



Handwritten Tagbanwa characters at the top of the page.

# TAGBANWA ALPHABET

## ALFABETO TAGBANWA

Handwritten Tagbanwa characters below the title.

WITH SOME REFORMS  
CON ALGUNAS REFORMAS

Large handwritten flourish or signature on the left side.

Handwritten Tagbanwa characters above the word 'PROPOSED'.

PROPOSED  
PROPUESTAS

BY  
POR

Handwritten Tagbanwa characters above the name 'NORBERTO ROMUALDEZ'.

NORBERTO ROMUALDEZ

Handwritten Tagbanwa characters above the text 'JUDGE, 22nd DISTRICT'.

JUDGE, 22nd DISTRICT  
JUEZ DEL 22.º DISTRITO

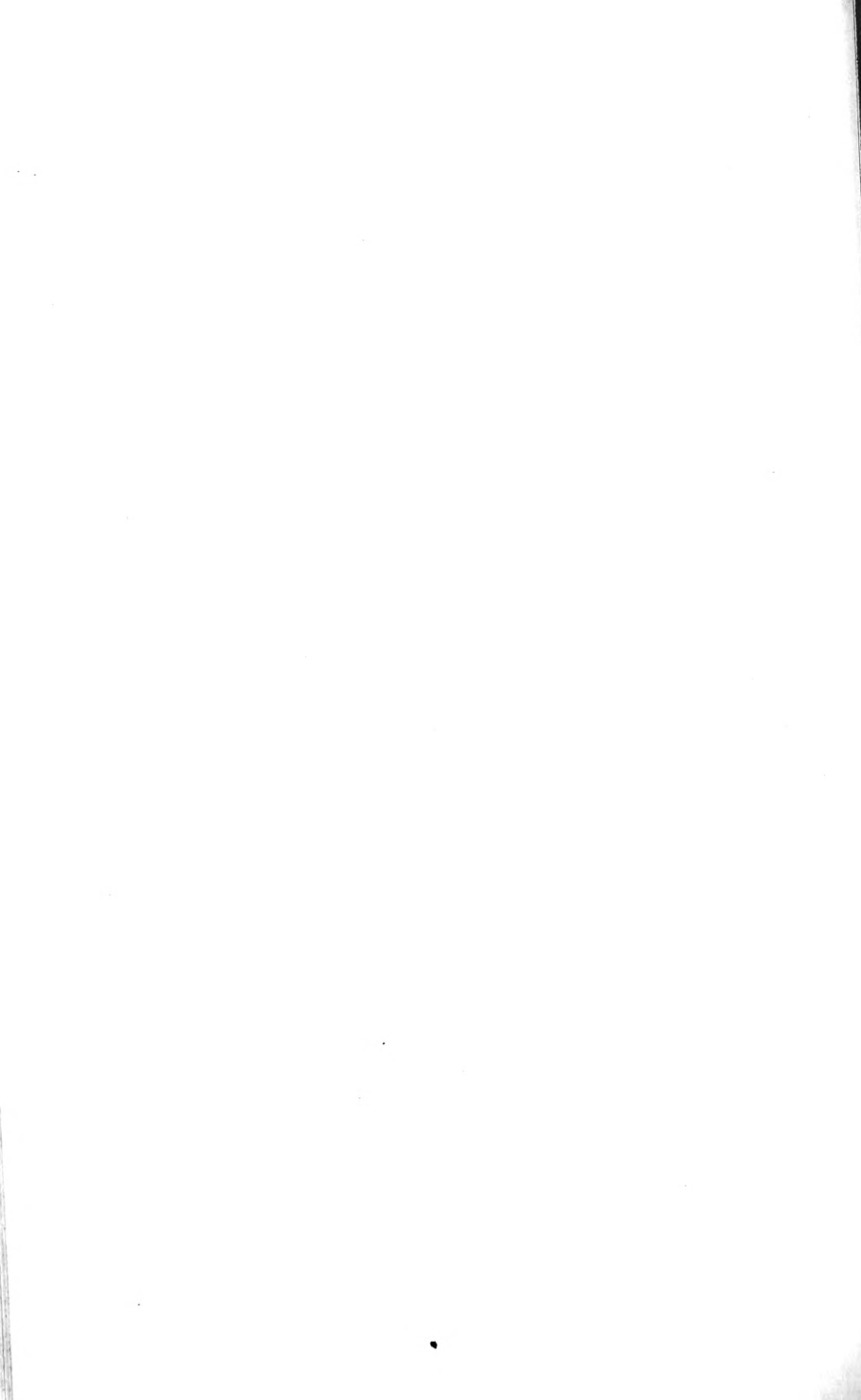
Handwritten Tagbanwa characters above the word 'MANILA'.

MANILA

MANILA

Imprenta "CULTURA FILIPINA"  
Cabildo, 191.—Intramuros

1914.



*v?u6\*8 y 4.80.75*

# TAGBANWA ALPHABET

## ALFABETO TAGBANWA

*4\*uo o,t,t y 4 p u o t y*

WITH SOME REFORMS  
CON ALGUNAS REFORMAS

*v u y u 6 4*

PROPOSED  
PROPUESTAS

*↑*

BY  
POR

*T. u 6 0 u 6 4; u 6 4 2 \* u 6 4*

NORBERTO ROMUÁLDEZ

*3 + 4 + 22 \* x 6 v u 6 4;*

JUDGE. 22nd DISTRICT  
JUEZ DEL 22.º DISTRITO

*4 T u*

MANILA

MANILA

Imprenta "CULTURA FILIPINA"  
Cabildo, 191.—Intramuros.

1914.



Digitized by the Internet Archive  
in 2008 with funding from  
Microsoft Corporation

## PRELIMINARY REMARKS.

---

In my trip to Puerto Princesa during May last, in connexion with the sessions of the Court of 1st. Instance, I had an opportunity to see some *Tagbanwa* (1) people, and to learn of their language and writing. They belong to a Filipino subrace who occupy a great portion of the island of Palawan and who, according to competent informations, for their actual number is not exactly known, are not less than five thousand people (2).

Their spoken dialect is cognate to Bisayan, Tagalog, and other Filipino tongues. And their alphabet bears such

---

(1). A word compound of *tag*, contraction of *taga* («of», «native of»), and *banwa* [«people», «nation»]. *Taga* which in Tagalog is sometimes «*lega*» or «*liga*» is probably derived from the Malay «*lega*» which means «to establish». In Kawi it is pronounced *lega* like in Tagbanwa. In Samoa the word *tagata* means «man», «resident»; and *tagata fanua* means «resident in the country» [See «Dictionnaire Malais—Français» by Favre, Vienna, 1875, and «Dictionnaire Samoa-Français-Anglais» by Violette, Paris, 1879]. The word *banwa* originated through the Malay *banwa* from the Arabic *beni*, which means «descendants», «descend». This name of *Tagbanwa* they apply to themselves so as to indicate that they are the real natives of the country they inhabit. Is there any philologic relation between the Filipino *taga* or *lega* and the Mexican *teco* used in composition as in Tecolotlan, Tecoluca, and Tecolete, names of cities in Mexico?

(2). Informations from the Governor of Palawan, Mr. Dietrick, and from the Clerk of the Court, Mr. Venturrillo.—From an article published by Mr. Worcester in «The National Geographic Magazine», Nov. 1913, it may be inferred that this subrace consists of about ten thousand members.



## OBSERVACIONES PRELIMINARES.

---

En nuestro viaje á Puerto Princesa en Mayo último con motivo de las sesiones del Juzgado de Primera Instancia, tuvimos ocasión de conocer á algunos *tagbanwas* (1) y algo de su lengua y escritura. Es una subraza filipina que ocupa gran parte de la isla de Palawan y que, según informes competentes (no está averiguado su número exacto), cuenta con no menos de cinco mil almas (2).

Su dialecto hablado es congénere del bisaya, tagalo y otros del país. Y su escritura ofrece semejanzas tales con

---

(1). Voz compuesta de *tag*, contracción de *taga* ("de", "natural de") y de *banwa* ("pueblo", "nación"). *Taga* que en tagalo algunas veces es *tega*, ó *liga*, probablemente se deriva del malayo *tega* que significa «establecer.» En la lengua kawi se pronuncia *taga* como en tagbanwa. En la lengua samoá, la palabra *tagata* significa "hombre", "residente", y la frase *tagata fanua* quiere decir «residente en el país» (V. «Dictionnaire Malais-Français», por Favre, Viena, 1875, y «Dictionnaire Samoá-Français-Anglais» por Violette, París, 1879).—La voz *banwa* viene del malayo *banwa*, del árabe *beni* que significa "descendientes", "descendencia".—Este nombre de *tagbanwa* se lo dan á sí mismos los de esta subraza como para indicar que ellos son los naturales de la región que habitan. ¿Habrá relación filológica entre este *tag* ó *tega* filipino y el *teco* mejicano, como en *Tecotlán*, *Tecoluca*, *Tecolote*, pueblos de Méjico?

(2). Informes del Gobernador de Palawan, Mr. Dietrick y del Escribano Sr. Venturrillo.—Mr. Worcester, en un artículo publicado en «The National Geographic Magazine», Nov. 1913, da á entender que pueden llegar á diez mil habitantes.

similarity to the ancient Filipino writing (3), that no room for doubt exists of its community of origin with the latter.

At odd times, and through the kindness and knowledge of the dialect possessed by Mr. Manuel H. Venturrillo and by the teachers of the Aborlan Reservation, Mr. and Mrs. Doroteo Soberano, I became acquainted with the tongue and its alphabet sufficiently to enable myself to prepare this little work.

Like the rest of the Filipino alphabets, the Tagbanwa has certain imperfections which I believe did not exist in the original alphabet, and are only due either to lack of sufficient knowledge thereof on the part of those who brought it to this country, or to carelessness in its successive transmission from the ancient Malay to the intermediate dialects and from these to the Filipino tongues.

On account of the number of persons using this alphabet (it is said that over fifty per cent of the Tagbanwas know it and communicate with it among themselves), I thought it would be useful to try some reforms which may render its reading easier and, perhaps, make this alphabet a more rapid and effectual vehicle to convey in those distant regions of Palawan some ideas of a higher civilization.

The above are the motives of this work whose particulars are briefly explained as follows:

It being chiefly designed for the use of the Tagbanwas, the text has been prepared with their characters, the proposed improvements being adopted from the very beginning of the pamphlet. A transcription into the Roman alphabet, and translation into English and Spanish are given, not only to afford these people an opportunity of knowing the letters now used by the great majority (4) of their countrymen, and of seeing how their words

---

(3). Except the Maguindanaw and Sulu alphabet which is the Arabic-Malay, and is due to the influence of the Islamism imported to Malacca about the thirteenth century, A. D., when the first Sultan, Mahommed Shah, occupied that throne.

(4). The Mangyans of Mindoro also still use their own alphabet, which is substantially the same as the Tagbanwa. The Mangyan characters, however, are more angular, probably due to the material in which they write, chiefly bamboo.

los antiguos alfabetos filipinos [3], que no permiten dudar de su comunidad de origen con éstos.

Aprovechando ratos libres, y gracias á la amabilidad y conocimientos del dialecto de D. Manuel H. Venturillo y de los maestros de la reserva de Aborlan, D. Doroteo Soberano y esposa, logramos conocer del habla y su escritura lo bastante para el presente trabajito.

Como los demás alfabetos filipinos, éste adolece de ciertas imperfecciones que opinamos no existieron en el alfabeto original, y sólo se deben ó al poco conocimiento que de él tendrían los que lo importaron al país, ó á descuido en su transmisión sucesiva del antiguo malayo á los dialectos intermedios, y de éstos á los filipinos.

Teniendo en cuenta el número de personas que lo usan actualmente (dícese que más del cincuenta por ciento de los *tagbanwas* lo conocen y se comunican en él), nos ha parecido útil intentar algunas reformas con cuya adopción se facilitara su lectura y se consiguiera tal vez utilizar este alfabeto como vehículo más rápido y eficaz para la transmisión á aquellas apartadas regiones de ideas de civilización más avanzada.

Hé ahí la razón del presente trabajo cuyos pormenores pasamos á exponer brevemente:

Destinado principalmente al uso de los *tagbanwas*, el texto se ha escrito en sus caracteres adoptándose desde el principio las intentadas reformas. Hánse puesto transcripción y traducción al inglés y castellano, no sólo para que aquellos habitantes tengan ocasión de conocer los caracteres hoy día en uso entre la gran mayoría (4) de sus compatriotas y de ver como se expresan en las lenguas más generalizadas en el país las ideas allí puestas en su dia-

---

(3). Excepto el alfabeto de Maguindanaw y Sulú que es el árabe-malayo, debido á la influencia del islamismo introducido en Malaca hacia el siglo XIII de nuestra era en que subió á aquel trono como primer Sultán Mohammed Shah.

(4). Los *manġyanes* de Mindoro también conservan su alfabeto propio cuyos caracteres son substancialmente los del *tagbanwa* y otros filipinos, si bien son más angulosos, debido tal vez al material que usan para sus escritos que es principalmente la caña.

employed in the text are expressed in the two most generally used languages in the Philippines, but also in order that those who are interested in this line of human culture but who are not familiar with the alphabet may have some information regarding this writing and its proposed reforms.

This is an alphabet of sixteen letters, of which three are vowels, and thirteen consonants (5).

In the paragraph *«Firstly»* it is proposed that the direction in writing be horizontally from left to right, as some of the Tagbanwas are yet accustomed to write vertically from the bottom up, with the lines beginning at the left (6).

In the paragraph *«Secondly»* and *«Thirdly»* it is advised

---

(5). I believe that the figure «A» is totally original. It has two elements, both integral and necessary, to wit: one like a handwritten «V», and a small cross made at the bottom of the first stroke or leg. This small cross is probably the same as the two short lines which this letter «A» generally has in the Bisayan, Tagalog, and Ilokano alphabets. In the Pampango old writing the letter «A» has only one short line appended to the first leg of the first element near or at the bottom thereof. As it will be seen, these two short parallel lines of the Bisayan, Tagalog, and Ilokano «A», cross each other in the Tagbanwa and are placed at the bottom. Father Cipriano Marcilla, in his *«Antiguos Alfabetos Filipinos»*, page 38, believes that this small cross is the one invented by Father López in the seventeenth century. This conclusion does not seem to be well founded. I do not possess nor have I seen any Tagbanwa alphabet written or published prior to the time Father López planned his reform, but on examining the table of Mr. Pinart on which Father Marcilla based his opinion, one can see that the small cross is placed only on the vowel «A», and not on any of the several final consonants that appear in Pinart's table, while the reform of Father López was solely for the final consonants, and not for the vowels. Furthermore, such reform was not accepted by the people, and it seems improbable that, in spite of its unpopularity, the reform would spread so widely as to reach the distant places in the Palawan island where the Tagbanwas always have had their home.

(6). I have not seen any Tagbanwa in the act of writing. But Mrs. Doroteo Soberano, who has been living among the Tagbanwas for some time, informs me that these people write from the bottom up, beginning at the left side.

lecto, sino también para que puedan informarse de esta escritura y de lo que sobre ella se propone, aquellos que, desconociéndola, se interesan por este género de conocimientos.

Es un alfabeto de dieciseis letras de las cuales tres son vocales y trece consonantes (5).

En el párrafo «*Primero*» se propone que la dirección de la escritura sea de izquierda á derecha, horizontalmente, pues algunos todavía escriben de abajo hácia arriba quedando á la izquierda el primer renglón vertical (6).

En los párrafos «*Segundo*» y «*Tercero*» aconséjase que una de las dos formas con que actualmente se representa

---

(5). La figura de la A *tagbanwa* creemos que es original en todas sus partes: ella consta de dos elementos ambos indispensables é integrantes, á saber: uno parecido á una V manuscrita, y otro que es una crucecita añadida á la parte inferior de aquél. Esta crucecita deben de ser las mismas transversales cortas de la propia A de los bisayas, tagalos é ilokanos. En el alfabeto pampango la letra A tiene solo una línea corta puesta á un lado del primer rasgo de la porción principal y hácia abajo. Como se verá, las dos paralelas cortas de la A bisaya, tagala é ilokana, se cruzan entre sí en la *tagbanwa* y se colocan debajo. El P. Cipriano Marcilla, en su «*Antiguos Alfabetos Filipinos*», pág. 38, cree que tal crucecita es la inventada por el P. López en el siglo XVII. Nos parece poco fundada esta opinión. No poseemos ni hemos visto alfabeto alguno *tagbanwa* escrito ó publicado antes de la reforma del P. López; pero observando el cuadro de Mr. Pinart que le sirvió de base al P. Marcilla para formular su conclusión, se ve que la crucecita de referencia se halla solamente en la vocal A, y no en las varias consonantes finales que se encuentran en dicho cuadro, cuando consonantes eran, y no vocales, el objeto de la reforma de la crucecita del P. López. Además, consta que tal reforma no fué adoptada por los naturales, y parece poco probable que, á pesar de no haber sido aceptada, se hubiese generalizado tanto y hasta el extremo de llegar á las apartadas regiones de la isla de Palawan donde siempre han habitado los *tagbanwas*.

