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An Annotated Translation of Joaquin de Coria's Treatise on Tagalog Poetry

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An Annotated Translation of Joaquin de Coria's Treatise on Tagalog Poetry

FLORENTINO H. HORNE DO

INTRODUCTORY NOTE

Fr. Joaquin de Coria (born 12 December circa 1813) was born in Coria, Spain. He made his profession in the Franciscan province of San Gabriel on 14 January 1830. On 12 October 1834, he arrived in Manila where he was ordained priest after finishing his philosophy and theology probably in 1837, the year he received his first assignment, at the Hospital of San Lazaro. Two years later, 1839, he was assigned to Paquil in Laguna where he most likely stayed for the next five years. In 1844, he was named *Guardian* in the Franciscan convent in Manila. In 1846, he was elected *definidor*, and then assigned as parish priest of Magdalena in Pagsanjan, Laguna, in 1847. He seems to have stayed there for five or six years. He was assigned in Obando, Bulacan, in 1853. He presided over a *capitulo* around this time or a little later, after the death of the *Comisario Visitador*. In 1856, he was named parish priest of Sampaloc (which was then independent of Manila). During his ministry there, he received the invitation in poetry from Hermano Mayor Manuel Saavedra, which he has reproduced in his study of Tagalog poetry (See ch. VI). He also received another invitation in poetry (See ch. I) during his term in Sampaloc, from Nicasio Bancon of Balanga, Bataan, dated 29 April 1863. In 1864, he was elected custodian of Sampaloc, and in October of the same year he was assigned as parish priest of the town of Tayabas where he probably remained till the close of the year 1865. By that time he had been a priest for twenty-eight years, twenty-six of which he had spent in Tagalog-

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speaking parishes in Laguna, Bulacan, Manila and Tayabas and travelling to other Tagalog places such as Bataan, preaching, catechising, and conversing in Tagalog, all the while pursuing his keen interest in the philology of that language, and collecting specimens of Tagalog literature, as shown by his subsequent work *Nueva Gramatica Tagalog, Teoretico-Practica* (1872).

He left the Philippines for Spain on 7 January 1866 to assume the office of *comisario procurador* of his Order. While in Spain he founded the Colegio de Consuegra in Madrid. In 1870, he was named Chronicler of the Province. But later, he opted to take a competitive examination for the position of a *catedratico* at the Universidad Central de Madrid to teach Tagalog language among other subjects. His taking a teaching chair was beyond the policies of his Order, so that in 1874 he was classified *exclaustrado*.

The known works of Fr. Joaquin in Tagalog philology, as reported in Manuel, are "a Tagalog translation of a catechism by Ripalda as revised by Don Paulino Bernardo Herrero, a volume of 523 leaves, and a *Memoria Apologetica Sobre la Utilidad y Servicios Prestados a España por los Religiosos de Filipinas* (Madrid, 1869). His most important philological work, however, was *Nueva Gramatica Tagalog, Teoretico-Practica* (Madrid: Imprenta de J. Antonio Garcia, 1872; 552 pp.)" The treatise on Tagalog poetry translated here is from this major work. The copy used by Manuel, and from which the following translation is made, is that of the University of the Philippines (Diliman, Quezon City) Main Library. The treatise on poetry is on pp. 533-48.

Among the sources on Tagalog poetry during the Spanish period were Fr. Gaspar de San Agustin's *Compendio del Arte de la Lengua Tagala* (1703), Fr. Francisco Bencuchillo's *Arte Poetica Tagalo* (1750), Frs. Juan de Noceda and Pedro de Sanlucar's *Vocabulario de la Lengua Tagala* (1754), and Fr. Joaquin de Coria's *Nueva Gramatica Tagalog Teoretico-Practica* which was published in Madrid in 1872. Bencuchillo's work, although second to San Agustin's work in chronological composition, was published only in Wenceslao E. Retana's *Archivo del Bibliofilo Filipino* (vol. 1) in Madrid in 1895. This places Coria's work third in the order of publication. However, outstanding scholars on Tagalog poetry such as Epifanio de los Santos (1914; 1916), J.C. Balmaceda (1938; 1947), and Bienvenido Lumbera (1986) appear not to have taken much note of him.¹ A check of Lumbera's now famous work *Tagalog Poetry*:

1. See Epifanio de los Santos Cristobal, "Literatura Tagala, 1593-1886," and "Ensayo Critico," in "*Florante*, Version Castellana del Poema Tagalog con Un Ensayo Critico," in nos. 7 & 8, *The Philippine Review* (1916), reprinted by Gregorio Nieva (Manila, n.d.), 73 pp.; "Nuestra Literatura a Traves de los Siglos," in *Builders of a Nation*, ed. M.M.

1570–1898 (1986) seems to indicate he did not use Coria's work, but does mention Coria in a reference to E.A. Manuel (fn. 31, p. 246). This is not to blame the scholars for failing to use Coria, but to suggest the value of the work.² A translation of Coria's Spanish and the Tagalog texts may therefore be helpful for scholars of the period. Since the original is now available to the public through the work of Professor Manuel, the Spanish text is not reproduced here. But the Tagalog texts are reproduced in the original Coria orthography. Coria's format and division into chapters are also retained. However, for brevity's sake, titles like "Capitulo III—Cabanatang 'Catlo," "Ejemplos—Manga Halimbawa," etc. are rendered simply as "Chapter III" and "Examples." "Indio" is translated as "Filipino" in the text.

THE TRANSLATION

NUEVA GRAMATICA TAGALOG

by Fr. Joaquin de Coria

Chapter One

Concerning Tagalog Poetry

The poetry which today seems to us very profane had its origin in the celebrations intended to give thanks to *him who takes care of all things*, to him whom Filipinos called *Bathala* in ancient times, that is, he who takes care of and directs everything. After a great victory of Filipinos against their enemies, they celebrated it for days with every kind of song. But in particular they celebrated it with the *Tagumpay* which is especially intended for this occasion and in which the triumphant tribe acclaims as chief the one who had distinguished himself as the most outstanding in battle. And the people conclude their victory celebration with the *Sambotani* song which they accompany with a lot of fuss, thunderous shouts and handclapping, singing with the accompaniment of their guitar, or a kind of violin with three strings which

Norton, pp. 53-62 (Manila: E.C. McCullough, 1914); Julian Cruz Balmaceda, *Ang Tatlong Panahon ng Tulang Tagalog*, (Manila: Publication of the Institute of National Language, vol. 4, no. 3, August 1938), reprinted (Manila: Bureau of Printing, 1947). Joaquin de Coria is noted on p. 63, fn. 61 citing *Nueva Gramatica Tagalog* (Madrid: 1872), pp. 533-547. Bienvenido Lumbea, *Tagalog Poetry 1570-1898: Tradition and Influences in Its Development* (Quezon City: Ateneo de Manila University Press, 1986), 267 pp.

