, o ya por los celajes, más o menos espesos o vacíos, o ya por el color de la luna y color del sol, que sucederá la tempestad; y la experiencia comprueba con el efecto la verdad de las noticias.

Sucedídome ha no pocas veces, estando para embarcarme (ya he dicho que nuestras navegaciones son por acá continuas), decir el que iba por piloto, que ya era buen tiempo y podíamos partir, y avisar uno de los que iban para remar y atajarle, diciendo: que

There was never a lack of someone who would answer me at once because he had already thought about it (long in advance); others begged for time in order to observe the stars at night and draw up some calculation. And I, in order to see how reliable their (predictions) were, jotted down with precision the number of floods, which of them were to be the strongest, the number of storms, typhoons, etc. In truth, in one or another I found out that without discrepancy — still in just others a little less — the storms about which we had talked about actually occurred as he had predicted them. Briefly put: they are seldom mistaken about the greater or even smaller floods.

Concerning the *baguios*, sometimes they were not so accurate when they made their predictions too far in advance, for these did not materialize. When, however, they made it four, six or ten days in advance, the events proved to be true and the *baguios* took place on the exact date as anticipated. It is not surprising that they did err slightly, looking so far ahead, for they lacked the preciseness in distinguishing the aspects and conjunctions of the stars and the certitude of the numbers and their computation. For we see that even our astronomers, although their conclusions are scientifically deduced from the (celestial) phenomena and the changes which are so seemingly evident, err so grossly in their almanacs and prognostications, as we see every year. It is very true, as far as my experience goes, that the seasoned elderly men over here speak with greater certainty.

When it comes to the sea-storms, there are also some who enjoy great expertise and who are able to forecast unmistakably, at least three or four days in advance, the fury of the approaching storms. Aided by the experience of the past typhoons and winds, they detect either by the condition of the air or by the many hued clouds in the skies. (They can also detect it) by the more or less heavy or light clouds, or by the color of the moon or the sun whether or not the storm will approach. Experience proves effectively the truth of these observations.

It has happened to me not a few times when I was ready to embark (I have already stated that sea-travel is almost continuous over here) that the one who was acting as pilot said that the weather was fine and we may begin; however, one who was at

unos celajes, que él veía, amenazaban tormenta en breves horas, que sin duda nos alcanzaria si partíamos; y, mientras deliberábamos, más de dos veces alcanzarnos el temporal e impedirnos la partida, y con la detención librarnos de la tormenta.

Y otras veces, por no darles crédito, padecer mucho y escapar tal vez con grande peligro; y así es muy grande yerro, por querer concluir presto (que la cólera española mata a muchos por acá muy en breve), por no seguir en las navegaciones el parecer de los pilotos indios, y más si son de los que conocidamente tienen experiencia, pues hasta ahora no sabemos que se hayan ahogado ni padecido naufragio los que siguen su dictamen y les dejan gobernar; y, por el contrario, sabemos que son no pocos los que por no hacerlo, no han parecido jamás y perecido para siempre.

Muchos casos pudiera referir en conformidad de esto, que dejo por no alargar esta materia. En otras ocasiones, según los casos que fuéremos refiriendo, se conocerá con evidencia la verdad de lo que en esta parte tengo apuntado, calificado con repetidas experiencias.

Pero, ya que tocamos este punto, tratemos acá de las noticias o ciencias que tuvieron del arte de marear, que es una de las que mejor lugar tiene entre las liberales y que llaman *Náutica*.

Cosa cierta es que estos indios vinieron acá embarcados, pues siendo islas todo esto, no pudieron venir de otra manera; si su venida acá fue con arte y de intento, buscando tierras que poblar, o si fue acaso echados de los vientos o tempestades, de que por acá hay frecuentes e impensados naufragios, ocasionando la pérdida de los navíos, que no pocas veces quedan hechos astillas a forzosas e impensadas agitaciones en tierras antes no conocidas, ya dijimos que no es fácil de averiguar; pero tampoco se puede

the oars uttered a warning and contradicted him saying: that he noticed some light, swiftly moving clouds, an omen of an impending storm within a few hours and which would overtake us if we should put out to sea. While we were discussing (such a matter) on more than two occasions, the storm caught us and prevented our departure. As a consequence of such a delay, we were spared from the storm.