[6]. No hemos visto á ningún *tagbanwa* escribir. Pero D.ª Margarita Soberano, que ha vivido algún tiempo entre los *tagbanwas* informa que la escritura es de abajo para arriba.

that but one of the two different forms in which each of the letters *ka* and *n̄ga* (7) is written to day, be constantly and uniformly employed so as to avoid confusion.

The paragraph *«Fourthly»* proposes the adoption of a figure representing the letter *«R»*, the sound of which is used in their spoken dialect (8). And for the reasons stated therein, it is suggested that the letter *«la»*, which is now used to represent said consonant *«R»*, be used as such consonant adding to it a small hook. The Sambal and Sulu *«R»* were not proposed for their form may lead to confusion if used in the Tagbanwa alphabet.

The paragraphs *«Fifthly»* and *«Sixthly»* treat of the most important reform relating to the method of representing the final consonants. Right here lies the greatest defect of all Filipino alphabets derived from ancient Malay, at least in the form in which they are known. Father Francisco López, in the Seventeenth Century, planned a method of representing in writing the final consonants by placing a small cross under said consonants. In my opinion, such reform cannot be regarded as consistent with the nature of our essentially syllabic alphabets (9). Far from pretending that I have done better, I believe, however, that the present reform

---

(7). The author of this pamphlet has in his possession some letters written by Tagbanwas where they indiscriminately use the two forms of the *«ka»*, and the two forms of the *«n̄ga»*.

(8). The word *«pamikir»*, *«thought»*, *«opinion»*, from the Malay and the Arabic *«pikir»*, *«to think»*, and very probably from the Persian *“fikr”* which also means “thought” is now being used as a Tagbanwa word. This and many other words bearing the sound of *«R»* are of daily use in this dialect.

(9). It is an absolute rule in our alphabets, that every letter, vowel or consonant, constitutes a perfect syllable in itself. I refer to the letters proper, not to the orthographic signs which serve as auxiliary vowels. Every consonant is sounded with vowel which is the *«A»* when no sign is used. It is the *«E»* or *«I»* when the sign is placed above, and *«O»* or *«U»* when the sign is placed under the consonant. In all of these cases, the vowel is sounded after the consonant, and there is, or at least I know of in our alphabets, no way of writing sounds where the vowel precedes the consonant. To solve this difficulty Father Lopez came forward with

cada una de las consonantes *ka* y *n̄ga* (7). se adopte constante y uniformemente para evitar confusión.

En el párrafo «*Cuarto*» se interesa la adopción de una figura que represente la «*R*», sonido definitivamente usado en el *tagbanwa* oral (8). Y por las razones que se exponen, se sugiere el uso de la misma consonante *la*, con un pequeño aditamento, ya que de ella se viene echando mano para representar la «*R*». No se ha preferido la *R* sambal ni la joloana porque estas figuras pueden dar lugar á confusión.

En los párrafos «*Quinto*» y «*Sexto*» se expone la reforma más importante cual es la que se refiere al modo de escribir las consonantes finales de sílaba. Aquí está lo más deficiente de los alfabetos filipinos tales como se conocen. El P. Francisco López, en el siglo diecisiete, ideó una manera de representar tales consonantes, consistente en el uso de una crucecita. Tal reforma nos parece poco conforme con la naturaleza de nuestros alfabetos esencialmente silábicos (9). Lejos estamos de pretender que hemos logrado hacerlo mejor; pero creemos que nuestra proposición no

---

(7). El autor de este opúsculo posee algunas cartas escritas por tagbanwas donde se usan indistintamente las dos formas de la *ka* y las dos de la *n̄ga*.

(8). La voz *pamikir*, “pensamiento”, “opinión”, que procede del malayo y árabe “*pikir*”, pensar, y muy probablemente del persa *fikr* que significa también “pensamiento” tiene ya carta de naturaleza en el tagbanwa. Esta y otras muchas palabras que llevan sonido de *R* son de uso corriente en este dialecto.

(9). En nuestros alfabetos es regla absoluta, que cada letra sea vocal ó consonante, constituye por sí sola una sílaba perfecta. Nos referimos á las letras propiamente dichas, no á los signos ortográficos que hacen oficio de vocales auxiliares. Toda consonante hiere una vocal que es la A cuando no lleva signo alguno, es la E, I, cuando el signo está en la parte superior, y es la O, U, si el signo aparece en la parte inferior. En todos estos casos la vocal suena después de la consonante, y no hay, al menos no se conoce, modo de escribir sonidos en que la consonante hiera una vocal anterior. A

does not run counter to the peculiar character of our ancient alphabets. Probably, had Father Lopez applied his reform to the Tagbanwa alphabet, he would have done what has been done in the present instance. that is to say. he would have taken advantage of the happy circumstance of the sign > which is the one used by the Tagbanwas to represent the auxiliary vowels (10).

The paragraph «*Seventhly*» does away with those or-

his reform, and I modestly offer mine. Let us take the two simplest cases, the monosyllables «MAN» and «AN». The ancient Filipinos, as do now the Tagbanwas and Mangyans, wrote these sounds with «Ma», *i. e.*, they wrote the consonant «M» for the first case, and the vowel «A» for the second case, because if they wrote «M N» it would read «Ma-Na», and if they use «A N», it would read «A-Na.» Father López. in the first example, would write «M N», by placing the small cross under the «N»; and these letters would read «Ma-N» *i. e.*, *i* stead of one syllable, two syllables, one which reads «Ma», and other which cannot be pronounced, because this «N» with the small cross becomes a real consonant, according to the physiology of the letters, for it is reduced to a mere barrier consisting of certain position of the organs of the mouth which opposes itself to the stream of air expelled from the lungs through the *chordae vocales* (See «Languages of the Seat of War in the East», by Max Muller, London, 1855, p. 23). In the case of the syllable «aN», Father López would write it «A N» by placing the small cross under the «N», where we have again two syllables, one which is the «A» and the other the «N» which is incapable of pronunciation. In this last case, the intrinsic character of the alphabet is especially attacked in that an «A» is brought out and used not as an independent letter as it peculiarly is, but as a mere auxiliary of the «N», a function never to be given in our alphabets, to a vowel proper. These are possibly the reasons why the ancient Tagalogs refused to accept the reform of Father López. Marcilla in his «Antiguos Alfabetos Filipinos», pp. 93, 94, says: «Se consultó á los ladinos, leemos en la Ortografía tagala [la reforma del P. López] suplicándoles la adoptasen por suya, y la usasen en sus escrituras para conveniencia de todos. Pero ellos después de celebrarla mucho y haber dado muchas gracias por ella, resolvieron que no podía tener lugar en su escritura porque era contra la intrínseca propiedad y naturaleza que Dios le dió y que era destruir de un solo golpe toda la Sintaxis, Prosodia y Ortografía de su lengua tagala. Pero que no era su ánimo disgustar á los Señores Españoles, y que harían lo que los mandasen especialmente cuando escribían cosas de lengua Española en sus caracteres tagalos».

(10). In the *Battak* [Sumatra] alphabet, there are four signs representing the auxiliary vowels «E», «I», «O», «U». Judging from



atenta contra la propiedad peculiar de estos alfabetos. No sería extraño que si el P. López hubiese intentado su reforma sobre el *tagbanwa*, hubiera hecho lo mismo que nosotros, es decir, se hubiese aprovechado de la feliz circunstancia del signo > que es el que emplean los *tagbanwas* como vocal auxiliar (10).

En el párrafo «*Séptimo*» se proscriben los signos ortográficos que ocasionan esta dificultad vino la reforma del P. Lopez, y modestamente proponemos la nuestra. Tomemos los dos casos más sencillos, los monosílabos MAN y AN. Los antiguos filipinos y hoy los *tagbanwas* y *manġanes* los escribirían Ma y A, es decir, con la sola consonante M en el primer caso, y con la sola vocal A en el segundo, pues si ponen M N, sería Ma-Na, y si ponen A N, sería A-Na, El P. López, en el primer ejemplo, escribiría M N poniendo la crucecita debajo de la N, letras que se leerían Ma N, es decir, en vez de una, dos sílabas, una que es Ma, y otra que es la N que en este caso no se puede articular, pues con la crucecita se le quita la vocal que hería, reduciéndose esta N á lo que en la teoría fisiológica de las letras se conoce por consonante, esto es, la mera barrera ú obstáculo consistente en cierta posición de las órganos de la boca y que se opone á la libre emisión de la corriente de aire procedente de los pulmones á través de las cuerdas vocales. (V. «The Language of the Seat of War in the East», por Max Muller, pág. 23, Lóndres: 1855.) En el caso de la sílaba aN, el P. López pondría A N colocando debajo de la N la crucecita, con lo que tendríamos de nuevo dos sílabas: una que es la A y otra que es la propia N inarticulable. En este segundo caso se atenta especialmente contra el carácter intrínseco del alfabeto en cuanto se trae una A y se hace uso de ella, no como letra independiente según su verdadera naturaleza, sino como mera auxiliar de la N, función que en nuestros alfabetos nunca se da á las vocales. Todo esto tendrían tal vez en cuenta los antiguos tagalos, al no aceptar la reforma del P. López, según lo trascribe el P. Marcilla [obra citada, pág 93 y 94]: «Se consultó á los Ladinos, leemos en la Ortografía tagala, [la reforma de López] suplicándoles la adoptasen por suya, y la usasen en sus escrituras para conveniencia de todos. Pero ellos, después de celebrarla mucho y haber dado muchas gracias por ella, resolvieron que no podía tener lugar en su escritura porque era contra la intrínseca propiedad y naturaleza que Dios le dió y que era destruir de un solo golpe toda la Sintaxis, Prosodia y Ortografía de su lengua tagala. Pero que no era su ánimo disgustar á los señores españoles y que harían lo que los mandasen especialmente cuando escribían cosas de lengua española en sus caracteres tagalos.»

(10). En el alfabeto *battak* de Sumatra, los signos que hacen oficio de vocales auxiliares son cuatro, correspondientes á la E, I, O, U.

thographic signs which become unnecessary with the extensive use of paper among the Tagbanwas, and if the paragraphs and words are written separately, and if some of the Latin orthographic signs are resorted to.

The paragraph «*Eighthly*» proposes that the Arabic figures for numbers be adopted, inasmuch as the Tagbanwa writing lacks numeral forms.

The foregoing are the reforms proposed in writing the Tagbanwa dialect. But in order that this alphabet may also be used in writing words from other dialects and languages, the following is proposed in the paragraph «*Ninthly*»:

1. To adopt the Bisayan and Tagalog «*ha*» for the sound of the Spanish «*J*».

2. To use the Tagbanwa «*wa*» slightly appended with a small hook to represent the sound of «*V*».

3, 4, 5, and 6. To combine and join the corresponding consonants to represent the sounds of C, Z, F, N, and the combinations BL, CL, CH, X, ND, PR, etc. taking into consideration the phonetic values of the letters (11).

7. To use a dot to indicate the different Spanish vowels.

Finally, a transcription is given of part of a «*Compendio*» of a «*Doctrina Cristiana*» written in the dialect, to be used as examples and exercises.

---

the striking identity of the figure, there is no doubt that the > (one of these signs) representing the sound of «U» has been kept by the Tagbanwas for their general auxiliary vowel, while the Bisayan, Tagalog, Pampango, Pangasinan, Ilokano, and Sambal kept the dot which was a small circle in the *Battak* and corresponded to the «I», and the Mangyans kept the horizontal short line, like a hyphen, which in the *Battak* represents the vowel «E». The *Battak* sign representing the «()», and which resembles a very low «x», and whose branches are not straight but slightly curved, is not found in any of the Philippine alphabets. These *Battak* signs may be seen in the Malay-French Dictionary by Favre, Vol. I, p. XVII.

(11). In the *Battak* alphabet, some ligaments are made of letters and signs, but none of letters and letters (See Favre, Malay-French Dictionary). But in the *Indo-Bactrian* writing, ordinary and monumental as well, letters are joined with letters, as in the case of «A» and «N» joined, which I have seen in some unpublished notes of Dr. Paul L. Stangl, of Manila.

gráficos nativos, que resultan innecesarios con el uso del papel, ya extendido entre los tagbanwas, y si al escribir se separan debidamente los párrafos y palabras y se emplean en su lugar algunos signos ortográficos latinos.

En el párrafo «*Octavo*» se propone la adopción de los guarismos arábigos, ya que la escritura tagbanwa carece de cifras numerales.

Hasta aquí las reformas propuestas para escribir las palabras del dialecto tagbanwa. Pero para que con este alfabeto se puedan también escribir voces de otros dialectos é idiomas, se propone en el párrafo «*Noveno*» lo siguiente:

1. Adoptar la *ha* bisaya y tagala para el sonido de la *J*, castellana.

2. Emplear la *wa* tagbanwa, adicionada, para representar el sonido de la *V*.

3, 4, 5, y 6. Enlazar las consonantes correspondientes para escribir los sonidos de la «*C*», «*Z*», «*F*», «*Ñ*», y las combinaciones «*BL*» «*CL*», «*CH*», «*X*», «*ND*», «*PR*», etc., teniendo en cuenta el valor fonético de las letras (11).

7. Usar el puntillo para denotar el sonido de las vocales españolas.

Finalmente, por vía de ejemplos y ejercicios, pónese después la transcripción de una parte del «*Compendio de la Doctrina Cristiana*» escrito en el dialecto.

---

Dada la identidad de la figura, no puede dudarse que los tagbanwas conservaron como vocal auxiliar general el signo  $\Sigma$  que en el *battak* corresponde á la vocal U, mientras los bisayas tagalos, pangangos, pangasinanes, ilokanos, y sambales, conservaron el puntillo que en el *battak* es un pequeño círculo que representa la I, y los mangyanes la rayita horizontal, parecida al guión, del *battak* y que corresponde en este alfabeto á la vocal O. El signo *battak* correspondiente á la O el cual se asemeja á una X aplanada y cuyos palos no son rectos sino algo curvos y cruzados con sus concavidades coincidentes, no se encuentra ya en ninguno de los alfabetos filipinos. Estos signos del *battak* pueden verse en el diccionario malayo-francés de Favre, tomo I, pág. XVII.

(11), En el alfabeto *battak* se enlazan letras con signos, pero no letras con letras [V. Fabre, obra citada]. Pero en el *Indo-bactriano* se enlazan letras con letras, como en el caso de la A y N enlazadas entre sí que hemos visto en unos apuntes inéditos del Dr. Paul L. Stangl, de Manila.

Such is the little work now presented to the public, and particularly designed for the Tagbanwas. Although they may at the beginning receive these reforms with scant enthusiasm, it is hoped, however, that after understanding them, after satisfying themselves of their usefulness, and after sufficiently practicing the same, they will some time adopt them. That this may be so, and that it may help their moral and material betterment, is the earnest desire of

*THE AUTHOR.*

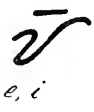

Tal es el trabajito que se presenta al público. dedicado especialmente á los tagbanwas. quienes acaso al principio acojan con poco entusiasmo estas reformas; pero se confía que, después de comprenderlas, penetrarse de su utilidad y practicarlas suficientemente. acabarán por adoptarlas gustosos. Que así sea, y que ello redunde en su mejoramiento moral y material, es quanto desea

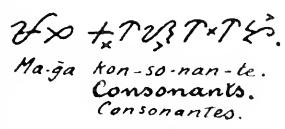



*EL AUTOR*




(TRANSCRIPTION) Ma-gā ku-rit a pag ga-mi-tun ka-i-ti.  
 (ENGLISH) Letters used at present.  
 (SPANISH) Letras usadas actualmente.