2. The credit for having brought this work to my attention belongs to Dr. E. Arsenio Manuel. See his *Dictionary of Philippine Biography*, vol. 3 (Quezon City: Filipiniana Publications, 1986), pp. 129-39; 480-81. The biographical note above on Fr. Joaquin de Coria is derived mainly from Manuel's *Dictionary*.

NUEVA
GRAMÁTICA TAGALOG

TEÓRICO-PRÁCTICA

COMPUESTA POR

FR. JOAQUIN DE CORIA,

FRANCISCANO.

MADRID:

IMPRENTA DE J. ANTONIO GARCÍA,

Corredora Baja de S. Pablo, 27.

1872:



Title page from the *Nueva Gramatica Tagalog* of Fr. Joaquin de Coria

they call *Codyapi*. They conclude the celebration with drinking to excess. Those days were for the whole tribe days of much noise and tumult, of rest from their tasks, which lasted for as long as the newly acclaimed chief wished. After the missionaries had taught the natives the knowledge of the true God, they dedicated their poetry to religious cult with unspeakable enthusiasm. Today in order to celebrate religious feast days the *mayordomo* usually sends cards of invitation with the following tenor:

M.S.M.

Nang minsan ang mundo,i, sa sama na hilig
sa icatapos lacas nang pag lapit,
sa galit nang Dios ibig nang ibulid
sa cailaliman nang caniyang pasakit.

Makita nang Virgen ang cahabag habag
na lagay nang mundong patungo sa hirap,
cay *Sto. Domingo,i*, cusang iginauad
ang *Santo Rosariong* mabisang pang lunas.

Umuntos na bigla yaong cagalitan
sa mundo,i, na bantog ang *Rosariong* hirang
ang lupa at langit nagcasundong tunay
at nasaoling lahat sa capayapaan.

Ito ang dahilan cun caya,t, ang lahat
na nanga timaua sa taglay na hirap,
nangag uunahang sa caniya,i, mag gauad
nang tapat na galang at ligayang payac.

Sa bagay na ito ang fiesta,i, gagauin
at sa Virgen Maria,i, cusang ihahain
sa icatlong arao nang Mayong darating
may *Misa, Sermon, Proceso,i*, gayon din.

Ang nasa nang puso sa ganitong arao
maquita ang aquing manga caibigan,
caya uag mo pong ngayo,i, pag caitan
ang samo sa iyong sa puso co,i, nual.

At cung magca gayo,i, gagantihin carin
nitong mapag palang del Rosariong Virgen,
maraming salamat ang sa ganang aquin
at utang cong lubos na quiquilalanin.

S.S.S.Q.S.M.B.

Nicasio Bancon

Balanga y Abril 29 de 1863
Sr. D. Joaquin de Coria

My Dear Sir

Once when the world was bent toward evil
and plunging fast toward its end,
in God's anger he already wanted to cast it
into the bottom of his punishment.

And the Virgin sees the most pitiful
condition of the world slipping towards suffering,
to Saint Dominic she spontaneously gave
the Holy Rosary which is effective remedy.

God's anger suddenly diminished,
and in the world the Rosary became famous;
earth and heaven had truly reconciled,
and peace was wholly restored.

And this is the reason why all
who have been delivered from their pains
compete with one another to offer her
sincerest respects and simple joy.

For this purpose this celebration is being held,
and to the Virgin Mary is wholeheartedly offered
the third day of this coming month of May;
there will be Mass and sermon, procession, too.

It is my heart's wish that on this day
I will see all my friends;
so, Sir, do not now refuse
the request which from my heart truly springs.

And if you accept, you will be rewarded
by the generous Virgin of the Rosary;
for my part I will be very grateful
and I shall count it fully as a debt of gratitude.

Yours very respectfully,
Nicasio Bancon

Balanga, 29 April 1863
Sr. D. Joaquin de Coria

The story of the Passion of Jesus Christ written in verse (by various religious and one or other Filipino) of eight and ten syllables, in the style of the *romance*, is one of the poems which the Filipino sings with the greatest enthusiasm everyday in Lent, and everyone in the household takes part in the singing. This song of theirs, monotonous and with little appeal to us, is very interesting to the Filipino, and he

sings it for days and nights singing the Passion, for to him it has high musical quality, dramatic tragedy, and especially religious content.

Chapter Two The Rules of Tagalog Versification³

The verses of Tagalog poetry have a definite number of feet, requiring only the quality of sounds and uniformity of endings. Thus, all words ending in *ay* like *buhay*, *malay*, *salunay*, etc., are acceptable as riming with those that end in *an* like *cabuhayan*, *cagalingan*, *catamaran*, *capalaloan*, etc.

The poem called *tanaga* requires strictly four verses of seven syllables each. For example:

Alipusta cayoro,
cun sino ang casono,
nang aso,i, di casongdo,
aco,i, iyong itoro.

Feeling you are maltreated,
whoever is your roommate,
when not in good terms with the dog,
just point at me.

This kind of poem is always full of metaphors.

Their poetry is concretely exemplified by the *Diona* and *Talingdao*, songs which they use at home, and in their day to day work.

The poems *Indolanin* and *dolayin* are songs for the street.

The *Soliranin* is used when they row their boats, and when they flatter one another.

The *Manigpasin* is also a slow song sung by rowers, the chorus responding with *tangbiling* or *matangbiling*.

The *Holohorin* and *oyayi* serve as lullabys to put children to sleep.

The *Sambotani* is a song accompanied by clapping of hands and much noise while they drink excessively.

The *Umbay* is an elegiac song. The *Umiguing* is also elegiac and is soft, with sweet and plaintive voices, and is also used in their lamentations.

The *Tagumpay* is sung in chorus by the community to celebrate a victory.

The *Dolayinin* is also used for victory celebrations, but it is more heartfelt and slower, but many times they sing it with liveliness and a confused noise-making like the one used by the priestesses (*cataloganas*) when they were called to the house of a dying person to weep, concluding with drinking until they get drunk.

3. The original is "Reglas del Tayotay na Tagalog."

The *Hiliraw* is a sweet and gentle song. It requires two groups of singers, accompanied by the *balicongcong* singing which is done by the basses and baritones, and afterwards the general chorus.