At other times, for not minding (such advice) we suffered greatly and at times just about escaped from a grave danger. And so, it is a serious mistake (not to follow their advice) and do things hurriedly. The choleric Spanish temper kills many over here very quickly because they do not follow the opinion of the *Indio* pilots in their sea-travels. This is even more true if these (pilots), in the opinion of all, come from among the ranks of those who are considered more experienced. Until now we do not know of anyone who has followed their judgment and entrusted to them full responsibility, and then suffered shipwreck. On the contrary, we are aware of not a few who failed to use their judgment, were never seen again and perished forever.

To substantiate all this, I could mention a number of cases: however, I omit them so as not to prolong the matter. On other occasions, in line with some of the cases which we will be narrating, the truth of what we have thus far written will become more obvious and more fully confirmed through repeated experiences.

But, since we have already mentioned this subject, let us now say something about the knowledge or science which they possessed concerning the art of navigation; for it is this one that has the most important place among the liberal (arts) and which is called 'nautical'.

It is an established fact that these *Indios* came here in boats and since all these are islands, they could not come in any other manner. Whether their coming here was a well-planned affair and intentionally (done) in quest of lands to settle herein, or whether, perhaps they were driven by winds or storms — which over here are the cause of frequent and sudden shipwrecks occasioning the loss of ships or piling up heaps of broken pieces due to the unavoidable and unforeseen changes of the weather in lands unknown until then — it is not easy to ascertain. Also, it

dudar que, puestos ya en estos países, le fueron forzosas otras idas y venidas, por mar, a otras partes y tierras, o ya en orden a su aumento y procreación, buscando mujeres, si acaso no las trajeron a los principios, o ya por su conservación, comprando o conmutando (que éste era su modo antiguo) las semillas y géneros necesarios para su conservación y sustento. De que usaron de varias embarcaciones no hay duda, y en otro lugar trataremos cuáles y de qué calidad eran y cómo las labraban, pues hasta hoy las labran de la misma manera y usan.

Tampoco se puede negar que tuvieron en su antigüedad noticias y uso de la aguja de marear, aunque no muy antigua entre nosotros, y pudieron aprenderla de los chinos, que se sabe que usaban de ella muchos años antes que los españoles, como consta de las historias que repetidamente lo testifican, de aquel extendidísimo y poderoso Imperio que señoreó con el beneficio, sin duda, de la aguja y cartas de marear los mares todos de la India Oriental y muchas de las más extendidas provincias de este mundo, que todas por acá antiguamente les pagaban parias y conocían por señores, pagándoles tributos y reconocido vasallaje.

De estos chinos, sin duda, aprendieron los bisayas, — si ya algunos de ellos no son inmediatamente descendientes suyos — el uso de la aguja de marear, a que llaman: *padaloman* en esta lengua; evidente testimonio de ser cosa suya antigua, pues le tenían nombre puesto, lo cual no suelen en las cosas modernas y que han aprendido de nosotros, que no son pocas; y, aunque es verdad que el uso que ellos tenían de la aguja era sin carta ni rumbos, porque sus navegaciones eran casi siempre o entre islas o a una de estas, aun cuando atravesaban de unas a otras de las más distantes, era con toda prevención y prisa para cuando navegaban de noche, causa por qué comúnmente traemos los Padres ministros agujones náuticos, por no derrotarse y perder el rumbo, como suele suceder no pocas veces a los que van sin esa preven-

cannot be doubted too that once they found themselves in these regions, they felt the urge to travel by sea to other parts or lands either for reasons of increase or procreation — searching for women, presuming that they had not brought any in the beginning — or even for reasons of self-preservation, buying or bartering (for this was their ancient practice) seeds and goods so necessary for maintenance and sustenance. That they utilized several kinds of vessels cannot be doubted; elsewhere we shall discuss their types and quality and how they constructed them, because they build and use them in the same manner today.