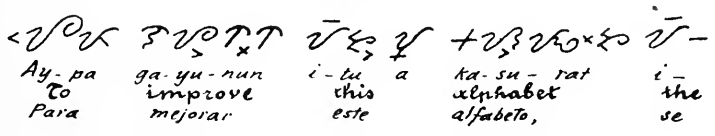


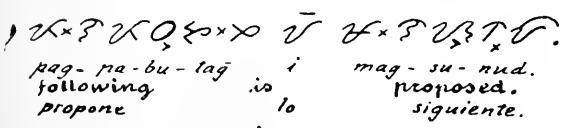


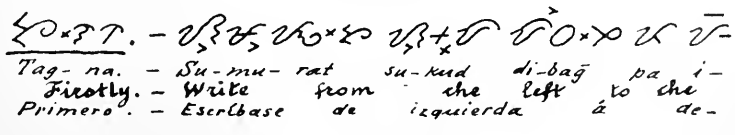


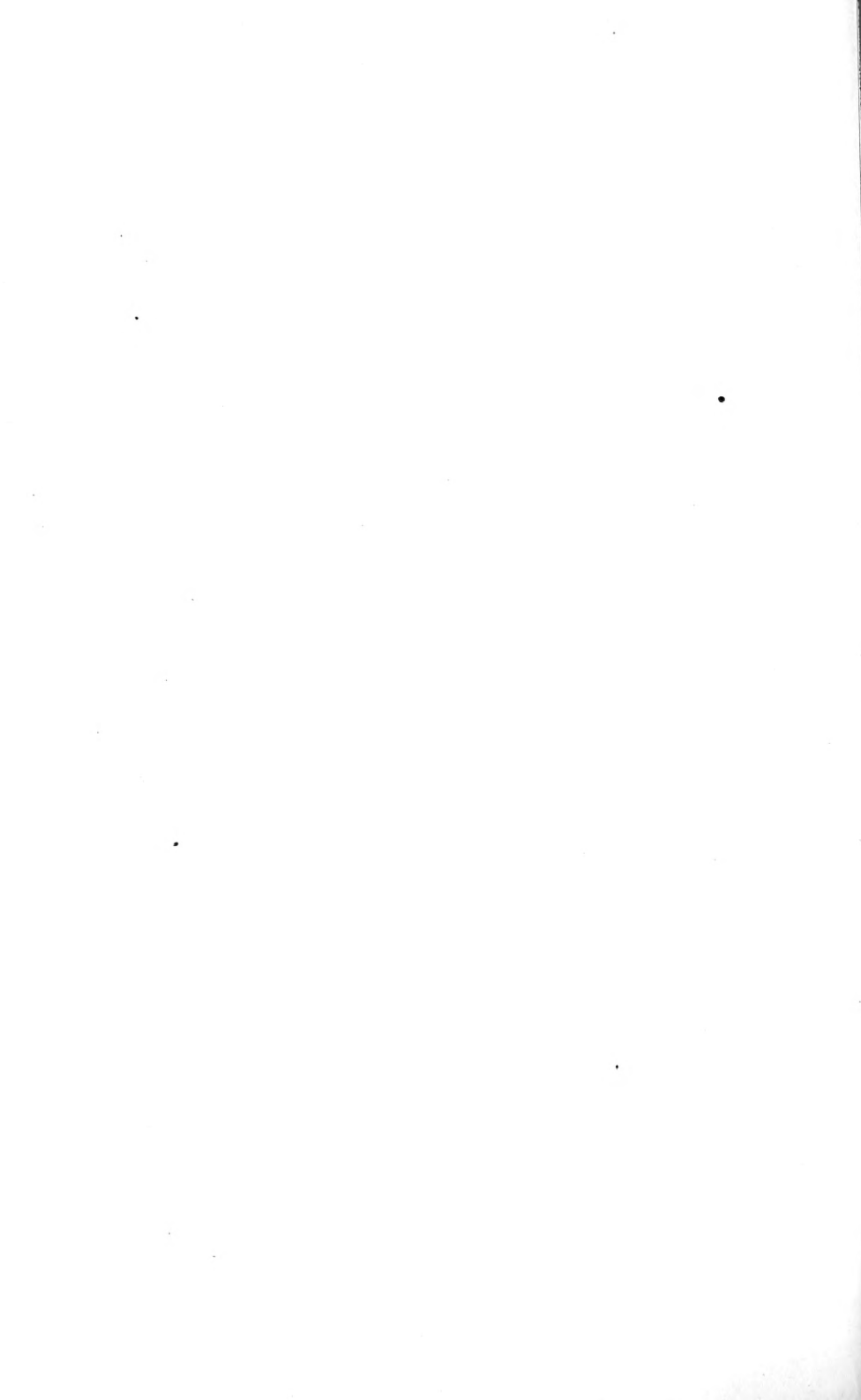





 Ay-pa ga-yu-nun i-tu a ka-su-rat i-  
 To improve this alphabet to se  
 Para mejorar este alfabeto, se


 pag-na-bu-taj i mag-su-nud.  
 following is proposed.  
 propone lo siguiente.


 Tag-na. - Su-mu-rat su-kud di-bag pa i-  
 Firstly. - Write from the left to the  
 Primero. - Escribase de izquierda á de-





$\curvearrowright T T, V_3 O X + \text{f} \text{f} + T V_3 V_3 \text{f} \text{f} V_3 \text{f} V_3 + * T,$

wa-nan, su-bug ka ma-ga kan-si-la may mi-ri-kan,  
 right, like Spaniards and Americans do.  
 rocha, como los españoles y americanos,

$V_3 O X K V_3 T \text{f} \text{f} V_3 V_3 \text{f} \text{f} V_3 V_3 \text{f} \text{f} V_3 + + V_3 \text{f} \text{f} V_3$

sa-bap yan ma-ru-ay may da-pat ka ka-ra-tas.  
 because it is easier and more suitable for the paper.  
 nues es más fácil y más apropiado al uso del papel.

$\bar{V} + V_3 \curvearrowright . - V_3 + V_3 \text{f} \text{f} V_3 - \text{f}$   
 I-ka-du-wa. - Ya ku-rit a  
 Secondly. - The letter  
 Segundo. - La letra

+  $V_3 \text{f} \text{f} V_3 \text{f}$   
 da-pat a  
 must be  
 debe escribirse

$\text{f} \text{f} V_3 \text{f} \text{f} V_3 \curvearrowright T \text{f} O T V_3, \text{f} \text{f} + \bar{V} \text{f}$   
 tal-du-gun a ba-nar, da-ga ka-i-ti,  
 written absolutely vertically, not like this,  
 bien levantada, no así,

X  $V_3 V_3 \text{f}$   
 ay-pa da-  
 to avoid  
 para que

$\text{f} \text{f} O V_3 X \curvearrowright T + V_3 + V_3 X \text{f} \text{f} \text{f} \text{f} \text{f} \text{f} T \text{f}$   
 ga ma-ba-li-ga-wan ka du-ku-yug u-li-tan a  
 confusion of the same with the small sign  
 no se confunda con el pequeño signo

x  $\text{f}$   
 a  
 which  
 que

$\text{f} \text{f} V_3 \text{f} \text{f} V_3 \text{f} \text{f} T + V_3 \text{f} \text{f} V_3 T.$

mal-lu-gan ka sa-u-ri-an.  
 will be seen later.  
 se verá más adelante.

$\bar{V} + \text{f} \text{f} V_3 \text{f} \text{f} V_3 . - V_3 + V_3 \text{f} \text{f} V_3 - \text{f}$   
 T-ka-t-lu. - Ya ku-rit a  
 Thirdly. - The letter  
 Tercero. - La letra

$\text{f} \text{f} O V_3 X$   
 ga  
 ma-ba-li-ga-  
 may be  
 pueden confun-

$\curvearrowright T + + V_3 \text{f} \text{f} V_3 - \text{f}$   
 wan ka ku-rit a  
 confounded with the letter  
 dírese con la letra

$\text{f} \text{f} T, \bar{V} V_3 V_3 \text{f} \text{f}$   
 ta,  
 mu ma-na; i-su-rat  
 therefore, it should  
 nor esto, debe siempre u-

$\text{f} \text{f} V_3 V_3 \text{f} \text{f} V_3 - \text{f}$   
 a-lu-yut a  
 be written thus  
 escribirse así

$\text{f} \text{f} \text{f} \text{f} \text{f} \text{f} T \text{f} \text{f} + \bar{V} \text{f}$   
 ga,  
 a ga-mi-tun na-ga ka-i-ti.  
 which is also used now.  
 figura que también se usa hoy día.



$\bar{V} + \times \bar{U} < \bar{Z}$ . -  $\bar{T}$   $\bar{V} \{ \bar{U} \bar{V} \bar{U} \times \bar{Z}$  +  $\bar{T} < \bar{T} \bar{V} \{ \bar{U} \bar{Z}$

I - kap - at. - In su - mu - rat ka ki - an - si - laḡ  
Fourthly. - To use in writing the Spanish  
Cuarto. - Para escribir el sonido de la

**P**  $\bar{U} \times \bar{Z}$   $\bar{Z} \bar{U} \bar{Z}$  +  $\bar{V} \bar{Z}$  +  $\bar{T} \bar{U} \bar{Z}$   $\bar{V}$   $\bar{U}$   $\bar{V}$  -  
mag ga - mit ka - i - ti ka ku - rit a  $\bar{V}$   $\bar{U}$   $\bar{V}$  -  
it is customary now to employ the letter  $\bar{U}$   $\bar{V}$   $\bar{V}$  -  
castellana, se suele usar la letra  $\bar{U}$   $\bar{V}$   $\bar{V}$  -  
la. For Por

$\bar{U} \bar{Z} \bar{U} \bar{O} \bar{U}$ ,  $\bar{U} \bar{U} \bar{Z} + \bar{V} \bar{Z}$   $\bar{U} \bar{O} \times \bar{U} \bar{U} \bar{Z}$  +  
lim - ba - wa, sa - bap da - ga **P** ka  
example, na - la - ka - sa because there is no in  
ejemplo, (ra) porque no hay en

$\bar{Z} < \bar{Z} \bar{O} \times \bar{T} \bar{U}$ . +  $\bar{V} \bar{Z}$ , +  $\bar{U} \times \bar{U} \bar{U} \bar{U} \bar{T} \times \bar{U} \bar{V}$   
ti - ag - ban - wa. Ka - i - ti, ka ma - ga phi - li - pi - nuḡ su -  
Tagbanwa. Now, among the ancient Filipino al -  
el Tagbanua. Ahora bien, entre los antiguos alfabetos

$\bar{U} \times \bar{Z}$   $\bar{V}$   $\bar{V} \times \bar{U}$   $\bar{U} \bar{Z}$ ,  $\bar{U}$ ,  $\bar{V}$   $\bar{U} < \bar{U} \bar{O} \times \bar{U} \bar{Z}$   $\bar{V}$  **P**  
rat a yaḡ si - tu na, ya si - am dal a **P**  
phabelo, the la Zambal zambal  
filipinos,

$< \bar{Z}$  +  $\bar{V} \bar{Z}$ ,  $\bar{Z}$   $\bar{U} \times \bar{V}$   $\bar{V}$   $\bar{U} \bar{Z} \bar{U} \bar{Z} \bar{T} \bar{T}$   $\bar{U} \times \bar{V}$   $\bar{U}$  -  
at ka - i - ti, may ya su - lug - nun may ma -  
had this form, and that of the Sulu and Maguin -  
tenia esta forma, ra y la del alfabeto jolouano y de Ma -

$\bar{Z} \bar{T} \bar{U} \bar{T} \times \bar{U} \bar{T} \bar{T}$   $< \bar{Z}$  +  $\bar{V} \bar{Z}$ ,  $\bar{U}$   $\bar{U} \bar{Z} \bar{U} \times \bar{U}$  +  $\bar{U}$  -  
gin - da - naw - nun at ka - i - ti, a ga - riḡ ka ma -  
Danaw alphabet has this one, which, through  
guindanao tiene esta otra, que procedió del

$\bar{U} \bar{V}$ ,  $\bar{U}$   $\bar{U} \bar{Z} \bar{U} \times \bar{U}$  +  $\bar{V} \bar{U} \bar{U} \bar{O}$ ;  $\bar{Z}$  +  $\bar{V}$   $\bar{U} \bar{Z} < \bar{U}$  -  
la - yu a ga - riḡ ka i - a - ra - bi; la - ka ya si - am -  
the Malay, originated from the Arabic; but the Zambal  
malayo, que á su vez vino del árabe; pero la del zambal

$\bar{O} \times \bar{U}$   $\bar{U} \bar{O} \bar{U} \bar{U} \times \bar{U} \bar{T}$  +  $\bar{Z} < \bar{Z} \bar{O} \times \bar{T} \bar{U}$   $\bar{U}$   $\bar{U}$   $\bar{U} \times \bar{V}$   $\bar{V}$   
bal ma - ba - li - ga - wan ka ti - ag - ban - wa a  $\bar{U}$   $\bar{U}$   $\bar{U} \times \bar{V}$   $\bar{V}$   
may be confounded with the Tagbanwa and the  
puede confundirse con la, Tagbanua y la del



$\text{su-lug-nun}$  may  $\text{mi-a-gin-da-naw}$   $\text{ma-ba-li-ga-wan}$  ka  
 Sulu and Maguindanaw may be confounded with.  
 joleano y maguindanaw pueden confundirse con.

$\text{a mal-lu-gan}$  ka  $\text{sa-u-ri-an}$ .  $\text{Maga-yun}$  na, ga-  
 which will be seen later. It is better to  
 la  $\text{que se verá}$  más adelante. Es preferible em-

$\text{mi-tun}$  ya  $\text{ti-ag-ban-wa}$  a  $\text{su-bug}$  ka-i-ti, ta-  
 use the Jagbanwa la as done now, but  
 please la tagbanwa la como hoy día, por

$\text{ka du-ga-gan}$  i  $\text{i-sag}$   $\text{kud-lit}$  a  $\text{at ka-i-}$   
 it should be added with a tail like chio thus,  
 añadesela un rasgo en esta forma a -

$\text{ti}$ ,  $\text{ra}$ .  $\text{A lim-ba-wa}$ .  $\text{pa-ra-ka-sa}$ .  
 sí,  $\text{ra}$ . For example. Por ejemplo.

$\text{I-ka-li-ma}$ . -  $\text{Na-ki-ta}$  ka pag  $\text{tu-bag}$  a  $\text{ma-ga}$  ku.  
 Fifthly. - It has been seen at the beginning that  
 Quinto. - Se ha visto al principio que

$\text{rit}$  a  $\text{ru-i-ga-ra-nan}$  a  $\text{ma-ga}$   
 the letters a o, i o, u are called  
 las letras a o, i o, u se llaman

$\text{ro-ka-l}$ ,  $\text{ya bu-kun}$   $\text{ru-i-ga-ra-nan}$  a  $\text{ma-ga}$  kon-  
 vowels, and that the rest are named  
 vocales, y que las demás se denominan

$\text{so-nan-te}$ .  $\text{Ka-i-ti}$ , ya  $\text{ma-ga}$   $\text{tu-xug}$  a  $\text{kon-so-nan-te}$   
 consonants. Now, the syllables composed of a consonant  
 consonantes. Ahora bien, las sílabas que empiezan por conso-



+ ɛ₂ + ɔ = T, ʃ = V ɔ₂ + ɛ₂ + ʃ = V ʃ V ʃ V ʃ V ʃ V ʃ V -

ka lu-ka-wan may vo-kal ka sa-u-ri-an su-  
at the beginning and a vowel at the end  
nante terminan con the end vocal

o x v ʃ v ʃ ɔ₂ x ʃ v + T ʃ V T T ʃ, ʃ ʃ  
bug i i-bu-taḡ ga ya kon-so-nan-te, da-ga  
like pa are written with the consonant alone, without  
como se escriben con la consonante sola, sin

v ɔ₂ + ɛ₂. ʃ ʃ ɔ₂ ʃ ʃ.  
ya vo-kal. A-lim-ba-wa. oo ʃ T ɔ₂ +  
the vowel. For example. ba-ba ma-na ta-ka  
la vocal. Por ejemplo.