Filipinos are also specially fond of riddles and puzzles. See the following examples:

1. Quinalang [sic] ang balacas, sumayao nang ylagpac.⁴ (Trompo)
Unfastened and made to fall, it danced. (Top)
2. Di matingalang bondoc, darac ang nacamot. (Balacubac)
Mountain whose top can't be seen, rice bran is scratched off it. (dandruff)
3. Apat capapang comot, di natacpang ang tohod. (Balang)
It has four sheets of blanket which cannot reach down to the knee. (The locust)
4. Ang latian sa bondoc, tinoboang balangot. (Postre)
In the marsh on the mountain has grown aquatic reeds. (Dessert)
5. Bongbong con livanag, cun gab-y,e, ay dagat. (Banig)⁵
Bamboo in the daytime, sea at night. (Mat)
6. Nang bata,y, ponong isip, tomanda,y, culang baét. (Tubig nang niyog)
Full of thought when young, insufficient when old. (Coconut water)
7. Nang umaga,y, ticum pa, nang hapo,y, nabuca. (Bulaklak)
Still closed in the morning, opened in the afternoon. (Flower)
8. Nagcocomot nang puyat, saca nahalachac. (Bulaklak)
Holds night vigil under a blanket, then bursts into laughter. (Flower)
9. Na iisa ysang anak, Ama,t, Ina,i, valan olat. (Salita)
An only child, father and mother cannot talk. (Word)
10. Isang bogtong na bata, di mabilang ang diva. (Salita)
An only child, his messages are countless. (Word)
11. Cacabaac na niyog, magdamag inililipot. (Buwan)
Half a coconut took all night to drag over an obstacle. (Moon)
12. Quinain na,t, naobos, naboboo nang lubus. (Paglalaho ng buwan)
It has been eaten and consumed, but it has become whole again. (Moon during an eclipse)
13. Bulac talahib ang sonong, ang ayami,y calatongdong. (Matandang labis manamit)
Carries *talahib* flowers on its head, its toy is a little drum. (Old fop)

4. "Quinalang" is probably "quinalag,"—to untie, unravel.

5. In Coria's orthography, the *v* is pronounced as *w*, except in Spanish words. In some of the specimens of poetry, it is written as a *u*.

14. Batang sosocotsocot, nagdaralan pangacot. (Karayom)
A child that goes in and out of places carrying tying material.
(Needle)
15. Isda sa quilao quilao, di mahuli,t, may patao. (Dila)
Fish roasting over low fire, cannot be caught because it has
ballast. (Tongue)
16. Nuti ang gumamila, nula ang sampaga.⁶
The gumamela turns white, the *sampaga* turns red.
17. Mey malaking halaghag, may munting di mabuhat.⁷
There are big things which are light, and small things which
cannot be lifted.
18. Pacana,t, pacaliva ang bontot ang bahala. (Sasakyang dagat o
tubig na may ugít)
To the right or to the left, it's the tail that decides. (Boat guided
by its rudder)
19. Itim aco itim aco, ibig aco nang ginoo. (Ang ginto)⁸
I'm black, I'm black, the gentleman loves me. (Gold)
20. Lambat sa gitnan dagat, nababacor nang siclat. (Ang mata na
napapaligiran ng pilik-mata)
Butterfly net in the middle of the sea surrounded by a cane
fence. (The eye surrounded by eyelashes)
21. Sinisinta cun vala, nang maquita,i, sinumpa.⁹
Beloved when absent, abhorred when found.
22. Munting dagat dagatan binabacor nang danglay. (Mata)
A small sea fenced with fine bamboo sticks. (Eye)

Chapter Three

On Poetry in the Tagalog Language

The poesy proper and natural to the Tagalog Filipinos is to versify prose and organize poetic meter by means of consonants. It is the quality of the sounds and uniformity of the endings that matter. As a result Tagalog poetry is not as difficult as it would seem at first glance, for it does not have rigorous requirement of quantity of the middle and last words as in Latin, nor the rules on consonants as in

6. This is not a riddle, except in the sense that metaphors involve riddling; and Fr. Coria explains: "El ruin sube, y el bueno cae." (The fallen rise, the good fall.)

7. This is a saying rather than a riddle. Coria explains, "Not everything that glitters is gold." Then adds, "*Et sumiter in malam partem.*"

8. Obviously "itim" is not a description of the color of gold, but a symbol of its "dark" or "black" effect when it becomes the object of greed.

9. Coria indicated no answer.

Spanish. Nor does it consist in a variety of meters as is the case with Latin and Spanish. It consists only of the quality of sounds and the uniformity of syllables. Tagalog verse consists principally of assonance which is the conformity or correspondence of some consonants with others. For example:

Mataas man ang bondoc
mantay man sa bacvor
yamang mapag taloctoc,
sa pantay din aanod.

The mountain may be high,
high as a highland plateau
inasmuch as it has a peak,
yet will it erode down to the plain.

It means: No one is as near to the bottom as he who is at the top.

Tataquin man nang quiya
calacatiin sina,
magcaiba pa caya
dalava,i, nagca sing vica.

Single them out by their peculiar manner,
cut them apart with a shear,
but can they be parted,
the two having understood each other.

There is no tool or power that can divide two wills which are strongly and sweetly united.

Puso co,i, lulutang lutang
sa gitna ng caragatan,
ang aking tinitimbolang¹⁰
titig nang mata mo lamang.

My heart is afloat
in the middle of the ocean,
and the only buoy I have
is the look from your eyes.

My heart is cast hither and hither in the midst of the waves of the sea; but my buoy (my guide) is that you keep me always in your sight.

All this amounts to saying that the Tagalog abides by the rules of the *tola* concerning the characteristics of word sounds (*voces*) and uniformity of endings (*finales*) as can be seen in the foregoing three examples.

The characteristics from the roots from which are taken the endings of each stanza or couplet are of two kinds: the first is called by the Filipino poets *mariin* which means elevated or profound poetry, and composed according to the *tola* rules. They call the second *mababao*, which means superficial poetry, with little taste. To the first belong all the radicals which end in a vowel, and which in the incrementals and passives admit *h* as in: *Abala, abalahin; dala, dalhin; baca, bacahin; dati, datihin; mana, manahin; sarili, sarilihin; sabi, sabihin*. And those which do not admit *h* have one syllable more in the incremental form as in:

10. The word written here as *tinitimbolang* is probably *tinitimbolan*. *Timbol* is to keep oneself afloat by using anything light as a buoy (*timbulan*).

Sangpalataya, sangpalatayanan; bahagui, bahaguinan; dovahagui, dovahaguinan; and the monosyllables ending in vowels such as *ca, ta, pa, na, mo, co*, excepting *nga*.

The characteristics of *mababao* consist in all the radicals which do not admit *h* in the incremental form such as: *Alaga, alagaan; bala, balaan; dali, daliin; gala, galaan; hari, harian; laro, laroan*. And all those that end in a consonant because these never admit *h*, as for example in: *Batbat, batbatan; babag, babagan; ipit, ipitan; sulat, sulatan; tavag, tavagan*. Also belonging to this group are those requiring syncopation as: *Agad, agdin; capa, capin*; except if they admit *h* as in: *Dala, dalthin; gab-y, gabhin; polo, pulhin; subo, subhin*.