There is also no denying that in ancient times they had knowledge about and did use the sea-compass; this is not even very old among us. Perhaps, they have learned about it from the Chinese, about whom we are certain that they had employed it long before the Spaniards did. This is evident from the histories of the vast and powerful empire which repeatedly bears witness to it. There is no doubt, that with the aid of the sea-compass and nautical charts, they loarded over all the seas of Oriental India and over many of the widespread provinces of (this part of the) world. All these paid tributes to her and acknowledge her as master in recognition of their vassalage.

The Bisayans, without doubt, learned about the use of the compass from the Chinese — perhaps some of them are even their immediate descendants — which they call *padolaman* in this language. The latter is clear testimony that it is something ancient among them since they have a name for it. This is not something which they normally do with things that are new or things which they have learned from us, which are not a few. It is also true that they utilized the mariner's compass without charts or routes because their navigations are almost always either in the midst of islands or towards one of these. Also, when they crossed from one (island) to other more distant ones, they did so with extreme caution and somewhat hurriedly when sailing at night. And this is the reason why we, the Father ministers, commonly bring along large sea-compasses in order not to deviate from the course and so as not to loose our bearings; this does happen not infrequently to those who do not take such precautions. This has even happened to me a number of times on short voyages when

ción; y aun me ha sucedido no pocas veces, aun en navegaciones poco distantes, hallarnos, por habérseme olvidado, muy lejos de nuestro viaje; que, aunque siempre procuramos con la luz tomar tierra, no todas veces, ni los mares, ni los tiempos, ni los parajes de costas bravas y de muchos bajos, que son las más, dejan lograr la prevención; y para estos lances les fue siempre, y es necesaria, la aguja; y, aunque las que ellos usan son de hechura de chinos y muy distinta, en los rumbos o vientos, de las nuestras, son empero suficientes, y la experiencia las ha aprobado y aprueba por bastantes cada día, de modo que ya entre estos naturales es y fue el uso del aguja de navegar más antiguo que en entre nosotros, pues algunos siglos antes la pudieron participar, como fue, sin duda, de los chinos, cuya pericia y arte náutica fue antes mucho mayor y más antigua que la nuestra con mucha diferencia de años y aun de siglos.

En lo que exceden quizás estos indios (providencia muy especial de Dios) a todos los demás que navegan estas Islas, sean españoles o chinos, holandeses, o de cualquiera otra nación, es en el conocimiento acertado de todas las corrientes, grandes y gruesas, que ellas causan, de que ya tratamos; y fuera casi imposible navegar estos mares sino con evidente riesgo y con muy frecuentes naufragios, como sucede, si Dios no les hubiera dado particular instinto para saber escoger la sazón que ellos llaman: *tuig*, sin la cual es cierto el naufragio, y con ella se asegura y abrevia; y así, en parajes peligrosos, que no son pocos, procuran los españoles, aun en los galeones de mayor porte, llevar consigo algunos de estos indios pláticos, valiéndoles no pocas veces esta diligencia el lograr las vidas y haciendas, y su falta el perderlo todo; de que yo pudiera contar muchos casos y bien particulares; y, aunque a los principios les pagaban muy bien, y con razón, y ahora les dan tan poco que apenas se halla indio de razón que quiera exponerse a lance de que le maten o ahorquen, si no sale bien, pagándoles como les pagan tan mal.