T v ɔ₂ + ɛ₂ + ʃ = V ʃ V ʃ V ʃ V ʃ V  
In ya vo-kal ka sa-u-ri-an ʃ su-buḡ ʃ  
If the vowel at the end is an e, i as in mi  
Si la vocal final es una como en

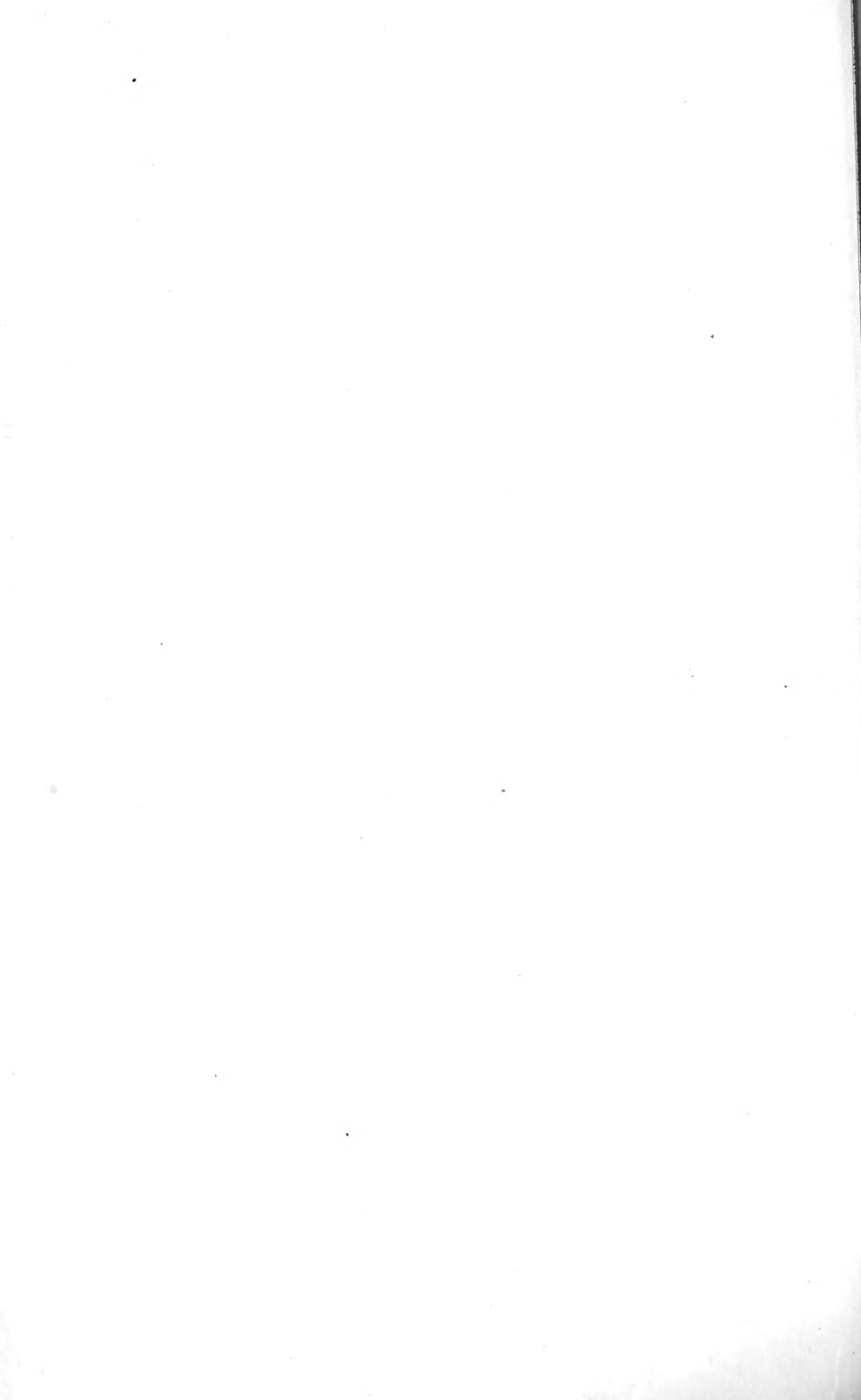
ʃ = ʃ ʃ ɔ₂ x T ʃ ʃ ʃ ɔ₂ T ʃ + ʃ ʃ ʃ ʃ ʃ ʃ  
nag bu-ta-ḡan i u-li-tan a ka dib-wat. A-  
we place the sign > at the top. For  
ponemos el signo

ʃ ʃ ʃ ʃ ʃ ʃ. ʃ ʃ ʃ ʃ ʃ ʃ. T v ɔ₂ + ɛ₂ +  
lim-ba-wa. ti-ki si-ni. In ya vo-kal ka  
example. debajo. For example.  
ejemplo. Por ejemplo.

ʃ ʃ ʃ ʃ ʃ ʃ ʃ ʃ ʃ ʃ ʃ + ʃ ʃ ʃ ʃ ʃ ʃ  
sa-u-ri-an su-buḡ ka nag-bu-ta-ḡan i  
end is an in mu we place the  
es una o, u, como en ponemos el

ʃ ʃ ʃ ʃ ʃ ʃ + oo. ʃ ʃ ʃ ʃ ʃ ʃ ʃ ʃ ʃ ʃ  
u-li-tan ka baba. A-lim-ba-wa. tu-lu mu-su  
sign below. For example.  
signo debajo. Por ejemplo.

v T ʃ + ʃ ʃ ʃ ʃ ʃ ʃ + v ʃ ʃ ʃ ʃ ʃ ʃ ʃ ʃ  
I-ni a ka-su-rat ka-i-ti ma-ga-yun.  
This method now in use is good.  
Esta manera actual es buena.





La-ka, in i-tu ma-ba-lis-wa, may ya vo-  
But when this is inverted, and the vowel is  
Pero cuando se invierte, y la vocal pre-

Kal ka tu-ka-wan may ya ken-so-nan-te ka sa-u-ri-  
at the beginning and the consonant at the  
cede a consonante,

an, yan a ti-gug da-ga ma-su-rat. ka i-tu a  
end, the sound cannot be written. In such a  
el sonido no puede escribirse. En este caso,

mag-ka-bu-tag, i-su-rat na-ga ya ken-so-nan-te ga may  
case the consonant should be written alone  
escribase tambien sola la consonante y

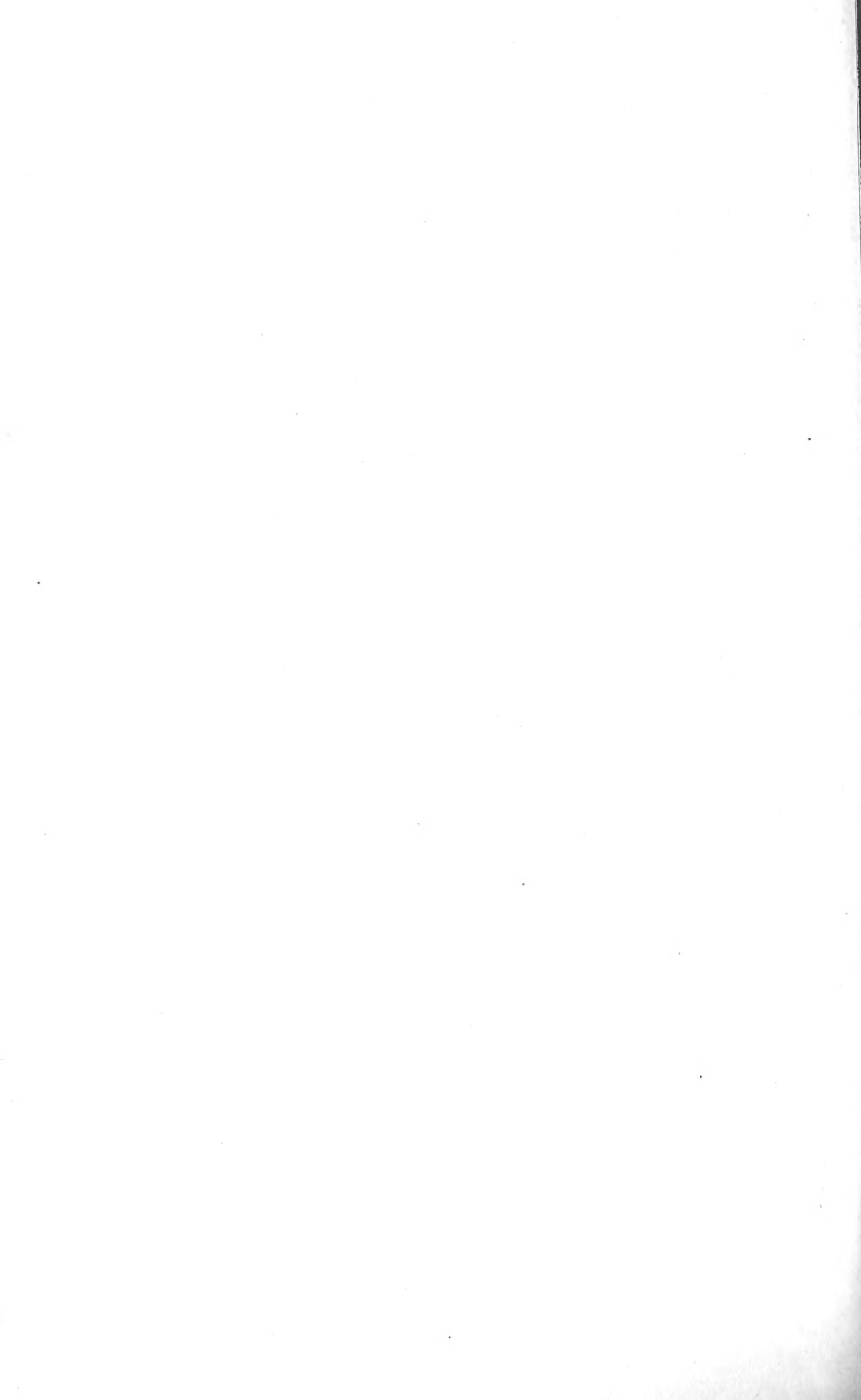
ga-mi-tur na-ga ya u-li-tan, ta-ka ba-lis-wa-un, su-bug  
also and with the sign reversed like  
con el signo invertido en esta

ka-i-ti, Sa-bap ba-lis-wa? na-ga ya ti-gug. A-  
this, because the sound is reversed. For  
forma, ya que el sonido está también invertido. For

lim-ba-wa, in sa-it ta-un li-id bu-uk.  
example, in sa-it ta-un li-id bu-uk.

In ti-gug ki ya vo-kal ka mag tu-bag,  
if the vowel is the one at the beginning,  
Si la vocal a es la que está al principio,

i-bu-tag na-ga ya ba-lis-wag u-li-tan ka di-bag  
place the reversed sign at the left  
pongase el signo así invertido, a la izquierda



$\text{ka} \text{ tu-ga} \text{ ka} \text{ kon-so-nan-te}, \text{ at} \text{ ka-i-ti},$   
 and at the middle of the consonant, like this,  
 y en medio de la consonante, así, aḡ at

$\text{am-pu} \quad \text{i-na-un} \quad \text{in-a-di-an} \quad \text{i-sa-un}$   
 in order  
 a fin de

$\text{na-ga} \text{ ma-ba-li-ga-wan} \text{ in} \text{ ya} \text{ ro-kal} \text{ ka} \text{ sa-u-ri-an}$   
 not to confound the writing with that when the vowel is at the  
 no confundir este caso con el en que la vocal está al final

$\text{may} \text{ da-ga} \text{ bu-la-gan} \text{ i} \text{ u-li-tan.}$   
 and no sign is used.  
 y en que no se pone signo alguno.

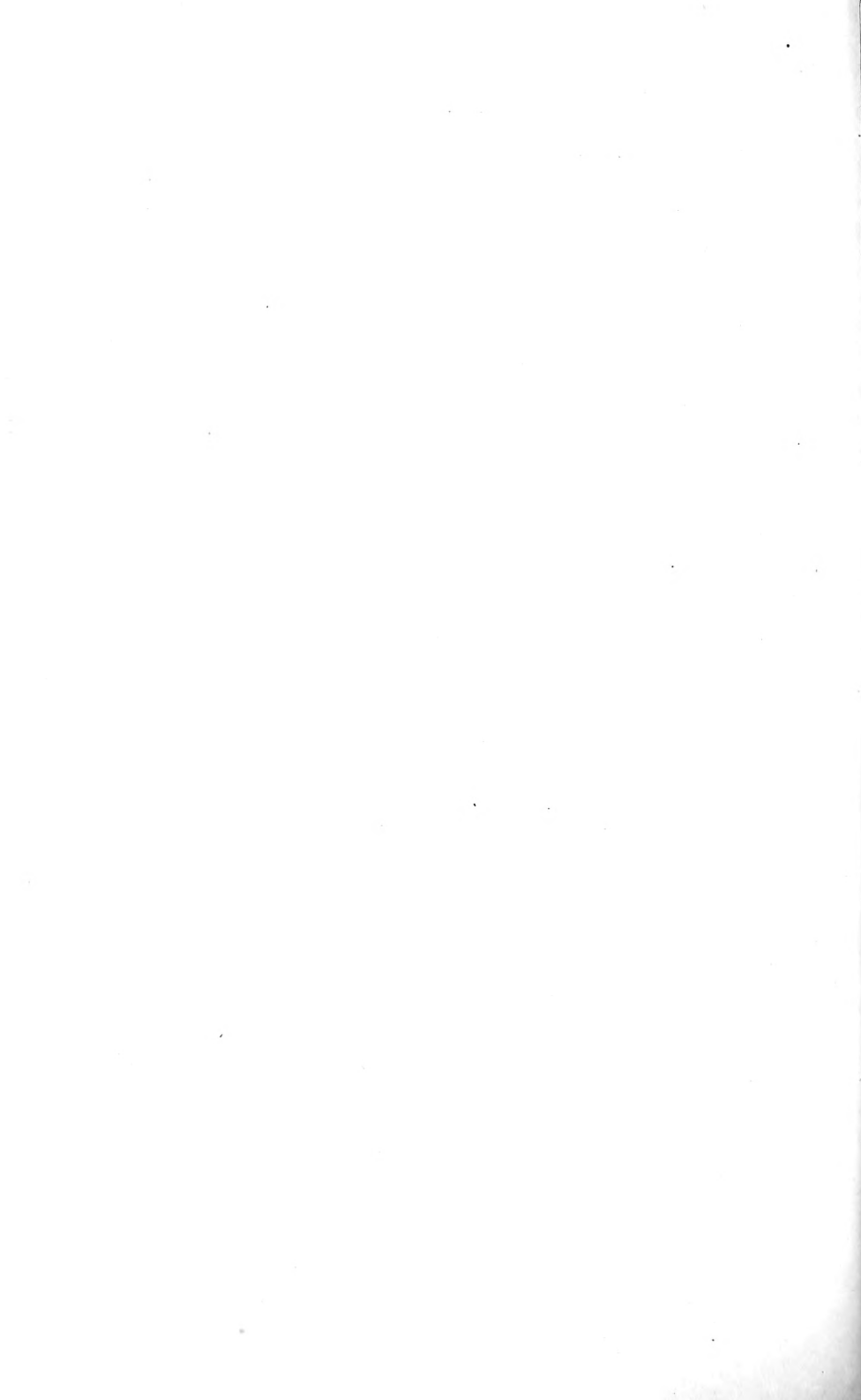
$\text{I-kan-um.} \quad \text{Ka-da-Ku-lan} \text{ ga-mi-tun} \text{ ka mag}$   
 Sixthly. - It is common to use in talking  
 Sexto - Es frecuente en el lenguaje hablado

$\text{am-paḡ} \text{ i} \text{ ma-ga} \text{ ti-gug} \text{ a} \text{ ya} \text{ ro-kal} \text{ ka} \text{ tu-ga}$   
 some sounds where the vowel is in the middle  
 usar sonidos en que la vocal está entre

$\text{ka} \text{ tu-wa} \text{ a} \text{ kon-so-nan-te}, \text{ su-bug} \text{ ka} \text{ i-tu},$   
 of two consonants, as these,  
 dos consonantes como estos,

$\text{ka} \text{ da-ga} \text{ ma-su-rat} \text{ in} \text{ da-}$   
 which cannot be written unless  
 los cuales no pueden escribirse si no se

$\text{ga} \text{ ga-mi-tan} \text{ i} \text{ bu-kun} \text{ a} \text{ u-li-tan.} \text{ Ka-i-ti,} \text{ Ka}$   
 some new sign is used. Now, in  
 usa nuevo signo nuevo. Ahora bien, en



$\bar{v} \bar{t}$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$

*e-ni a ma-ja ti-gug, ya du-ag kon-so-nan-te mag*  
*each sound the two consonants join*  
*talos sonidos las dos consonantes se jun-*

$\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$

*a-gap may mag a-da-pa-nay; u-nu ma-na a-ga-pun*  
*and meet each other; therefore, let also*  
*tan y encuentran; por esto, juntense y*

$\bar{t}$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$

*na-ga may a-da-pa-nun ya ma-ja u-li-tan a* >< *at*  
*join and meet each other the signs*  
*encuéntense también los respectivos signos* a-

$\bar{v}$   $\bar{t}$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$

*ka-i-ti, A-lim-ba-wa,*  
*thus, For example,*  
*sí, Por ejemplo,* tal - tal;

$\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$

*may i-tu a mag a-gap a u-li-tan a* x  
*and let this combined sign*  
*y este signo combinado*

$\bar{v}$   $\bar{t}$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$

*i-bu-taj ka dib-wat in ya vo-kal ka lu-*  
*be placed at the top when e, i is the vowel between*  
*colóquese encima si es la vocal que está entre*

$\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$

*ga ka du-wa a kon-so-nan-te A-lim-ba-wa,*  
*the two consonants. For example,*  
*las dos consonantes. Por ejemplo,* a - sin.