All that end in diphthongs belong to the second, as in: *Arav, aravan; bahay, bahayan; bulay, bulayin; galao, galavin; tavo; sisiu; malay; acsin; cahuy; looy; toloy*; etc.

From any of these characteristics they take the endings of each stanza, thus they have the same final letters or syllables. If it is a vowel, all have the same verse ending; and if the ending is a consonant, any will do since the vowel preceding it is the same, as the following examples show practically, and the Tagalog poet abides by it. Those which end in vowel belonging to the first characteristic, as attested to by the poet Herrera, are:

Hvag mo acong ivac-si
sa harapan mong mabuti,
sa aquin ipasarili,
ang espiritu mong casi.

Do not reject me
before your good presence,
give me as my own, instead,
the Spirit, your gift.

The first is *vac-si, vac-sihan*; the second is *buti, butihin*; the third is *sarili, sarilihin*; the fourth is *casi, casihan*.

All the endings in this verse and in *i*, and all are roots belonging to the first characteristic, to wit: *vac-si, vac-sihan; buti, butihan; sarili, sarilihin; casi, casihan*.

Let us move on to the examples of the second characteristic with roots ending also in vowels:

Nahihilahil ang sungmava
loob cong di mahanduca,
sa buhay cong solopica,
sa may ari mapagdaya.

It is grievous to be surfeited
I cannot accept deep in me
my life which is all thorns
and so full of illusions.

All the endings are *a*, and the roots are of the second characteristic: *sava, savaan; handuca, handucaan; solopica, solopicaan; daya, dayaan*.

Those that end in consonants are easier because they are more abundant, and they are taken in accordance with their meter, which is *tola*. The following are consonants: *Alam, buhay, laglag, palar, onan*,

otang, arao, taltal, alitaptap, talas, valas, and many other roots. Those that end in *e* or *i* should also be included: *dibdib, tinic, lamig, pisil, lihim, mahinhin, dingding, silip, galao, buquir, pilit*, and those which end in *o* or in *u* like: *loob, pasoc, purpur, tonog, santol, tulong, sacop, halos, soot, cahuy*, etc.

Valan tamar, valan galit,
ang calibuga,t, napapatir,
caramota,i, nanga alis
samon cayamoa,t, inip.

No sloth, no hate,
lust, too, is ended,
selfishness is gone,
even greed and boredom.

In this example it is to be noted that all the last letters are different, but the last vowel is always the same, and in accordance with Tagalog poetics.

Take careful note that if the root word is of elevated verse, this is *mariin*, and they end in the passive of *in* or of *an*; and therefore become superficial verse, *mababao*, by ending in consonant. See the following example:

Galing nang mey sinician
nang mey labi labihan,
cun maghabi nang birang
tambing madorolohan.

It is good to have thread in a spool
and having more than needed,
for when weaving a head scarf
it is finished quickly.

Note that in this example the second and the third endings of *labi* and *dolo* are of the first characteristic; but because they are consonants they become *mababao* verse.

Chapter Four The Meters of Tagalog Verse

The meters of Tagalog poetry are more lyrical than heroic; and in the number of syllables and verses in every stanza there is much variation. They usually have seven syllables and three verses like the Castilians who begin:

Gigante cristiano, que al cielo te oponias, etc.
Christian giant who oppose yourself against heaven, etc.

Tagalog example:

Magcapatir man boo,
cundi capova suyo,
parang pinsang malayo.

Even if they be blood brothers,
if they are not good to each other,
they're like distant cousins.

Those with four verses are like the following:

Movi ca na sa nag yvi
sa nagpalaquing dati
sa nagcacalavingi
sa magandang masabi.

Go home to the one who cared for you,
to the one who reared you before,
to the one who gave you utmost care,
to the one called truly beautiful.

The verses most used among Tagalogs are those with eight syllables like the following:

Ang sisiu nang ibong tica
yayang iyong ynanduca,
aalilai,t, nang tumaba,
di marunung manhinoca.

The young of the ashen crane,
that you invited and took care of,
whom you nursed that it may grow robust,
cannot pick its own food.

Isda acong gaga sapsap,
gagatalip calapad,
kaya naquiquipag pasag,
ang calagoyo,i, apahap.

I'm a fish the size of *sapsap*,
no wider am I than a limpet,
but proudly I jump around
because my bosom friend is a silver sea bass.

This means that in the shadow and with the help of the powerful, the small can aspire to great things.

They also sing verses with seven syllables, although among Filipinos it is not very much liked:

Lonsor na sa bacoor
yayamang pa sa bondoc,
baquit mararagosgos
valang cocong icamot.

City upon a plateau,
since you're bound for the mountain,
why are you coming down?
No nails to scratch with.

This is said of one who aspires for great things, but does not succeed because of lack of help.

Baguing acong calatcat,
caya aco nataas,
sa balete cungmalat,
naquinabang nang taas.

I am a creeping vine,
the reason why I am tall,
is I spread myself on the ficus tree
and take advantage of its height.

Filipinos call this type of verses elevated poetry, that is, *tanaga*, consisting of seven syllables and four verses.

The verses with seven syllables also appear in five-line stanzas:

Umulan man sa bondoc,
hovag sa dacong laot,
aba si casampaloc
nanao nang di co loob,
valang baonang comot.

Let the rain fall on the mountain
but not in mid-sea,
because someone dear to me
has gone off against my will
and didn't bring along a blanket.

Alitaptap ca ngani,
ang buti di mapayi,
cun maola,i, maputi,
dungmirilag din ngani,
cun marilim ay pati.

You are truly a firefly,
your goodness never fails,
when it rains it is white,
becomes even more truly beautiful
when it is dark.

Filipinos also use the following kind of verse, and it is a favorite of school children:

Ang dilan tauong binyagan,
pava ring may caotangan,
manga uiling, magsigalang,
sa Sangta Curus na mahal.

Every Christian
has an obligation
to be devoted and reverent
to the Holy Cross.

Yayamang sa caniya din
nagpaca cusang patayin
si Cristo, tubos sa atin,
nang ang diablo,y, talonin.

For it was upon it
that Christ willingly died
in order to save us,
when He triumphed over the devil.

Caya iyong pamisanhan
ang catao-an mo,y, tandaan
nitong Sangta Curus na mahal,
tanda, ai sandata naman.

Therefore you must be accustomed
to have your body signed
with the sign of the Holy Cross,
a sign which is also amunition.

Tatlo ang Curus na gagaoin:
ang ona,y, sa noo natin,
nang iadya tayong tanging
sa masasamang panimdim.