Valga un caso por mucho, que es reciente, y sucedió pocos meses ha, cuando escribo esto. Volví de la Nueva España a estas

we forgot to take these along and thus we ran off our course. Although when dawn appears, we always try to search or head for land but we are not always successful in achieving this because of the seas, the weather, the rugged coasts and shoals are all so contrary. Hence, that is the reason why they always needed and still do need, the mariner's compass. Although, those which they use are of Chinese make and very different (from ours) in regard to the directions and winds; nonetheless, they are good enough and experience has proven them and still proves them to be satisfactory. This mariner's compass among the Bisayans is much older than among us. Undoubtedly, they have been sharing it with the Chinese for centuries whose skill and nautical art, in the order of time, was much greater and much older than ours; perhaps, with a great interval of years or even centuries.

These Indios surpass, perhaps (and this is a very special providence of God), all the others who sail about these islands — be they Spaniards or Chinese, Dutch or those from any other nation of the world — in the certain knowledge about the large and powerful currents which these (islands) produce, and which we have already discussed. For it would be almost impossible to sail these seas without evident risks and very frequent shipwrecks, as it happens, if God would not have given them a peculiar instinct to know and to choose the opportune time, which they call *tuig*. Without the latter, shipwreck is certain and with it (sailing) is safer and quicker. The Spaniards, faced with such numerous dangers make efforts to take along some of these experienced natives even aboard the galleons of the greatest tonnage. As a result of this precaution their lives and cargoes were preserved a number of times; otherwise all would be lost. About these matters I could give many examples and even some striking ones. Although in the beginnings they (i.e. the pilots) were well paid, and rightly so, today they are given so little that hardly an *Indio* can be found who would be foolish enough to take the risk of being killed or hung for something that may not turn out well. (This is how) poorly they are paid (for their services).

Let one case, which is recent and which happened a few months ago, speak for the many as I write this. A galleon, very large and spacious, was returning from New Spain to these Is-

Islas un galeón, bien grande y capaz, y de los mayores que han andado esta carrera, llamado *La Concepción*.

Reconoció el cabo del Espíritu Santo por agosto, días de San Bartolomé, cuando acá son los vendabales muy furiosos, y no lo eran poco en la sazón con que lo reconocieron. Hízome un despacho el que venía por cabo del galeón, porque estaba yo en el pueblo de Palapag, que está bien cerca de dicho cabo, dando la vuelta hacia el embocadero para saber qué nuevas había, porque, cuando ellos partieron de acá, se temía mucho alguna invasión de los chinos; que uno de sus piratas, llamado Pupuan, había enviado a amenazar estas Islas si no le pagaban vasallaje y tributo, con palabras arrogantes, fieras y descomedidas, con que causó no poco miedo en todos los españoles habitantes de ellas; y en los indios, en los más fieles, recelo; y en los que no lo son tanto, gusto, esperando por este camino verse libres del pesado yugo, según dicen, de los españoles, de que en otro lugar trataremos. ¡Cuán al revés es en lo sustancial, aunque los accidentes que dan color a esta queja, no son pocos!

Hízolo mejor Nuestro Señor, quitando la vida a dicho Pupuan o Cogsen, que estos dos nombres tenía, desesperadamente, pues dicen murió rabiando y comiéndose las carnes a bocados, la víspera de San Juan, del año de 1664 en la Isla Hermosa, que había quitado a los holandeses por fuerza de armas, matando no pocos y echándoles a todos de ella, como ellos habían echado a los españoles.

Como venían con estas ansias, o miedos, quisieron tomar lengua, y yo les avisé cómo podían pasar con seguridad, etc. Y, de paso, escribí al piloto mayor, que venía por cabo; avisándole que los tiempos estaban muy recios y entablados, y que juzgaba no podrían embocar; que en tal lance allí había puerto, donde se podrían recoger con seguridad, no fuese que los sucediese otra como la de la nao *San Francisco Javier*, que se perdió en Borongan.

lands. (This was the) *La Concepcion*, one of the largest that has ever made this voyage.