$\bar{v}$   $\bar{t}$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$

*i-bu-taj ka in-tu-taj-an ka du-wa a kon-so-nan-te*  
*Said sign should be placed between the two consonants when*  
*Dicho signo debe colocarse en medio de las dos consonantes, si*

$\bar{t}$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$   $\not\leftarrow$

*in ya vo-kal A-lim-ba-wa.*  
*es a is the said vowel. For example.*  
*la referida vocal. Por ejemplo.* Pa = la - wan



$\bar{V} O_2 \xi * \rho + 00 \bar{T} ? \quad \bar{V} O_2 + * \bar{V}_2 \checkmark \bar{V} h \checkmark$   
 I- bu- lag ka baba, in ya vo- kal. A- lim-  
 It should placed below when is the vowel. For ex-  
 Dúbe ponerse debajo cuando es o, u la citada vocal. Por ejem,

$0 \checkmark$   
 ba-wa.  
 ample,  
 plo, Kur - sud.

$\bar{V} + \bar{U} \xi_2 - \bar{V} ? \bar{T} ? \checkmark \xi_2 \bar{T} \bar{V} \checkmark \rho + \bar{O}$   
 I- Ka- pi- lu. - Da- ga na ga- mi- tun ya ma- je kud-  
 Seventhly. - Do not use any longer the  
 Séptimo. - Déjese ya al uso de los

$\bar{V} h \xi_2 \checkmark \quad || \quad \checkmark + O_2 \bar{U} * ? O_2 \bar{U} ? \bar{T} \bar{V} \checkmark \rho$   
 lit a ta- ka bu- lag- bu- la- gur ya ma- je  
 signs, and separate the words in  
 signos y sepáranse las palabras en la

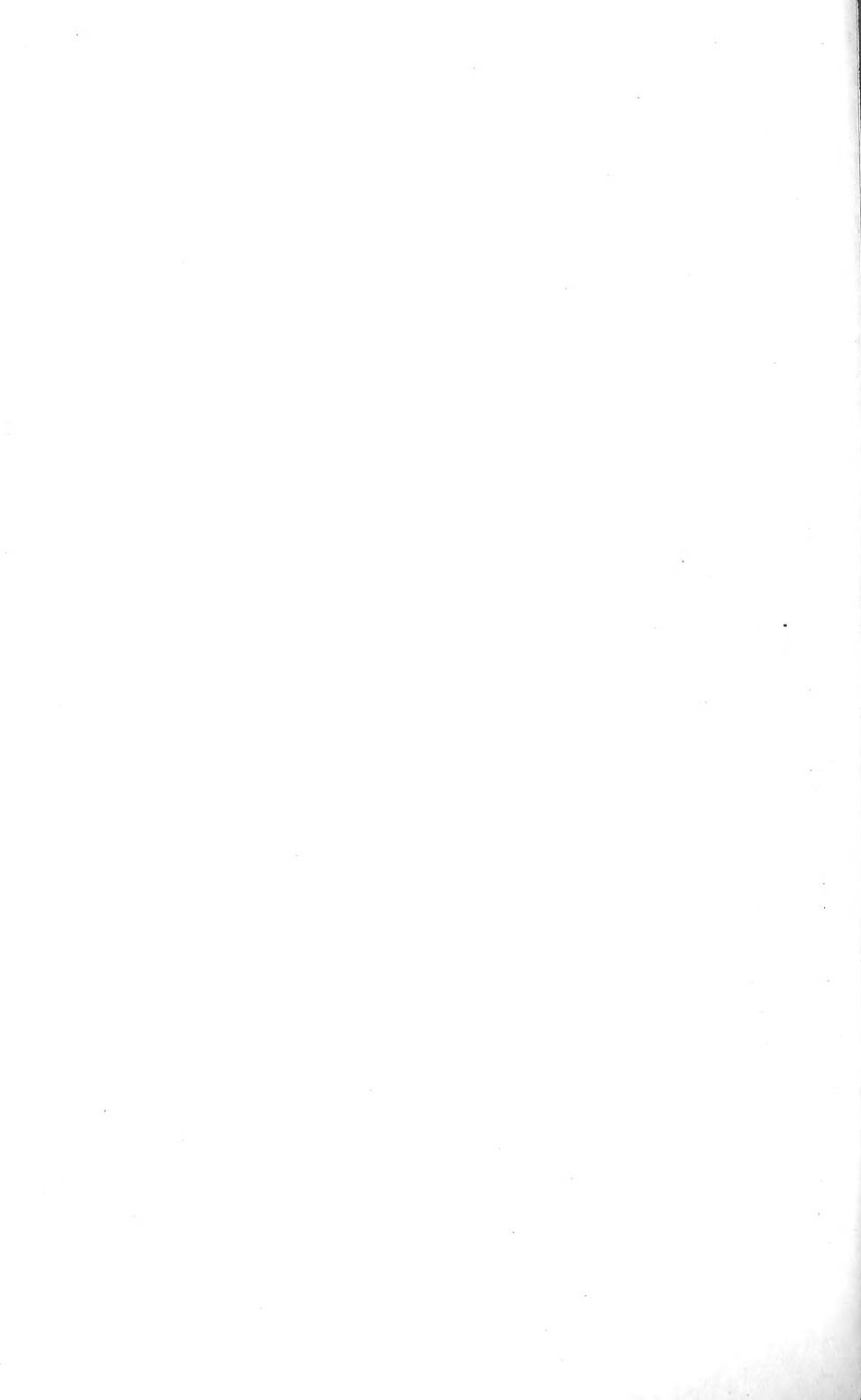
$\checkmark \bar{U} * \rho + \bar{U} * ? \bar{V}_2 \bar{V} h \xi_2 \bar{V}_2 O_2 \rho + \bar{V} \xi_2 \checkmark O \bar{U} \bar{V}$   
 am- pag ka pag su- rat su bug ka i- lu a ba- sa-  
 writing them so done in this book.  
 escritura segun se ha hecho en este libro.

$\bar{T} \bar{V} ? \bar{T} ? \checkmark \xi_2 \bar{T} \bar{V} + \bar{V} \bar{U} \xi_2 \checkmark \checkmark \bar{V} \rho$   
 un. Da- ga na- ga ga- mi- tun ya kud- lit a may  
 Also, do not use any longer the sign or  
 Déjese igualmente el uso del signo y

$O_2 + \bar{T} \checkmark \bar{U} * ? ? \checkmark \xi_2 \bar{T} + \bar{V} \xi_2 + \checkmark \rho \bar{U} * ? \xi_2 O * ?$   
 bu- kun a pag to ga- mi- tun ka- i- ti ka ma- ga pag tu- bag  
 others as show the beginning of a -  
 otros que se emplean para indiar el principio de un

$\bar{V} \bar{V}_2 \bar{V} h \xi_2, \bar{V}_2 O * \bar{U} \bar{V} * \bar{T} \checkmark \checkmark \rho + \bar{V} \bar{U} \xi_2 \bar{V}$   
 i su- rat, so- bap yan a ma- je kud- lit da-  
 writing, as such signs are only proper  
 escrito, pues tales signos son solamente pro-

$\bar{U} * \xi_2 ? + \bar{V}_2 \bar{V} h \xi_2 + \bar{V} \checkmark * \bar{V} \checkmark \bar{V} O \bar{U} ? \checkmark \checkmark \bar{V} \checkmark$   
 nat ga ka su- rat ka la- was ay- na ga ma- a- ru-  
 when writing on Bambo in order that  
 pios de la escritura sobre cañe para dar a conocer





$\text{tan ya tu-ka-wan may ka-ta-pu-sar ka pag-su-}$   
 $\text{the beginning and the end of the writing may be}$   
 $\text{el comienzo y el fin de un escri-}$

$\text{rat. Ka tu-ka-wan da-ku-la-un ga ya tag-na a ku-}$   
 $\text{Known. At the beginning, make the first letter bigger,}$   
 $\text{To. Al principio, hágase más grande la primera}$

$\text{rit, may ka ka-ta-pu-sar, bu-ta-gan ga i-sag tul-}$   
 $\text{and at the end, use a point}$   
 $\text{tra, y al fin, póngase un punto}$

$\text{buk, at ka-i-ti, Ma-ga-yun na-ga-ga-mi-tun ya bu-}$   
 $\text{like this, It is better to adopt some}$   
 $\text{asi Es mejor adoptar algunos}$

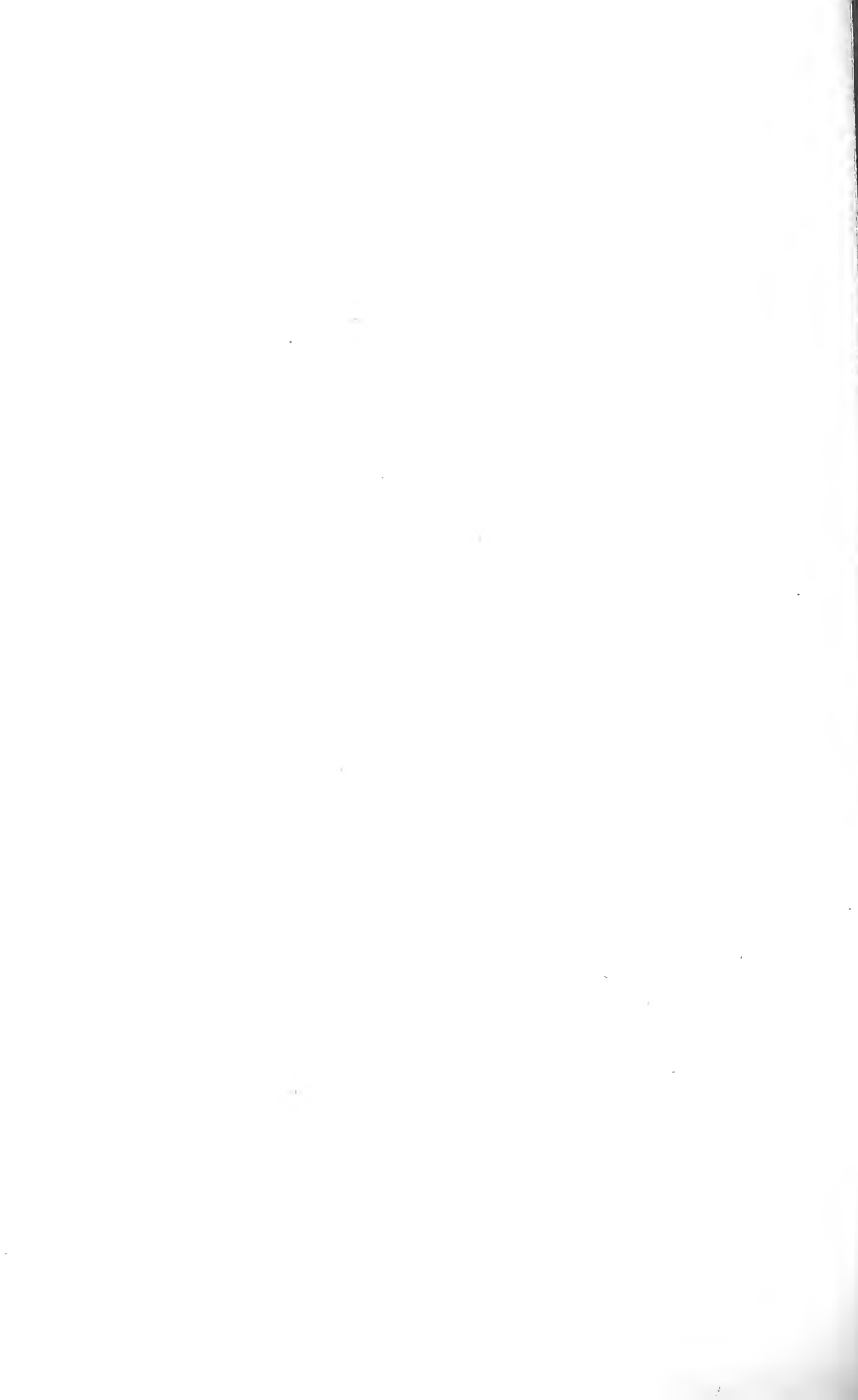
$\text{kun a ma-ga ki-an-si-la may mi-ri-kan a kud-lit}$   
 $\text{Spanish and English orthographic signs which ren-}$   
 $\text{signos ortográficos castellanos, e ingleses, los cuales}$

$\text{a ma-ka-ru-ay ka pag-ba-se, at ka-i-ti, ka du-ku-yuq}$   
 $\text{dox the reading clear, as these, for short}$   
 $\text{facilitan la lectura, como éstos, para pausa}$

$\text{pu-duk; - ka da-ku-lag pu-duk; - ka}$   
 $\text{pause; - for a longer pause; - for}$   
 $\text{orta; - para pausa más larga; - pa}$

$\text{ka-ta-pu-sar a am-pag; - a mag bu-lag}$   
 $\text{ra el final; - for separation}$   
 $\text{para separar}$

$\text{i ma-ga ku-rit baw ma-fa am-pag; - ka}$   
 $\text{of letters and words; - for}$   
 $\text{letras y palabras; - pa}$



$\text{mag } \text{iq} + \text{kut.}$

*mag* *iq-kut.*  
*question.*  
*ra preguntas.*

$\text{I-ka-ma-lu} - \text{Ma-ga-yun ma-ga ga-mi-tun ka mag bi-}$

*Eighthly.* - It is convenient to adopt in counting  
*Octavo.* - Es conveniente adoptar en la cuenta

$\text{laq ya ma-ga ku-rit a 1-a-ya-bi, at ka-i-ti.}$

*laq* *ya* *ma-ga* *ku-rit* *a* *1-a-ya-bi,* *at* *ka-i-ti.*  
*the* *Arabic* *figures* *which follow.*  
*las* *figuras* *arabigas,* *que son las siguientes.*

**1**  $\text{i-sa};-$  **2**  $\text{du-wa};-$  **3**  $\text{tu-lu};-$  **4**  $\text{u-pat};-$   
*one;* *two;* *three;* *four;*  
*uno;* *dos;* *tres;* *cuatro;*

**5**  $\text{li-ma};-$  **6**  $\text{u-num};-$  **7**  $\text{ni-tu};-$  **8**  $\text{wa-lu};-$   
*five;* *six;* *seven;* *eight;*  
*cinco;* *seis;* *siete;* *ocho;*

**9**  $\text{si-yam};-$  **0**  $\text{si-ru};-$  **10**  $\text{sag pulu}$  **100**  $\text{sag ga-tus};-$   
*nine;* *zero;* *ten* *one hundred*  
*nueve;* *zero;* *diez*  *ciento*

**1000**  $\text{sag ri-bu}$  **10000**  $\text{sag pu-luq ri-bu.}$   
*one thousand;* *ten thousand.*  
*mil*  *diez mil.*

$\text{I-ka-si-yam.} - \text{Ay-pa ya ma-ga ki-an-si-la, mi-ri-}$

*Ninthly.* - In order that some Spanish, Ame-  
*Noveno.* - Para que ciertas palabras castellanas,

$\text{kan may bu-kun na a ma-ga am-pag a ga-mi-tun ka}$   
*rican* *and* *other* *words* *used* *in the*  
*inglesas,* *etc* *usadas* *en* *el.*



li-ag-ban-waḡ am-paḡ ma-su-rat ka li-ag-ban-wa,
   
 Tagbanwa conversation, may be written in Tagbanwa,
   
 tagbanwa hablado, pueden escribirse en este alfabeto,

da-pat ga-mi-tan bu-kun a ma-ḡa ku-rit a da-ga ka li-
   
 it is necessary to use some letters not found in the Tagbanwa
   
 is preciso hacer uso de algunas letras que no tiene el tagbanwa,

ag-ban-wa, at ka-i-ti. — 1. ḡḡḡḡḡḡ + ḡḡḡḡḡḡ
   
 alphabet, to wit: — 1. Ya ḡḡḡḡḡḡ ka phi-li-pi-
   
 como las siguientes: — 2. The sound of the Fili-
   
 — 1. El sonido de

nuḡ i-su-rat a ga-mi-tan i phi-li-pi-nuḡ
   
 h may be represented with the
   
 nino filipina puede escribirse con la antigua
   
 la

A-lim-ba-wa.
   