Three crosses we have to make:
the first is on our forehead
that we be delivered immediately
from all evil thoughts.

Ang icalua,y, sa bibig,
at nang sa ati,y, ialis
dilan masasamang sambit
manga vicang di matovir.

The second is on our lips
so that we be spared
from saying evil words,
from speech that is not upright.

At sa dibdib ang icatlo,
nang ipagsangalang tayo
sa manga gao-ang di toto,
ang pangangadyi,i, ganito.

And on the breast is the third
that we may be defended
against untruthful deeds,
for this is the way of salvation.

This is the song of St. Thomas Aquinas to the Most Blessed Sacrament of the Altar:¹¹

11. This poem in the old Latin liturgy of the Catholic Church is known by the title *Adoro Te Devote* which was sung on the Feast of Corpus Christi during the liturgical procession of the Blessed Sacrament. This, therefore, is a translation from the Latin which follows: *Adoro te devote, latens Deitas, / Quae sub his figuris vere latitas; / Tibi se*

Sinasamba catang Dios na nalilihim,
dito sa camahalmahalang manga tabing;
sa iyo ang puso co,y, songmosoco din,
at nanlolomo pa cun icao ang mapanimdim.

Tingin, lasa, at damdam namamali diyan
bocod sa taynga ang capaniualaan,
ang vica sa bibig ni Jesus lamang,
catotoohanang tunay sangpalatayanan.

Ang pagca Dios mo,y, natatago sa Calvario
ang pagca tavo,y, na tatacpan naman dito,
at capova co rin tinototoo,
at ang hingi co,y, para niyong nagsisising maglilingo.

Para ni Tomas sugat ay di co man naquiquita,
iginagalang quitang Dios, at sinasamba,
iragdag mo sa loob co ang sa iyo pagsinta,
sampong pananalig, at pananang palataya.

¡O pahimacas nang pagcamatay mo Dios co!
pagbibigay buhay, at lacas sa tauo,
suma aquin ca nava, at aco,y, suma iyo,
nang mabosog nang tam-is ang calolova co.

Poong Jesus Pelicanong ma alam,
hogas nang dogo mo ang aqing carumihan,
sapagca iisang capatac niya lamang,
maitotobos mo sa Sangcalibutan.

Yamang sa manga calihiman nitong hostia,
naquiquita cata aquin guiliu, at sinta,
mapaquindapatin mo aco sa gloria,
maquita,t, manood so iyon valan hanga.

cor meum totum subicit,/Quia te contemplans, totum deficit./ /Visus, tactus, gustus
in te fallitur,/Sed auditu solo tuto creditur,/Credo quidquid dixit Dei Filius,/Nil hoc
verbo veritatis verius./ /In cruce latebat sola Deitas,/At hic latet simul et humanitas;/
Ambo tamen credens atque confitens;/Peto quod petivit latro poenitens./ /Plagas sicut
Thomas, non intueor,/Deum tamen meum te confiteor,/ Fac me tibi semper magis
credere./In te spem habere, te deligere./ /O memoriale mortis Domini,/Panis vivus,
vitam praestans homini,/Praesta meae menti de te vivere/Et te illi semper dulce sapere./
/Pie pellicane, Jesu Domine,/Me immundum munda tuo Sanguine,/Cujus una stilla
salvum facere/Totum mundum quit ab omni scelere./ / Jesu, quem velatum nunc
aspicio,/Oro fiat illud quod tam sitio,/Ut, te revelata cernens facie/ Visu sim beatus
tuae gloriae./ / Amen./ /

I adore Thee hidden God
 underneath these most holy curtains;
 my heart is Thine, and is subject to Thee,
 and I faint contemplating Thee.

Sight, taste, and touch avail not here,
 except hearing from which comes belief,
 the word from Jesus' mouth suffices
 and I believe that it is true.

On Calvary Thy divinity was hidden,
 and here Thy humanity is veiled;
 and in both of them I do believe,
 and I pray the prayer of the penitent assassin.¹²

Like Thomas, though I do not see the wounds,
 I reverence Thee as God, and I adore;
 increase in me the love for Thee,
 as well as hope, and also faith.

O last memorial of Thy death my God!¹³
 It gives both life and strength to man;
 come and be mine own, and I Thine own,
 that my soul may be filled with sweetness.

Lord Jesus, merciful pelican,¹⁴
 wash in Thy blood all my filth,
 for even a mere drop of it is enough
 to redeem the whole world.

Because in the secrecy of this Host
 I behold Thee, my most beloved One,
 make me truly worthy of glory
 and see Thee face to face forever.

12. The Tagalog *maglilingo* means assassin, or "one who kills treacherously." In both Scripture and the Latin original, the "penitent" is a thief ("*latro poenitens*"). The choice is probably due to the requirements of rime, the verse endings of the stanza being *o*. However, the sense of the thief being also an "assassin" is not altogether to be discounted considering that those called by Scripture generically as "thieves" may also be highway robbers who often killed as part of their criminal trade and qualified as *maglilingo*.

13. The Latin has *memoriale* but the Tagalog uses *pahimacas* probably for lack of anything better, although it could be an Old Tagalog for something like "*memoriale mortis*."

14. The original Latin is "*pie pellicane*." But *maalam* was used for rime's sake; and probably also from general practice at the time. A look at the text of the *Pasyon* shows that *maalam* is used very freely and frequently as an adjective for anyone or all of the Persons of the Most Holy Trinity.

There are others with six verses in the meter of Castilian poetry like the ones of Hortensio which say: *De aquella montaña al ceno, fatigados tornasoles*, etc., such as the learned Tagalog poet Fr. Alonso de Santa Ana.

Ang manga cristianong banal,
pava ding maquiquinabang
niong dilan casaquitan,
ni Jesucristong maalam.
At silang lahat pa naman
ay nagpapaquinabangan
nang caniyang cabanalan.

The saintly Christians
will all benefit
from all the sufferings
of Jesus Christ all knowing.
And all of them surely
enjoy the blessings
of His holiness.

They also use in their *comedias* verses with twelve or fourteen syllables in imitation of the Latin comic writers like Seneca in his *Oedipus*: *Haud est virile, terga fortunae dare*. And also in his *Medea*: *Fortuna opes auferre, non animum potest*. Here is an example from the old *comedia* of St. Dionysius the Areopagite:

Dito sa dakilang Caharian nang Grecia,
ay iyong bayan nang Atenas lalo,t, mona
sa ibang manga bayan na sasacop baga,
hangan sa ona, at magpa ngayon pa.

Here in this great kingdom of Greece
is Athens, your home, the first
among the cities, queen of them all
from time long past till the present.