She sighted the *Cabo del Espiritu Santo* on Saint Bartholomew's Day in August when the typhoons here are most severe, as was the case then. The one who came along as "cabo" of the said galleon sent me word, since I was then in the town of Palapag, which is very near the said Cape. (At this time also) he turned toward the *embocadero* in order to learn some news about the planned invasion of the Chinese which was so greatly feared while they were leaving. One of these pirates, named Pupuan, had sent (an embassy) to these Islands, threatening with arrogant, fierce and disrespectful words, that they pay him vassalage and tribute. This brought about a great consternation among all the Spaniards who dwelt in the archipelago and distrust among the *Indios* who were rather loyal and a sense of elation among those who were not. The latter figured that under such circumstances they might be freed from the heavy yoke, as they are wont to call it, of the Spaniards; this is a matter we shall discuss elsewhere. Oh, how different it is in reality! Although the unessentials which lend some color to this matter are not a few.

Our Lord turned it all for the better when He took the life of this Pupuan or Cogsen—for he was known by these two names—in a fit of insanity. They say, he died in a furious rage, eating his own flesh by the mouthfuls on the eve of the feast of Saint John in the year 1664. (This happened) on the Island of Formosa which he had taken from the Dutch by force of arms, killing not a few and driving them all out, just as they (the Dutch) had driven out the Spaniards.

And so, since they came full of anxiety (i.e. those on the *Concepción*) or apprehension and wished to anchor, I notified them how they could safely accomplish this. And, by the way, I wrote to the chief pilot who came as "cabo" warning him that the season was very stormy and that the winds had already set it; that in my judgment, they should not enter the *embocadero*. (And I mentioned) that in such an eventuality there was a harbour (near) there, where they could find shelter; otherwise another misfortune, such as occurred in Borongan to the galleon *San Francisco Javier* (may be repeated).

Era este mismo el piloto que venía en ella entonces, y estuvo sentenciado a ahorcar, etc. Respondíome a lo marinero, poco a propósito, diciendo que allí no había puerto seguro, y otras cosas a este talle; y aunque forcejó por llegar al embocadero, y llegó a la isla de Viri bien cerca de él, donde estuvo a un tris de perderse otra vez.

Hubo de arribar a la isla de Batag, que es donde está la una de las centinelas que le paraje donde yo le avisaba se podía recoger entre la dicha isla y otra llamada de Lauan, lugar donde pocos años antes habían estado seis naos holandesas; las cuatro de ellas bien grandes, y las dos menores, que habían venido a esperar la nao o naos que venían de Nueva España a estas Islas con el socorro.

Puesto el galeón al socaire, que llaman los marineros, de dicha isla, donde estaba algo defendido de los vendabales, me envió otro aviso, diciéndome como se creía obligado a recogerse donde yo le había escrito; pero, porque no sabía la canal ni el pasaje bien, aunque había estado dando fondo en él más había de 30 años en otra nave, mandó que le enviase un piloto práctico de los bajos y arrecifes, y cantidad de indios con embarcaciones menores que en caso de necesidad le remolcasen (y vaya por paréntesis que los holandeses estuvieron, como he dicho, en el mismo paraje; entraron y salieron, y cogieron algunos champanes de chinos y lo anduvieron y sondearon todo; y nuestros pilotos de acá no lo sabían).

Envié un principal, natural de dicha isla, y el más práctico de aquellos mares, aunque no quería por el miedo dicho, asegurándole un gran retorno y paga si metía la nao dentro y la aseguraba en el puerto, que es de los mejores que hay en estas Islas; y dispuse diez o doce embarcaciones, de las mayores de por acá, para que la ayudasen a remolcar o a poner las guías que en tales ocasiones se suelen.

This individual was the same pilot who arrived with her (i.e. the *San Javier*) at that time; for that he was sentenced to die by hanging, etc. He answered me with a sailor's temper, little to the point, saying that it was not a safe harbour and other things of that sort. And then, although he tried hard to reach the *embocadero* and even came near the Island of Biri, which is very close to it, he found himself in danger of losing the ship.