 For example.
   
 ha. Por ejemplo: I-wa-hig Hul-yo
   
 (Julio)

— 2. ḡḡḡḡḡḡ + ḡḡḡḡḡḡḡḡḡ
   
 — 2. Ya ḡḡḡḡḡḡ ka ki-an-si-laḡ
   
 — 2. The sound of the Spanish
   
 — 2. El sonido de la
   
 V ga-mi-tan ka ti-
   
 may be written with
   
 española, puede es-

ag-ban-waḡ
   
 the Tagbanwa
   
 cribrir. con la
   
 wa,
   
 a a-du-duḡ ka ḡḡḡḡḡḡ ki
   
 which approaches the sound of
   
 V Taka,
   
 but,
   
 pero,

ay-pa da-ga ma-ba-li-ḡa-wan, du-ḡa-ḡan i kud-lit a
   
 to avoid confusion, it should be added with the dash
   
 evitar confusión, debe añadirse la este raso

at ka-i-ti,
   
 in this way,
   
 así,
   
  
 A-lim-ba-wa
   
 For example,
   
 + ḡḡḡḡḡḡ
   
 For ejemplo,
   
 ro-kaI
   
 — 3. ḡḡḡḡḡḡ
   
 — 3. Ya
   
 — 3. The
   
 — 3. El



mak-sug a ti-gug ki ki-an-si-lag may ya ti-  
 strong sound of the Spanish and that  
 sonido fuerte de la española y of

gug ki i-su-rat ka ti-ag-ban-wa su-bug ka ig-lis  
 of the may be written in Tagbanwa, like in English  
 de la pueden representarse en el Tagbanwa, como con las ingle-

a th at Ka-i-ti, To-ke a-da-pun ay-na da-ga  
 with with the te ka but joining them to avoid  
 sus con las pero enlazadas para evitar

ma-ba-li-ga-wan, at Ka-i-ti, A-lim-ba-wa,  
 confusion, in this way, tha For example,  
 confusión, así, para ejemplo,

Kon - the - kal - 4. Ya ti-gug ka ki-an-si-  
 (concejal) - 4. The sound of the Spa-  
 - 4. El sonido de

lag i-su-rat na-ga su-bug ka ig-lis a  
 nish may also be written as in English with ph  
 la española puede escribirse como con las inglesas

ka-ka a-da-pun na-ga, at Ka-i-ti, A-lim-ba-wa,  
 but also joined, in this way rka. For example,  
 pero también enlazadas en esta forma para ejemplo,

Pher - min I - phu - gaw  
 (Fermin) (Ifugas) - 5. Ya ti-  
 - 5. The so-  
 - 5. El so-

gug ka ki-an-si-lag ñ i-su-rat ka a a-  
 and of the Spanish may be written with na ya joined  
 nido de la española, con las enlazada.





$\text{d} \text{a} \text{p} \text{u} \text{n}$ ,  $\text{a} \text{t} \text{ka} \text{i} \text{ti}$ ,  $\text{ny} \text{a}$   $\text{A} \text{lim} \text{ba} \text{wa}$ ,  $\text{Es} \text{pa} \text{nya}$   
*das* *at Ka-i-ti,* *nyā* *A-lim-ba-wa,* *Es-pa-nya*  
*thus,* *así,* *For example,* *(España)*

-6.  $\text{O} \text{a} \text{t}$   $\text{y} \text{f} \text{x}$   $\text{t} \text{t}$   $\text{v} \text{v} \text{v}$   $\text{f} \text{x} \text{v} \text{O} \text{a} \text{t}$   $\text{v}$   
 -6. *Ya bu-kun a ma-ga ki-an-si-la may bu-kun pa*  
 -6. *The other Spanish and similar combinations of*  
 -6. *Las demás combinaciones de consonantes en español, etc.,*

$\text{y} \text{f} \text{x}$   $\text{y} \text{f} \text{x}$   $\text{y} \text{t} \text{v} \text{v} \text{t} \text{t}$   $\text{y} \text{f} \text{v} \text{t} \text{t}$   
*a ma-ga a-dap a kon-so-nan-te, a-da-pun na-ga,*  
*consonants may be represented by ligaments as in the following*  
*pueden representarse en el tagbanwa enlazando las letras correspondien-*

$\text{A} \text{lim} \text{ba} \text{wa}$ ,  $\text{bl} = \text{O} \text{v}$ ,  $\text{t} \text{O} \text{v}$ ;  $-\text{br} = \text{O} \text{v}$   
*Examples,* *bla,* *ka-ble;* *brā,*  
*Es. Ejemplos,*

$\text{y} \text{O} \text{v}$ ;  $-\text{cl} = \text{t} \text{v}$ ,  $\text{v} \text{t} \text{v}$ ;  $-\text{ch} =$   
*A - bra;* *klā,* *re - kla - mo;*

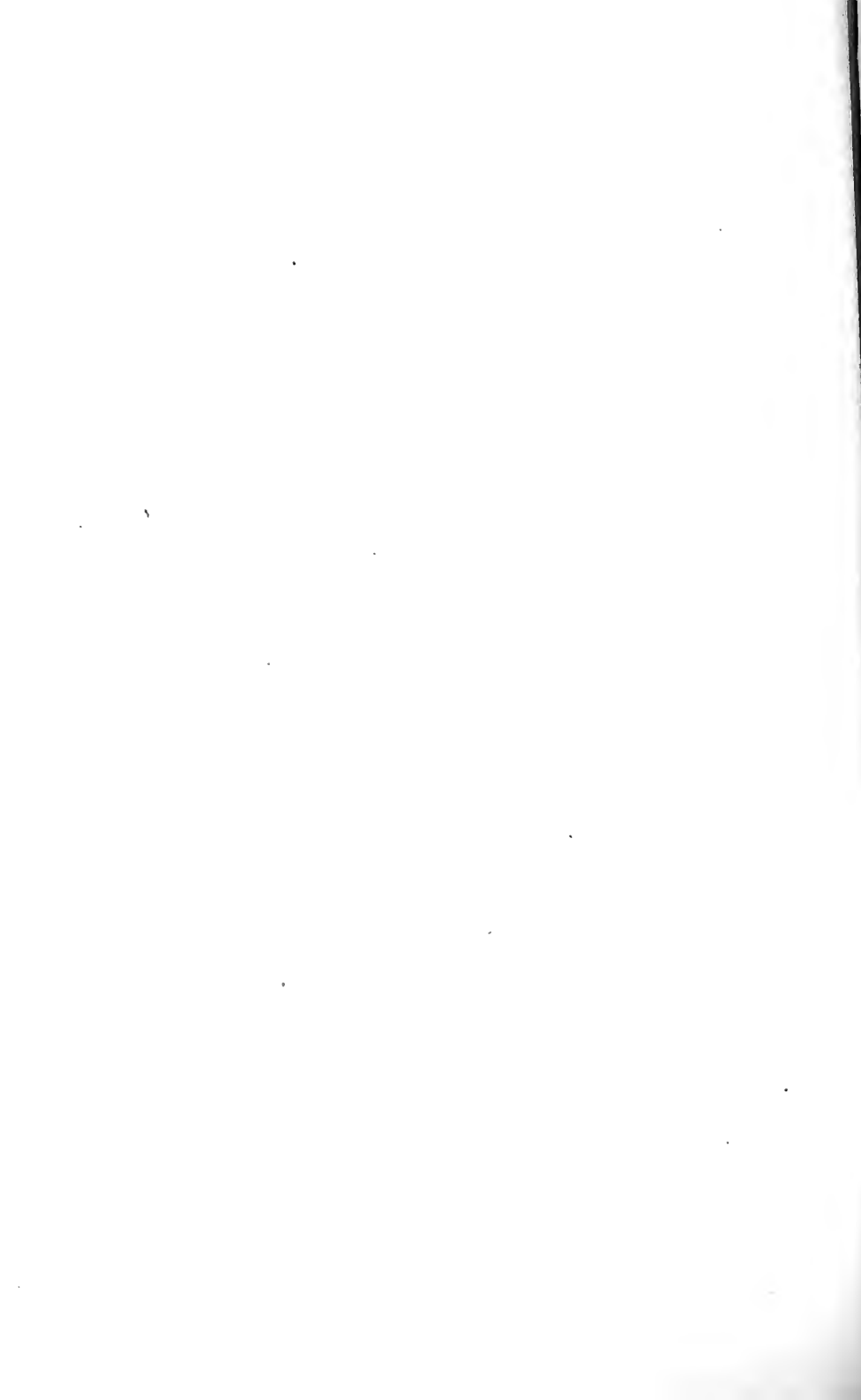
$\text{t} \text{v}$ ,  $\text{d} \text{e} \text{r} \text{e} \text{t} \text{so}$ ;  $-\text{x} = \text{t} \text{v}$ ,  $\text{t} \text{a} \text{ks}$ ;  
*tša,* *de-re - tšo;* *kša,* *taks;*

$-\text{nd} = \text{v}$ ,  $\text{v} \text{x} \text{v}$ ;  $-\text{pr} = \text{v}$ ,  
*nda,* *land;* *pra,*

$\text{v} \text{v} \text{v} \text{t} \text{t} \text{v}$ . - 7.  $\text{v} \text{v} \text{v} \text{v} \text{v}$   
*pro - vin - ci - a* - 7. *Ya li-ma ta ma.*  
 - 7. *The five Spanish*  
 - 7. *Las cinco vocales*

$\text{g} \text{a} \text{v} \text{o} \text{k} \text{al}$   $\text{a}$   $\text{k} \text{i} \text{a} \text{n} \text{s} \text{i} \text{l} \text{a}$   $\text{i} \text{s} \text{u} \text{r} \text{at}$ ,  $\text{a} \text{t} \text{ka} \text{i} \text{ti}$ .  
*vowels may be written as follows.*  
*castellanas pueden representarse así.*

a e i o u  
 $\text{v}$   $\text{v}$   $\text{v}$   $\text{v}$   $\text{v}$



$\bar{V} \bar{T} \bar{f} \bar{t} \bar{z} \bar{V} \bar{V}$  .  $\bar{f} \bar{V} \bar{V}$        $\bar{O} \bar{z} \bar{x} \bar{T} \bar{V} \bar{z} \bar{V} \bar{z}$   
 Si-ni ma-tri-ta a ya      i      may      u      bu-ta-gan i tul-  
 Here it is seen that the      and      bear  
 Aquí se ve que la      y la      llevar un pun-

$\bar{O} \bar{t} . \bar{V} \bar{z} \bar{V} \bar{z} \bar{V} \bar{O} \bar{t} \bar{z} \bar{f} \bar{z} \bar{T} \bar{T} \bar{z} \bar{t} \bar{f} \bar{x} \bar{t} \bar{x} \bar{T}$   
 buk. I-lu a Tul- buk ga-mi-tun na-ga ka ma-ga kon-  
 dot. This dot may be also used on the consonants  
 to. Esto punto puede emplearse sobre las consonan-

$\bar{V} \bar{T} \bar{x} \bar{T} \bar{z} \bar{f} \bar{V} \bar{V} \bar{t} \bar{f} \bar{x} \bar{z} \bar{V} \bar{z} \bar{O} \bar{t} . \bar{V} \bar{V} \bar{z} \bar{f} \bar{O} \bar{z}$   
 so-nan-to may ka ma-ga u-li-tan. A-lim-ba-wa.  
 and      their      signo.      For example.  
 los y sus      signos      Ejemplos

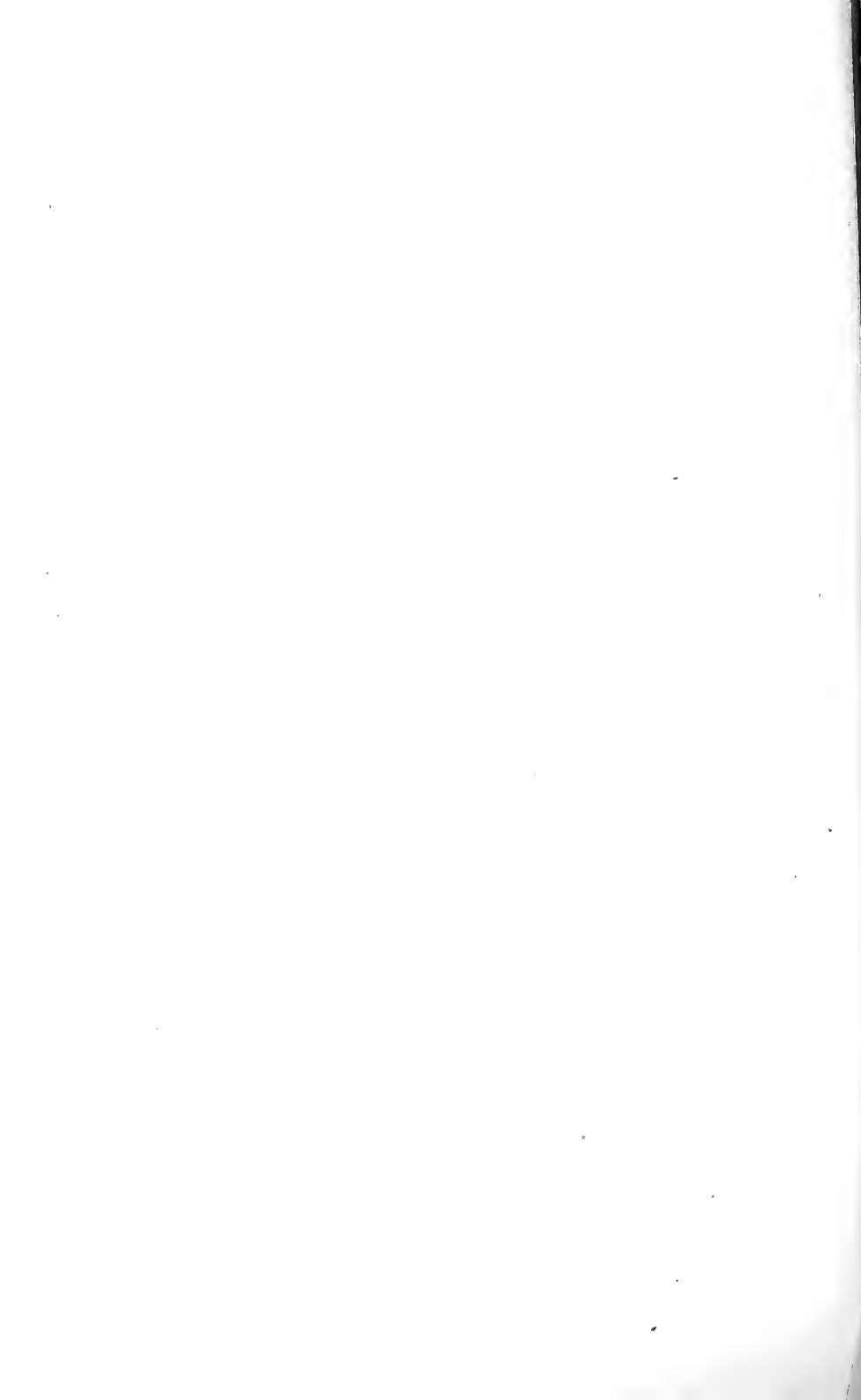
$\bar{z} \bar{z} \bar{V} = \bar{z} \bar{z} \bar{V} \bar{x} \bar{z} ; - \bar{z} \bar{z} \bar{V} = \bar{V} \bar{T} \bar{T}$   
te-a      ti-dav      li-a      i-na-un

$\bar{f} \bar{z} \bar{V} = \bar{V} \bar{f} \bar{t} \bar{x} \bar{T} ; - \bar{f} \bar{z} \bar{V} = \bar{t} \bar{z}$   
mo-ro      a-mu-kun      mu-ro      ku-ta

$\bar{V} \bar{V} \bar{f} \bar{f} \bar{f} \bar{z} \bar{x} \bar{T} \bar{V} \bar{z} \bar{V} \bar{z} \bar{T}$        $\bar{V}$        $\bar{f} \bar{x} \bar{V} \bar{z} \bar{T}$   
 Ay-na ma-ad-da-tan      a      ma-ga-yun  
 In order to understand      reforms      clearly  
 Para que estas      reformas      propues-

$\bar{V} \bar{z} \bar{V} \bar{f} \bar{x} \bar{V} \bar{V} \bar{z} \bar{z} \bar{z} \bar{O} \bar{z} \bar{x} \bar{T} \bar{t} \bar{V} \bar{f} \bar{x}$   
 i-lu a ma-ga pa-a-rut, bu-ta-gan ku i ma-ga  
 these proposed reforms, I add the following  
 las se entiendan con toda claridad, pónense a continua-

$\bar{V} \bar{V} \bar{z} \bar{f} \bar{O} \bar{z} \bar{V} \bar{z} \bar{f} \bar{T} \bar{V} \bar{T} \bar{V} \bar{f} \bar{V} \bar{V} \bar{f} \bar{x} \bar{z} \bar{V} \bar{z} \bar{O} \bar{V} \bar{T} \bar{T}$   
 a-lim-ba-wa a mag-su-nud may da-pat ba-sa-un.  
 as exercises which should be read.  
 ción ciertos ejercicios de lectura que deberían leerse.



VO 2x+Ux-T + FX OTxTVOTx-T

¿Ux. +  
"Compendio  
de la Doctri-  
na Cristiana

y Oraciones traducido todo en  
lengua tagbanua, según se  
usa en el Norte de la Paragua  
para uso de los P.P. Recoletos  
Misioneros en dicha Isla?