Another:

Quita,y, sinasamba Dios na naliligpit
na sa Sacramento,y, tantong sungmisilir, etc.

I adore Thee, hidden God
Who, we know, dwells in the Sacrament, etc.

In this manner they lengthen or shorten their verses with the same license which was used by Terence and Plautus, adding both to their meters.

The genres of poetry are usually: one, the dramatic, because one sings a stanza, and the other answers with the choral refrain which is called *pabinian* by Filipinos. They call this *talingdao* which is an ancient song for religious celebrations. See the following examples. They begin in this manner:

Dalit

Aba Anac nang Dios Ama,
sa Langit bunying Princesa.

Pabinian:

Casantasantahang Maria
sa amin po,i, maaua ca.

Mula nang icao,i, sumilang
sa cay Santa Anang tiyan,
ang lupit nang casalanan
ay lubos mong nalupigan;
sinag mo ang magpa sigla
sa namimindong mong Ama.

Pabinian:

Casantasantahang Maria
sa amin po,i, maaua ca.

Agar nangag camit puri
ang Ama,t, Ina mong casi,
na bihis sa pagca api
nang pagbabaog na rati;
lcao nga ang naguing bunga
nang busilac nilang sinta.

Pabinian:

Casantasantahang Maria
sa amin po,i, maaua ca.

Lumitao ca rin naman
busilac sa calinisan,
at dili ca man na rungisan
nang salang mana manahan:
tangi ca ngang na pa isa
sa tanang Anac ni Eva.

Pabinian: Etc.

Hymn

Hail! Daughter of God the Father,
exalted Princess of Heaven.

Choral refrain:

O Mary most holy,
have compassion upon us.

From the moment of thy conception¹⁵
in St. Anne's womb,
the harshness of sin
thou conquered completely;
thy light would renew the strength
of thy aging Father.

Choral refrain:

O Mary most holy,
have compassion upon us.

Instantly honor came
to thy Father and Mother beloved,
who, till then, had been disgraced
by her erstwhile barrenness:
thou wert the fruit
of their love most chaste.

Choral refrain:

O Mary most holy,
have compassion upon us.

Thou camest forth
spotlessly pure,
for thou wert never stained
by Original Sin:
thou wert singularly set apart
from all the children of Eve.

Choral refrain: etc.

Filipinos call this kind of song *dalit* or popular song. It is a grave, serious song especially intended for religious occasions, as may be

15. The Tagalog *sumilang* is "to be born." I have used the word "conception" because it is the orthodox Catholic sense as in the Dogma of the "Immaculate Conception" of the Virgin Mary.

seen in the foregoing verses dedicated to the mystery of the Immaculate Virgin Mary on her most pure coming into existence.

The *talingdao* song is used by Filipinos during their honorific celebrations. The *solirarin* is used when they turn the tables on one another. The *dalit* is more grave and sententious and similar to those which the Greeks and Latins called dithyrambic epics. With it they argue and discuss serious matters like those of Father Herrera's translation and comments on Psalm 50:

Poon cong Dios patauar
yaring aliping lagalag,
magdalita,i, ipahayag
ava mong valan catular:
patoloy at paratihin
ang dating ava sa aquin,
dila cong sala,i, paviin
iyong val-in bahalain.

O my Lord God forgive
this wandering slave,
in his misery Thou wilt show
Thy incomparable mercy:
continue and forever grant me
Thine accustomed mercy,
all my sins blot out,
forgive them, forget them.

Chapter Five Concerning the Songs *Diona* and *Oyayi*

The songs *Diona* and *Oyayi* and others are solely differentiated from one another by their composition and in the tune in which they sing the sounds to lull the children to sleep, as in the following:

Hili na, hili ca na,
Hili ca na, hili ca,
Hili ca na bata ca;
Matolog ca na byra,
Ang ina mo,i, vala pa,
Nupul pa nang sampaga
Ysa sabog sa Alta.

Hili na, hili ca na,
Hili ca na, hili ca,
Hili ca na, little baby;
Go to sleep very deeply,
Your mother is not in yet,
She's picking sampaguitas
To scatter upon the Altar.

Hili ca, Inso co nga,
Tolog ca na, hili ca,
Matolog ca,t, vmaga pa,
Hili ca, hili bata ca pa,
Hangan bucas hili nga,
Ina mo,i, naririto na,
Hili, hili matulog ca.

Hili ca, little Inso,
Go to sleep, hili ca,
Go to sleep for 'tis still early,
Hili ca, hili you're still young,
Until tomorrow, hili nga,
Your mother is already here,
Hili, hili, go now to sleep.

The *Diona* is also a wedding song which Filipinos rarely use today, and only by those who learned it when they were young for courting their fiancées. They compose with elegant and florid words, dignify-

ing the song with elevated metaphors and similes in the manner of the *Tanaga*.

The Filipino composes apt epigrams which in a single stanza alone can express sentences with great brevity, but always with metaphors. For example:

Ganda ma,t, olagain¹⁶
capova na bacorin,
yayamang sing panimdim.

The beautiful and weak-willed,
keep them in one fence
since they think alike.

Parang tingang di loto,
cun binatoqui,t, ybobo,
parang lana,y, masavo.

It seems like raw food between the teeth,
when dislodged and thrown out
it seems like oil, but is dirty.

Mayag aco sa masiguing,
ang malubay na aquin,
malayo ang madarating.

I accept the proud;
I own the gentle
which goes a longer way.¹⁷

Mey lalaqui masigya,
guinoo cun tumugpa,
aeta cun sumalonga.

There's a man full of enthusiasm,
a gentleman when he comes down,
timid when he goes up.¹⁸

There are brave men who flee from the enemy, and there are cowards who fight.

They also use some figures and licenses, especially synalephas, very often omitting the nominative article *ang*, and the accusative *nang*, as shown in the following verse of the learned and eloquent Tagalog

16. The original Coria text is "*Ganda ma,t, bilangain.*" There has been considerable difficulty with this verse because none of the contemporary dictionaries consulted gives the key word *bilangain*. But this poem is also cited by Gaspar de San Agustin who renders the line as "*Ganda ma,t, olagain.*" But again, the difficulty is not solved because *olangain* is not in the dictionaries either. Dr. Bienvenido Lumbea thinks it is probably "*olagain*" which he says means "*tanga*" (stupid). In Noceda Y Sanlucar (1860), *olaga* is *atraer, provocar a otro a lo malo o a lo bueno; olagain: el inquietado*. The San Agustin work in either its 1703 or 1787 edition (the third edition was in 1879) was probably available to Coria, and it seems he borrowed freely but misprinted some of his borrowings. The verse in question is on p. 153 of the 1879 edition of the San Agustin work. (See also Manuel, *Dictionary*, p. 488.) In view of the difficulties mentioned, I have emended the Coria text using *Ganda* from San Agustin, and *olagain* from Noceda y Sanlucar and Lumbea, and from the emendation adjusted my translation which, I admit, cannot be more than tentative.