He was forced then to go near the Island of Batag, which is where one of the watchmen teams up with the one who is stationed at the Cape of *Espiritu Santo*. This is in the same place which I pointed out to him where he could find shelter; that is, situated between the said islet and another one called Laoang. (This is the same) place where some years ago six Dutch ships had anchored; four of them were very large, while the other two were smaller in size. (These) had come to waylay the galleon or galleons which were arriving from Nueva España to these Islands with the (Royal) subsidy.

As the galleon lay at anchor, where she was somewhat protected from the strong winds, he (i.e. the pilot) sent me another note telling me how he felt obliged to seek shelter there where I had suggested earlier in writing. Since he was not too well-acquainted with the Strait and its passage, even though he tarried there in another ship more than thirty years before, I ordered that a pilot, who was very familiar with the shoals and reefs, should be sent to him together with a good number of natives to man some small-sized boats (which would tow the galleon) in case of necessity (and let it be said parenthetically, that the Dutch stayed in that same place, as I have said; they went in and out and captured some champans of the Chinese and went about making soundings everywhere, and our pilots over here never knew anything about it).

I sent a chief, a native of the said island and the most experienced about those areas; since he was reluctant (to go) for fear about what has been said, I assured him a very substantial reward and pay if he put in the galleon and secure it in the harbour, which is one of the best there is in these Islands. (I also) prepared ten or twelve boats, from among the best (we had) over here so that they may help in towing it or to post marking points, which are customary on such occasions.

Fue la gente, y con ellos dicho principal, que metió el galeón dentro con toda seguridad; porque la canal, aunque es algo estrecha, es muy fondeable, y aun más de lo que quisieran para mudar las guías, que con ciertas anclas que van mudando, quitando una y dejando caer antes otra, para asegurar no se lleve algún golpe de viento la nao, y más estando los arrecifes cerca.

Y, cuando esperaba el dicho un gran retorno por su trabajo y diligencia, que le costó un día y una noche, le dio dicho piloto mayor palo; y entonces supe yo cómo la otra vez que habían dado fondo allí dos naos, había dado el General cincuenta pesos al que la metió, y el almirante poco menos sin otros cabos, o interesados; que les dieron a diez, y a seis o ocho cada uno, según su voluntad; de modo que al indio piloto de la Capitana le había valido más de doscientos pesos, y todo poco para lo que importa asegurar una nao de tanto interés y tantas vidas como en ella vienen.

Vino a mi desconsolado el dicho principal, diciendo lo que le habían dado, y yo le hube de regalar de mi parte por contentarle; pero no hubo remedio que a la salida quisiera volver, antes se escondió sin que pudiéramos hallarle mientras la nao se vió; y por esto traje este caso para que se vea cuán diferentes están todas las cosas, y que no sin razón se quejan algunas veces los indios por estas sinrazones, exponiendo tanto como vale una nao a que no se pierda por lo que no sé si diga vileza y miseria, o sí poca honra de semejantes cabos.

Puesta la nao en buen paraje, fui a ver el dicho piloto mayor, almirante y cabo de ella, y entonces me agradeció el consejo que antes había desestimado; y aun ocasionado, a no atender al bien común y servicio de ambas Majestades y de los pobres pasajeros, a que le dejara en su majadería o grosería y me dijo que era uno de los mejores parajes y más seguros, y muy necesaria su noticia

The said chief went together with the men and they secured the galleon. The channel, although somewhat narrow, is well-suited for anchorage. It is even more suitable than they could wish for the changing of the markers or when they must change anchors; that is, they cannot remove the one before lowering another. This is (precaution) so that a sudden gust of wind does not move the ship away — especially since the shoals are near.