2ª Edición  
Manila, Gua-  
dalupe, Año  
del Señor 1889.

2x+FX OTxTVOTx-T + T? - 2xOxVO ??, O.  
TxTVOTx-T Vx+ + Ux? UxT. + VxVx.

?TxVO VO OTxTVOTx-T? - VO 2x? Vx OTxTVOTx-T  
Vx UxTxV + 2x? TxTx VO VxVx Vx VxTx, FXVO +  
FX UxTxV + 2xT Vx VxTxT Vx VxTxT Vx VxTxV.

?TxVO VO 2xTxV + FX OTxTVOTx-T? - VO VxTxT  
+ UxTx. VO UxTx VO UxTxV Tx VxTxUxTx.

?TxVO VO UxTxVOT + FX OTxTVOTx-T? - VO + 2xT  
Vx VxTxT Vx VxTx Vx VxTx.

VxTx VO VxTx Vx VxTx? - VO FXVO + UxTxVOT +  
TxTxT Vx UxTxVO UxTxTxTxT FXVO UxTxVO + 2xVxTxT.

+ Ux VO VxTx? - UxVO + UxTx, FXVO + 2xT, FXVO  
+ UxTxTxT Vx TxTxT.

Ux VO VxTx? - 2x TxTx.

Ux VO UxTxTxTxT + VxTxTxTx UxTxTxTx? - 2xTx.

VxTx VO UxTxT + UxTxTxTx? - VO VxTx

VxTx VO UxTxT + VxTxTx? - VO VxTxT.

VxTx VO UxTxT + VxTxTxTx? - VO VxTxTxTx VxTxTx.

VO VxTx VxTx? - ??, VxTx Vx VxTxTx

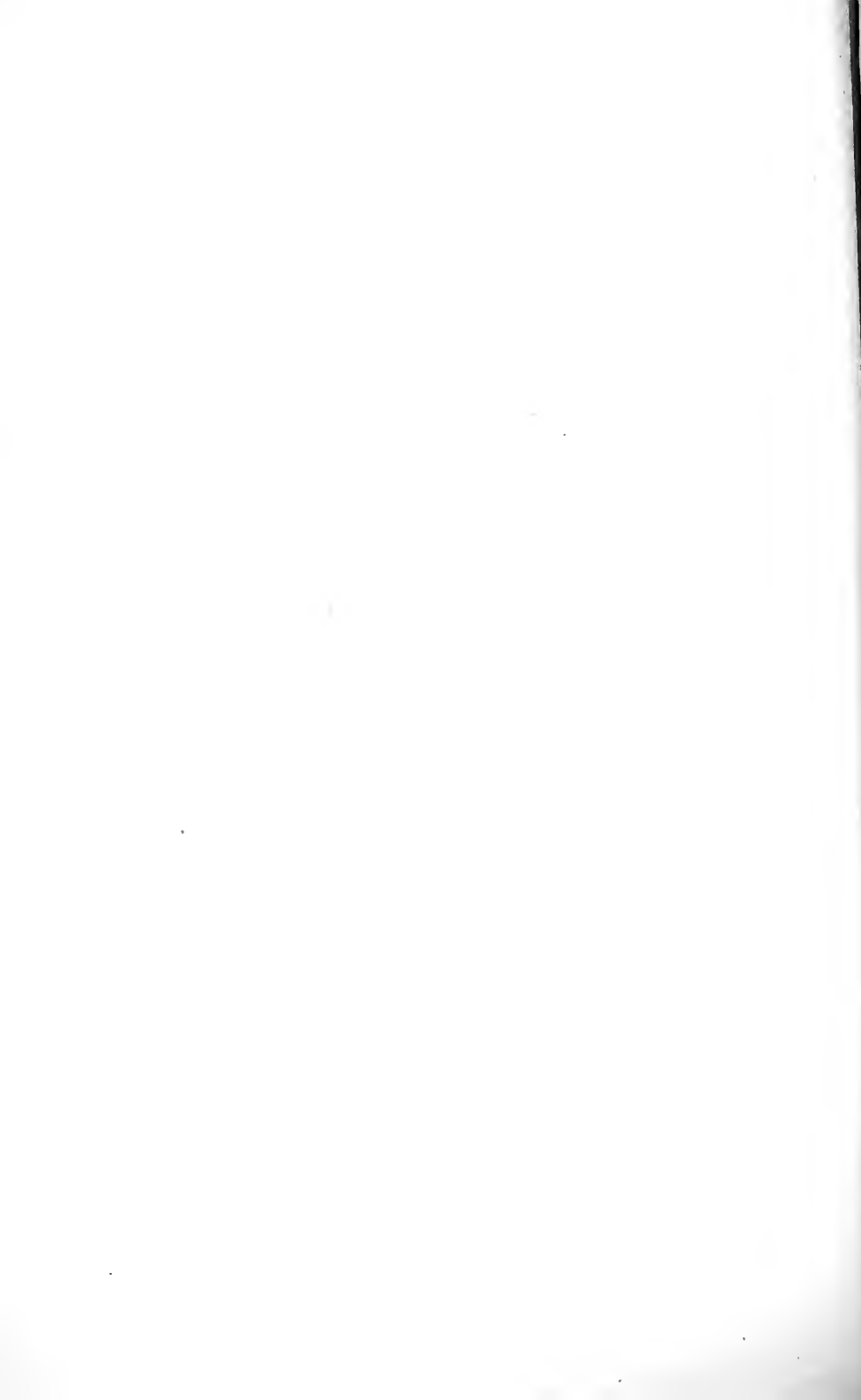
VO VxTxT + VxTx? - ??, VxTx Vx VxTxTx

VO VxTxTxTx VxTxTx VxTx? - ??, VxTx Vx VxTxTx.

2xTx + VO VxTx VxTx? - O, UxTxTxTxTx VxTxTx.









ՎՍ + ԷՂԻ Կ ԼՅԿԻԴ Կ ԸՆԿՆԻԿՆԵՆ ԿՊ ՕՒԿԻ Կ ԶԿԻԴ  
+ ՄԷԶ + + ԿՂՁԻՆԻԴ ? - ԶԶ, ԿՊ ՕՒԿԻ Կ ԶԿԻԴ, ՎՍ ԿՊ ՇՊԻԿ  
+ ԿՊ ԶԶՆԻԴ ԿՎՍ + ԿՊ ԿՂԻՆՎՍ Կ ԴՆԻՆԻԴ.

ԴՆԻՆԻԴ ? - + + ԷՂԻՄԻԴ + + ԿՂՁԻՆԻԴ.

ԶԴ ՂՎՍ ՎՍ + ՎԿԿԻՆԻԴ Կ ԶԿՆՈՆԻԿԻ + ԿՊ ԷՂԻ Կ ԴՆԻՆԻԴ  
+ + ԿՂՁԻՆԻԴ ? - ՎՍ + ՎԿԿԻՆԻԴ + ԷՂԻ Կ ԿՂԻՆԻԴՆԻԴ Կ ՎՂ Կ ՄԷՆԻԴ  
ԿՎՍ ՎՂ ՄԷՆ, ՎՍ Դ ԶԿԻՎ ՎՍ ԴՆ ԴԿ + + ԴԿ Կ ԿՂԻՆԻԴՎԿ  
+ ԸՎԿ.

ՎՍ ՄԻՆՈՒՄԻՆ + ԿՊ ԷՂԻ ԶԶՆԻԴ + ՎՍԻԴ + ԿՂԻ + ԿՂԻՎՍ + ԷՂ-  
ԻՆԻԴ ? - ՄԷՆ ԶԶՆԻՊ + ԿՂԻ + ԿՂԻՎՍ + ԷՂԻՆԻԴ, ՎՍ ՎՍ ՄԻՆՈՒՄԻՆ  
ՄԷՆ ԷՂԻՎՍ ԿՂԻՎՍ.

ԴՂՁՈՆԻԴ Կ ԿՂԻՎՍ ՎՍ ՎՂԻՆԻԴ + ԿՊ ԷՂԻ; ԿԶԶԻԴ Կ ԶԿԻԴ  
ՎՂԿ ? - ԶԶ, Կ + ԶԶՆԻԴ ԶԿԻԴ + ԸՎԿ, ՎՍ ՎՍ ԿՊ ՄԻՆՈՒՄԻՆ Մ-  
ԿՂԻՎՍ ՎՍ ԶԿԻԴ + + ԴԿ Կ ՎՂԿՎՂ Կ ԿՊ ՎՂԻՆԻԴ, ՄԷՆԻԴ ԿՂԻ  
ՇՊԻԿՎՍ, ԿՂԻՎՍ ՎՍ ՎՂԿ + + ԴԿ Կ ՕՂԻՆԻՆ + ՄԷՆ + + ԿՂՁ-  
ԻՆԻԴ.

ԴՂՁՈՆԻԴ ԿԶԶԻԴ ԿՂԻՎՍ Կ ԶԿԻԴ ՎՂԿ ? - ՄԻԴ + ՎՍ ՄԻԴ  
ԷՂԻՎՍ ԿՂԻՎՍ.

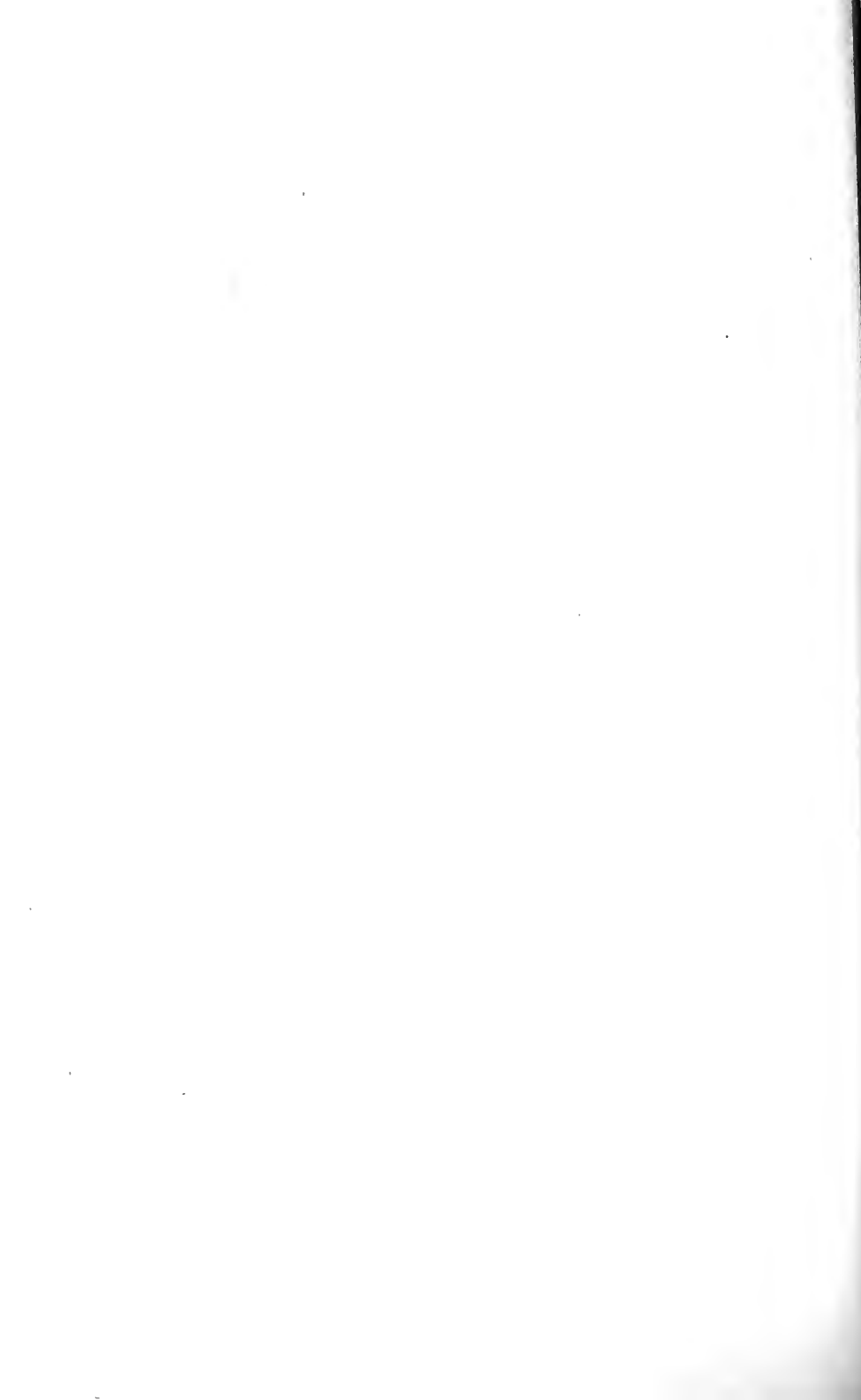
ԶԴ ՂՎՍ ՎՍ ՕՒԿԻՆ + ԸՎԿ + ԿՊ ԿՂԻՎՍ Կ ՕՂԻՎՍԻՆԻԴ ? -  
ՎՂԿՎՍ Կ + ԿՂԻՎՍԻՆԻԴ ՎՂԿ ԿՂԻՎՍԻՆ ԸՎԴ + ԿՂԻՆ, ՎՍ ՂՎԶԻՆ -  
ՂՎՍ ՎՂԿ + ԿՊ ԷՂՕՂԻ + ԸՎԿ.

ԶԴ ՂՎՍ ՎՍ ՕՒԿԻՆ + ԸՎԿ + ԿՊ ԿՂԻ Կ ԿՊ ՕՂԻՎՍԻՆԻԴ, ԿՎՍ  
+ ՕՂԻՆԻԴ ԴՂՂՎՍԻՆԻԴ ? - ՎՂԿՎՂԿՎՂԻՆԻԴ ՎՂԿ ԿՂԻՎՍ + ԿՂԻՎՍ  
+ ԴՂՂՎՍԻՆԻԴ + ԿՂԻՎՍ + ԷՂԻՎՍԻՆԻԴ, Կ ԿՂԻՆ ՎՂԿ ՎՂՎՂԻՆԻԴ +  
ԿՊ ԷՂՕՂԻ + ԸՎԿ.

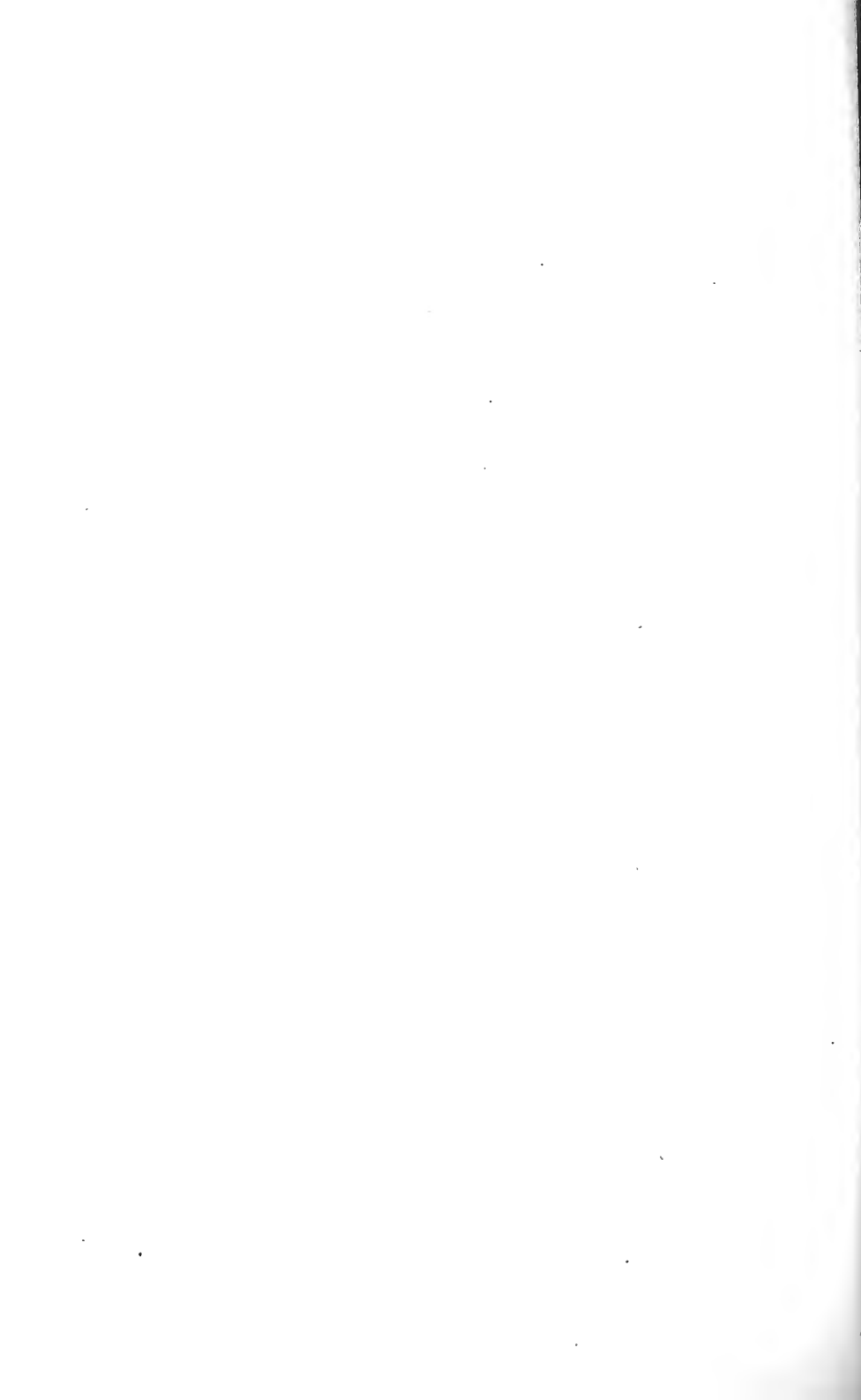
1) ԶԴ ՎՍ ՎՂԻՆԻՆ ՄՂԿՎՍՎՍ ? - ՎՍ + ԷՂԻՎՂԻՆԻԴ + ԿՊ ՕՂԻՆ-  
ՎՍԻՆԻԴ Կ + ԷՂԻՎՂԻՆ, Կ ՎՂՎՂԻՆԻՎ + ԸՎԿ, ԿՎՍ ՎՍ ՎՂՎՂԻՆ -  
ՂՎՍ ԿՂԻ + ԿՂԻ ԷՂՕՂԻ Կ ՎՂԻՆԻՆ ՎՂԿ, Կ ՎՍ ԿՂԻՆ ՎՍ ԿՂԻՎՂԻ + +  
ԷՂԻՆ Կ ԿՂԻՆԻԴ Կ ԸՆԿՆԻԿՆԵՆ + ՄԷՆ + ԷՂԻՆ.