17. Coria renders this as "*Pues tengo de ir tan lejos,/ quiero paz,/ no quiero pleitos.*" (But I have a long way to go;/ I want peace,/ I do not want trouble.)

18. Noceda and Sanlucar render this as: "*Hay hombres valientes para huir, y cobardes para acometer.*" (There are men who are brave in flight, but cowards in action.) See Juan de Noceda y Pedro Sanlucar, *Vocabulario de la Lengua Tagala*, 3rd. ed. (Manila, 1860).

Father Fray Antonio de San Gregorio, Franciscan and expert poet who wrote much in simple prose and poetry, facilitating by this means the easiest way to understand this language.

Halina Divang ma alam,
Santung Espiritung mahal,
Hologan mo camy diyan
Livanag mo,t, cabutihan.

Come Spirit of wisdom,
Holy Spirit most dear,
Send us from on high
Thy light and Thy goodness.

Here in the fourth verse the article *ang* is suppressed, and this practice is very widely followed.

Chapter Six Concerning the Octave

This type of poetry is employed by Filipinos, especially in their family gatherings and love affairs. I have seen some manuscripts with a poetic taste and in elegant language.

Dito siyang tinulungan
ni Simon tauong upahan,
itinulot na nang Bayan
sa daa,i, maca mamat ay:
yaon ay quina-a lamang
loob mo,y, minamasdan,
cun iyong mararamayan
magpasan nang cahirapan.

Here he was helped
by Simon, the man who was paid,
it had been thought by the people
that on the road he might die:
by that it becomes known
what kind of a person you are,
if you can come to the aid
of those who are suffering.

Cun ito,y, sucac cong dat-nin
¿aco,y, sucac pang mag aliu?
pagca vili co,y, gayon din
sa laman bayan tanauin:
¿ano pang naca hihiling
sa aquin? Anonong hilahil?
Cun aco,y, di pag maliu
¿ay tantong tantongang tac-sil!

And if I should come to this,
must I find comfort in it?
My interests are the same,
of the flesh the people see: (?)
What is it that urges me to go on?
What various tribulations?
If it were I, it is not to die
oh! most miserable traitor!

Another sample of an invitation for a religious celebration is the following. (See also what was placed in the first chapter.)

M.S.M.

Cusang namimintac sa sinisicatan
ang astro ng mundong ating cabuhayan,
yaong Estandarteng sa ulo,i, pumugay
nang ganid na dragon, sa tauong sucaban.

Ito ang cumalag sa tali nang sala
na minanang lubos cay Ada,t, cay Eva
Maderong matim-yas, na caaya-aya
ualang catumbasan ang ihahalaga.

Sino sa sang mundo and hindi magalac
dito sa daquiang mabisang pang lunas,
may lason ma,i, alin capag nacayacap
biglang napapai ang dita,t, camandag.

Caya sa ganoon bisang tinataglay
sucat macayayang sintahing matibay,
at di man ng dapat ay ipag diriuang
sa icalabing ualo nang linalacaran.

Ito ang dungoy co ng sa iyo,i, pag lapit
mangyaring dalohan sa gayong ligalig
sa dadapit uma, sa *Misa,i*, sumanib
saca sa *Rosario*, si Febo,i, pag hilig.

Cun magca gayon po,i, saan di, tuturan
puso mo,i, sacbibí nang magandang asal,
lalo,t, cun ang iyong familias na tanan
mangyaring dumalong maquisauragal.

Ano pa,t, uala nang sucat na masabi
cundi ang magsabog nang toua at puri
nang upang macayac ang ibig tumangui
na nangag nanasang mutao sa pag casi.

At sa cauacasan ang aquing pamanhic
sa aquing morada,i, mangyaring dumatig
at ang salubong co,i, cun cahima,t, muntic,
ay ang capupuna,i, asahan sa langit.

Hermano Mayor
Manuel Saavedra

Sr. D. Joaquin de Coria, parroco de Sampaloc

Most Esteemed Gentleman:

The star of the world in which we live
breaks forth from where it rises,
that Standard which beheaded
the ferocious dragon, the perfidious person.

It is he who loosened the bonds of sin
which was inherited entirely from Adam and Eve,
noble wood, and most pleasing,
whose worth is beyond compare.

Who in the world will not rejoice
 over this great and effective remedy,
 for whoever has been poisoned, if he embraces it,
 instantly the deadly poison disappears.

Because of this great efficacy
 everyone should love it faithfully,
 and though unworthily it will be celebrated
 on the eighteenth day of this month.

This is the reason for my coming to you,
 to come and share with me such an affair:
 in the morning, to join us in the Mass,
 and at the inclining of Phoebus, the Rosary.

And if you do come, I shall consider
 your heart as overflowing with goodness,
 especially if your entire family
 would join you in the celebration.

More than this there is nothing more to say
 than to spread joy and praises
 in order to attract whoever wishes to refuse
 to answer favorably this invitation.

And finally, may I humbly request
 that at my home you will come,
 and if my hospitality be wanting,
 be assured heaven will provide the rest.

Hermano Mayor
 Manuel Saavedra

Sr. D. Joaquin de Coria, Parish Priest of Sampaloc

Mga awit sa Diona: Filipinos often use these verses in their houses during drinking sessions, and are at times very significative.

Mag dalita ang niog,
 hovag mag papa calag-yoc,
 cun ang ovang ang omoc-oc,
 ma oobos pati obor.¹⁹

The coconut must take care
 not to grow too tall,
 for if the beetle burrows
 the tree's core is consumed.

Ang sugat ay cun tinangap
 di daramdamin ang antag,
 ang aayao,t, di mayag
 galos lamang magnanac-nac.²⁰

The wound willingly accepted
 does not hurt very much,
 but to the unwilling
 a mere bruise suppurates.

19. Coria explains: "La soberbia come hasta las entrañas." (Pride eats down to the entrails.)

20. Coria: "Mejor es aguantar que resistir." (It is better to endure than to resist.)

Aba aya casampaga
nang ponay na olila
cun umambo,i, pagsiap na,
valan magcopcop na ina.²¹

Alas! How unfortunate
the orphaned dove is;
when it showers, it coos
but no mother's wings shelter it.

Chapter Seven
Concerning the *Panambitan*

Dirges

These are very much used by Filipinos, and are of various poetic types, and are also very significant.

Ang aba co capatir,
nagiisa ang sinulir,
cun sa gayon [sic] napatir²²
sa papan malilibir.