And so, when the chief was awaiting the generous reward for his labours and efforts, which took him a day and one night, the said chief pilot (gave him a blow) with a stick. Then I came to know how, when the other two galleons were anchored, the general gave fifty pesos to the one who secured them; while the admiral gave a little less. (Here we) do not include what the other officers or interested persons offered according to their generosity; that is, ten, eight or six pesos to each one of them. As a result, the Indio, who piloted the *Capitan* had been rewarded with more than two hundred pesos. And all this is very little if we consider how important it is to secure a vessel (laden) with such a wealth of merchandize and with so many lives as this one was carrying.

The aforementioned chief, then, came to me heart-broken and narrated what they had done to him; on my part, I had to present him with something to appease and quiet him. (However), when the galleon was ready to sail again, I could not prevail upon him to return (and guide it out). He hid himself in such a manner that he could not be found as long as the galleon was in view. For this reason, I recalled this incident so that it may be seen how different everyhting is and why the *Indios* complain — and rightly so — against such richly-laden vessels. And all this is due to what I may term, viciousness or greediness, or perhaps more concretely, to a lack of honor among such “cabos”.

When the galleon was anchored safely, I went to see the said chief pilot, vice-admiral and “cabo” of the ship. He then thanked me for the advice which previously he so spurned even running the risk that I might have left him in his foolishness were it not for the common good or the assistance due to the poor pasengers and the welfare of both majesties. He then mentioned that it was one of the finest and safest spots among those which are

para casos semejantes, de cuantos había en estas Islas, alabando entonces — que vio el bien que le estaba — tanto más el aviso y diligencia mía cuanto la había antes menospreciado.

Estuvo en dicho lugar más de tres semanas, hasta que aplacó el viento recio, y los llevó Dios a Manila, que no fue poca dicha.

Esto cuanto a la habilidad y noticias de estos indios en sus mares; de los demás tocante a sus embarcaciones y su fábrica y gobierno de ellas, trataremos más abajo en el Capítulo 8.

CAPITULO 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.

found in these Islands, and that it was extremely important to know about this when faced with similar situations. Realizing the tremendous favourable results, he was full of praise for my suggestions and concern, especially since he had belittled my advice at first.

He remained in the said place for more than three weeks until the strong winds subsided. And then God took him to Manila, which was no small blessing!

(Let this suffice), as far as the skill and knowledge of the natives about their seas is concerned. About the other matters regarding their ships, its construction and piloting, we shall treat here below in Chapter eight.

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 an 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 matter; 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.

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 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 añudar las hebras para sus telas que llaman: *panogot*, 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

These Bisayan *Indios* 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 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 pastime. For, assuming that in all his sea-travels, as we have mentioned and shall say more in its proper place, the native is never 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 seems to sing 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 *panagot*. 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. And, therefore, while at their looms or while sewing they cannot refrain from singing; to put it briefly, seldom will these Bisayan *Indios* be found not singing, unless they are sick or sleeping.

This is then the most popular entertainment during their feasts and merry-making: 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.

But 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. And yet, on the other

nuestros oídos disparatadas tal vez sus consonancias eran más ásperas que suaves, como lo vemos aún hoy en la 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 como maullando o aullando 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 lo 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: *codiapi*; la hechura casi como cítara más larga y angosta, el brazo corto, el buche sin suelo por abajo, porque eran todos de una pieza, cavados en una tabla de tres dedos, poco más o menos, de grueso que, de jando 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 o 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.

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 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 *codiapi*. 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 cut-away 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 pen 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.

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 oirla, que llenan las casas arriba y abajo.

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 *codiapi*, y a sus mudanzas, por las que suelen sentir en sus personas con el dicho son, y más cuando le toca alguno dentro en sus ecos y respuestas, que solos hombres son los que tocan este instrumento.

Tienen, fuera de éste, las mujeres otro que llaman: *corlong*. 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 *tigbao*, 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 otros, arrímanlas al pecho y tocan como guitarra o 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 es-

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.

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 *codiapi* (festival) 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 *corlong*. 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 *tigbao*. 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 *codiapi*, in spite of its disagreeable sound.

But 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 they as if 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

pecial, 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 consonancia de estos instrumentos no lo testificara cada día; y ojalá no fuera tanto, que se ahorraran no pocas ofensas de Dios en este 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 superior 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 sones 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 es tan grandes ratos, *máxime* de noche, cuando mejor se oye, y aun de algo lejos, tañendo con ellos y mudando sones muy a compás, sin otra ciencia más que la aplicación natural y el ejercicio y uso, cual se oía en los quiebro de la voz,

each other, about falling in love and conversing in an amorous fashion, with deeper emotion or sensuality (this has been acknowledged by those who know and practice it) than if they were actually using words. This is something that might seem incredible if, among these natives, experience and consonance of these instruments would not bear witness to it everyday. Would to God that the consequences of this would not be so intense because then, the many offences 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 old times some flutes which they made and still make from the small sections of bamboo which they call *bacacay*. (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 (reed for instruments) 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.

And 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. And 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 (instruments) 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

suavidad del son y melodía, no ingrata a nuestros oídos, de sus mudanzas.

No les faltó acá en su antigüedad la célebre trompa de París, 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 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 4^º; 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 dientecillo de cera que sobresale en medio y cae en parejo de los dos cabos cortos que encajan dentro la boca, saliendo el cabillo más largo fuera de ella; aplican a los dientes dicha astilla, arrimando 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 sonos 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 visto una vez, es muy facil. Llámanle en su lengua *subing*.

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 sue-

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 in the olden days. And that is, to make them from this strips of bamboo taken from the large and strong variety here, for certainly their sound is strong and vibrant almost comorable 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 *jeme* 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 (silver) 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 fingers 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*.

They were wont to make other small instruments and toys for the amusement of the boys which are of little importance. The four aforementioned 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.

len convidar, en especial a los muy diestros en el *codiapi*, 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, 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, aspas, rabeles, bandurrias y otros que tañen diestramente, con que van olvidando los 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*, 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 malo, que entre sus embriagueces pasaba, que a nadie cerraban la puerta, y antes era tanto (aun dura hoy algo de esto, más moderado) el ruido que se oía de muy lejos, con lo qual 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

They were accustomed to invite the (players) especially those who were extremely skillful in playing the *codiapi*, 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 memories and moves the emotions which are less chaste. Because, 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 *agong*, about which we have spoken above.

In their antiquity, the *principles* had them in their houses 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. And when their drinking sprees and their drunkenness were at their height, they rang these bells faster and louder. Because of 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, (something of this has endured even to this day, although somewhat tempered down) 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.

About the various melodies (that they used) for 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 that they counted

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 veintitrés, por treinta, y así de los demás; pero de suyo tienen: *napolo*, que es diez; *carohaán*, veinte; *catloan*, 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; *boraboraán*, 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

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 civilized 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 have corresponding equivalents). For, in fact, they have *napolo*, which means ten; *caro-haan*, twenty; *catloan*, 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 *jocot*. 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, while others say that it means one hundred thousand. When they come to mean million millions, they say *dumalan sa dumalanam* 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, *lorabora-an*: 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 members and arithmetic 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.

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 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

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). There are a few who do not become confused; however, as a general rule, it is necessary that we Fathers help them make the accounts in our manner and help them to understand by means of their sticks. In these matters, it is necessary to be well versed in their language and in the use of their numbers; otherwise the confusion becomes even greater, especially when these are, (for example), many heirs who will share (in the inheritance). It has happened to me not a few times that the other Father ministers who are not experienced (in this) sent them to me so that I may help them (divide the inheritance), 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 this is not due to a lack of understanding because today they grasp rather well much of the one and of the other philosophical matter 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 (i.e. philosophy), 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 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. And 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

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.*

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). Of those who would labour well and plentifully there is a great need. "Rogate, ergo, Dominum... etc."