Unlucky am I, brother,
the thread is only one,
if it snaps in the bobbin
it tangles in the heddle rod.

This is a song of the foresaken, and is called "Avit na soliranin," (song concerning a problem).

Flatteries

Catitibay na tolos
sacaling dat-nan agos,
aco,i, momonting lomot
sa iyo,i, popolopot.

You are a strong stake,
in case the flood comes,
I am a wisp of algae
that will cling to you.

Ang palar cun masacona
ipinagtatanong co nga,
cun sinong cahalimbaau
na sa cati nagigina.[sic]

My life is full of disasters,
and I wish to know
with what to compare it,
being ashore yet tossed by waves.

Payi sa olohati mo,
paninintang dili toto,t,
dili ca lalagac dito,t,
cay Salunay casama co.²³

Erase from your mind
your love that is false,
don't keep it here
for Salunay is with me.

Bagong lapati Lusianang ganda
tam-is na hoc-lob managuisama,
habag paquita diquit mong mucha

Young dove, lovely Lusiana
sweet enchantress and sorceress,
have compassion, show your lovely face

21. Coria explains: "La tortola o el pollo, que cuando llueve, aunque pie, no tiene madre que le abrigue. El huérfano."

22. "Gayon" is probably "goyon" (bobbin) as Noceda y Sanlucar have it. *Vocabulario*, p. 29.

23. Noceda y Sanlucar, *Vocabulario*, say that "Salunay" was the name of a prominent lady of old ("nombre de una principala antigua.") The capitalization is mine.

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CAPÍTULO I.—ONANG CABANATA TONGCÓL SA TOLA SA VICANG
TAGALOG.

De la poesía tagalog.

La poesía, que hoy nos parece tan profana, tuvo su origen en las fiestas destinadas á dar gracias, *al que cuida de todo*, al que antiguamente llamaban los indios *Babal*, esto es, el que cuida y dirige todas las cosas. En aquellos días solemnes en que los indios, despues de una gran victoria contra sus cnemigos, se entregaban á solemnizarla con todo género de cánticos; pero en particular con el de *Tagumpay*, que es el especialmente destinado para este objeto, aclamando por gefe de la tribu victoriosa al que mas habia sobresalido en la batalla, concluyendo el pueblo la celebracion de la victoria con el canto *Sembolani*, cántico al que acompañan con alharacas, gritos atronadores y palmadas, tocando y cantando al son de su guitarra, ó especie de violon de tres cuerdas, al que llaman *Codyapi*, finalizando el acto con beber hasta el exreso. Esos días eran para todos los de la tribu, días de algazara bulliciosa, de descanso á sus trabajos, que duraban el tiempo que creia suficiente el nuevo gefe aclamado por ella. Luego que los misioneros enseñaron á los indios el conocimiento del Dios verdadero, dedicaron sus poesias al culto religioso, con un entusiasmo indecible. Para celebrar hoy las fiestas religiosas, acostumbra el mayordomo pasar una escuela de convite del tenor siguiente:

M. S. M.

Nang minsan ang mundo, I, sa samá na hilig
sa icatatapos lacás nang pag lapit.
sa galit nang Dios ibig nang ibuild
sa caillalman nang canlyang pasaquit.

Maquita nang Virgen ang cahabág habág
na lagay nang mundong patuñgo sa hirap,
cay *Sto. Domingo*, í, cusang Iguinaud
ang *Sto. Rosario* matlaang pang lunas.

Umuntos na bigla yaong cagalitan
sa mundo, I, na bantog ang *Rosarióng* hirang
ang lupa at langit nagcasundong tunay
at nassoling lahat sa capayapaan.

Ito ang dahilan cun cayá, t, ang lahat
na nangá timaua sa taglay na hirap,
nangag uunahang sa canlyá, I, mag gauad
uang tapát na galang at ligayang payac.

Sa dugoy na ito ang fiesta, I, gugaulin
at sa Virgen María, I, cusang ihahala

sa dorongavan namong tanaman. ²⁴	at the window of your garden.
Nalibot co na ang lupa, natudling co ang dagat hindi ang panganib sa aquin nagpacabalhang at sa iyong tahanan ngayon aco,i, yapac panlao na antac aquin nanacnac. ²⁵	I've gone around the earth, sailed the seas, and the dangers did not hinder me, so here and now I stand in your home, (but) grievous pain I feel at the core.
Ang iyong ilap na lilong tanan, parating hirap sa aquing buhay, dibdib co,i, alab sa casintahan saquet cong pisan sa iyo lamang. ²⁶	It is your disdain that's so treacherous and makes my life so miserable, my breast burns for love of you, and all my pains are only for you.

Tarhanang catapusan: Cun sa catiponan nitong manga otos at panoto ay may masompongan cang anomang camalian, ay ipag paomanhin mo,t, hovag pag tac-han, sapagca,t, totoo na may namumulos din sa sumasala man: datapovat, cun ang iyong maquita ay ang caliligayahan caalaman, at mangyareng paquinabangan mo sa iyong pagbasa,t, pagaaral, ang tagobilin co,i, na bilang cahilingan, ay ipagpasalamat mo sa Panginoon Dios, na siyang ponong pinangalingan; at sa iyong mapacumbabang panalangin ay hovag mong limuting ihingi sa caniya nang avat,t, carunungan, at toloy supilin nang iyong cabaetan ang dila cong manga camalia,t, cacolongan. Siya nava.

Final Note: If you should find in this collection of rules and guidelines any mistake, please forgive me, and don't be surprised because there are things of worth even in things deficient; but if what you find is felicitous knowledge which you find profitable in your reading and study, my request is that you give thanks to God from whom all things come; and in your humble prayers, do not forget to ask for mercy and wisdom for him, and forgive in your goodness all the mistakes and deficiencies. So be it.

24. The final verse appears to be Kapampangan. Coria provides this Spanish version: "Tierna paloma/ bella Lusiana, dulce embeleso/ magica huri,/ tu faz galana/ en la ventana/ de tu jardin." It is not clear to me whether the Spanish version is the original translated to Tagalog, or the other way around. In the original, the Spanish precedes the Tagalog text.

25. Again in this case, the Spanish text precedes the Tagalog. "Crucé la tierra,/ surqué los mares,/ nunca el peligro/ me hizo temblar,/ mas hoy que piso/ tus patrios lares,/ negros pesares/ me acosan ya." Does the absence of rhyme in the Spanish text suggest it is merely a translation by Fr. Joaquin, and that therefore the Tagalog is the original? The context of the discussion suggests that this is the case.

26. Coria's Spanish text: "Son tus desdenes/ los que traidores/ martirio imponen/ a mi existir,/ por ti mi pecho/ arde amores,/ son mis dolores/ solo por ti."