ԶԴ ՎՍ + ԷՂԻՎՂԻՆԻԴ + ԿՊ ՎՂԻՆԻՆԻՆ ? - ՎՍ ԿՂԻՆ + ԿՂԻՎՍ +  
ԿՊ ՕՂԻՎՍԻՆԻԴ Կ ԿՂԻՎՂԻՆԻՆ + + ԴԿ Կ ԿՊ ՕՂԻՆ Կ ԿՂԻՎՍ,  
ԿՎՍ + ԿՊ ՎՂԻՎՂԻՆԻՆԻՆ.

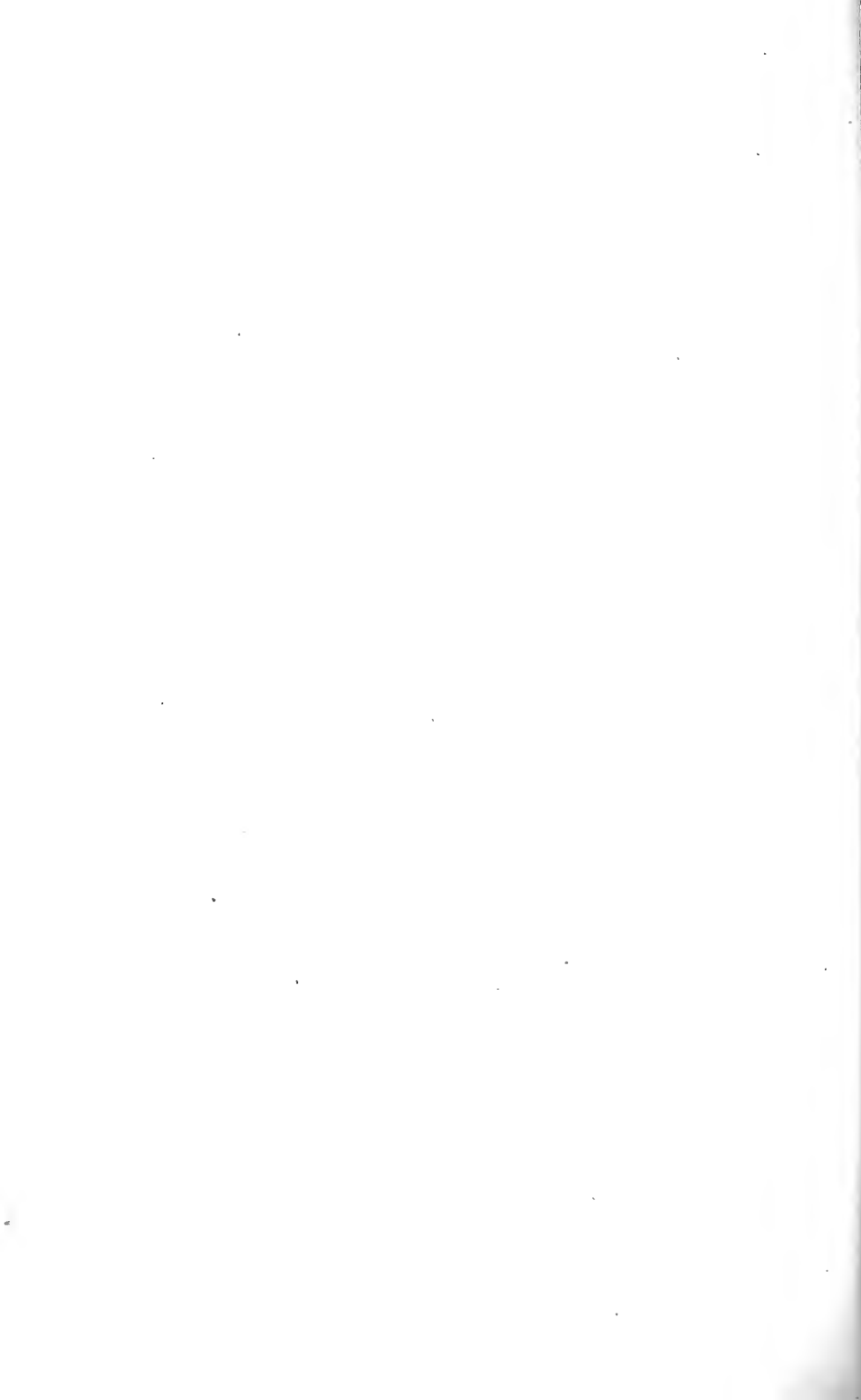
ՎՂԻՆ Կ ԿՂԻՎՍԻՆ + ԿՂԻՆԻՎՍ + ՎՂԻՆԻՆՎՂԻՆ ՎՂԻՎՂԻՆԻՆ  
+ ԿՂԻՎՂԻՆ ? - ՎՍ ԷՂԻՆԻՆ Կ ԿՂԻՆԻՆ + + ԷՂԻ Կ ԿՂԻՆԻՆ Կ ԸՆԿՆԻԿՆԵՆ,  
Կ ԿՂԻՆԻՆ Կ ԸՎԿ ԿՎՍ ԿՂԻՆԻՆ Կ ԷՂԻ.

















ՎՈ ՔԻՐՈՅՎՈ + ԿՆՈՎՄ.

Քիւրոյս Վո, Կնովմ, ԴԱՅՄԱՅ + + ՊՈՅՈՅՄ: Վ ՔՐԻՅ Մ  
ՄՈՎ Մ ԵՈՒ + ԴԿ; ԿԵՆՊՈՒՂ + Մ ԿԵՂՄ ԿՆՈՒՄԱ + ԿՊ  
ՕՕՎՈ ԴԵՂԱՂ; ԿՎՈ ԿԵՆՊՈՒՂ ԿՆՈՒՂ Վ ՕՒՈՒ + ԵՂԱՂ ԿՄ Մ  
ՎՐ ԸՆՊՈՒՂ. ՎՐԱԵՆ ԿՆՈՎՄ, ՄՂ + ՄՎՐ, ՄՈՒՄԱԿ Կ + ԿՄ ՄՎ  
Պ Կ+ՎԱԿԱՂԱՂ, ՎՂՂՔՈՒՂՈՒՂ ԿՎՈ + ԳՈՈՒՐ + + ԿՔՂ Մ+ԱԿԵՆՊ  
ՄԵՂ ԸՆՊՈՒՂ.

ՎՈ ԿՂՂՈՒՄ ՄԻ.

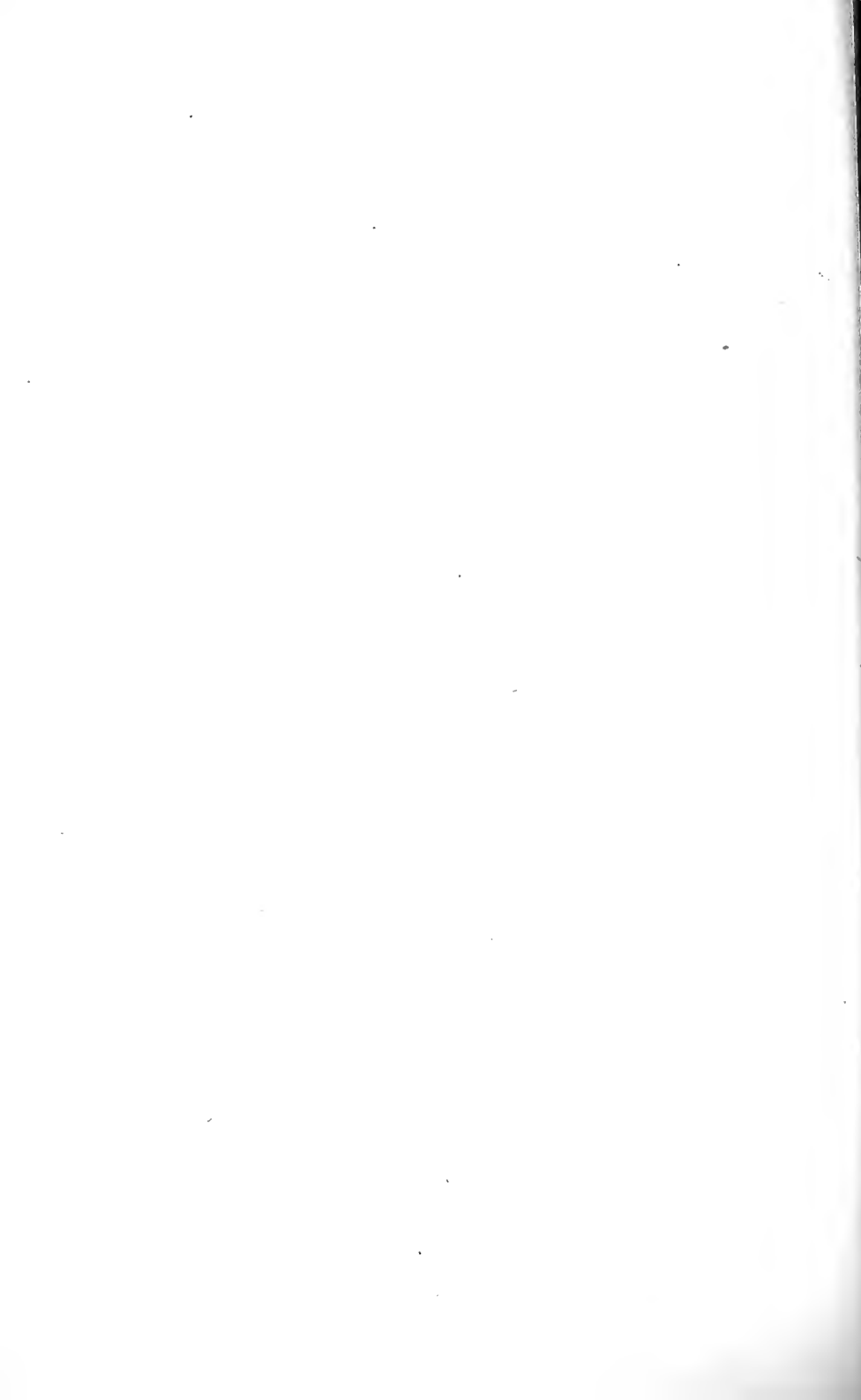
ԿՂՂՈՒՄ ՄԻ + ՄՎՐ Մ ՄՎԿ, ԿՎՈ + ԱՊՈՂՈՒՂ + ԴԵՂԱՂ,  
ՄՂՐՊ ՕՒՈ + ԱՊԿ, ԿՎՈ + ԵՂԱՂ. ԿՂՂՈՒՄ ՄԻ Կ+ՎՈՂ ԸՆՊՈՒՂ-  
ԱՈՒՐԿ Մ ՎՈՂ ԴԵՂ ՎՂՂԱՂ ՎՈ, Մ + ԵՂԱՂ Մ ՄՎՐԱՂ: Մ ՄՂ-  
ՂՈՒՂ + ԱՊԱՊ + ՎՐԱՂՈՒՂ ՎՐԱՂԿ, ՄՂՂԱՂ + ԴՎՐԱՂ ԿՆՈՎՄ  
ՈՒՂՈՒՂ; ԿՂՂՈՒՂ + ԵՂՕՂ Դ ԿՂՂՈՒՂ ԿՆԱՂ; ՄՂՂԱՂ-  
ՎՐԱՊ + ԱՊՈՂ, ՄՂՂԱՂ ՄՂԱՊԱՂ; ԿՂՂԱՂՈՒՂ + ԿՊ ԴՈՒՂՈՒՂ  
Ղ; ԿՎՈ + Մ+ԵՂՄ Մ ԿՂՂԱՂ ԴՐՂԱՂ + ԴՂՈ, ՄՂԱՂՐԿ + ԿՊ  
ԱԿՎՈ; ՎՂՂԱՂ+ԱՊԱՂ + ԿՊ ԱՊՈՂ, ԿՂՂԱՂ + ՄՂԱՂԱՂ + ՄՎՐ  
Մ ՄՎԿ, Մ ԿՎՈ + ԱՊՈՂՈՒՂ + ԴԵՂԱՂ: ՎՐՂ ԿՂՂՈՒՂ ԿՊԱՂ  
+ ՄԿ + ԱՂ ՕՂԱՂ + ԿՊ ՐՂԱՂ ԿՎՈ + ԿՊ ԱԿՎՈ. ԿՂՂՈՒՄ Մ-  
Ի Կ+ՄՎՐ Մ ՎՐԱՂՈՒՂ. ԿՂՂՈՒՄ ՄԻ ԿՎՈ ՎՐԱՂ ՄՂՂ-  
ՈՒՂ + ԵՂԱՂ; ԿՎՈ + ԵՂՐՂԱՂԱՂ + ԿՊ ՎՐԱՂՈՒՂ ԿՎՈ ԿԻՂՂ-  
ԱԿՂ + ԿՊ + ՎԱԿԱՂԱՂ; ԿՎՈ + ԱՂՐՐՂԱՂ + ԿՊ ԵՂՂԻ; ԿՎՈ  
Մ+ՐՂԱՂ Մ ՎՐԱ ԿՂՂԱՂ Մ ԿՂՂԱՂ. ՄՂՂ ԸՆՊՈՒՂ.

ՎՈ ՔԻՐՈՅՎՈ + ԸՆՈՒՂ.

Քիւրոյս Վո + ԸՆՈՒՂ, ՄՂ + ԱՂՈՒՂ, ՄՂՐՐՂԱՂ ԿՎՈ ԿԵՂ  
ՔՂ Մ ԿՂՂՈՒՂԱՂ + ԿՂ, Կ+ԱՂՈՒՂ + ՄԱՂՂԱՊ + ԿԻՂՐԿ ՎՈ  
ԿՊ ՄՂՂԻՂ Մ ԿՊ ՄՂԱՂ Դ ՄՈ: ՄՂՂ ՄՂԱՂ + ԿԻՂՐԿ ՎՈ, ՎՈ,  
ԿՎՈ ԿԵՂՈՒՂ + ԿԻՂՐԿ + ԵՂԱՂ + ՄԱՂՂԱՂ. ԵՂԱՂ + ԿՂՂ Մ ՄՂԱՂ-  
ԱՂ ՄՈՒՂՈՒՂ + ԿՂ ԱՂՈՒՂ ԿԵՂ ԿՂ Մ ԿՂՂԱՂ: ԿՎՈ ԴԵՂԱՂ ԱՂ-  
ՄԿ ԱՂՐՂԱՂ + ԿՂ ՄՂԱՂՈՒՂ ԿԵՂ + ԿՂ ՎՈ ՄՂԱՂ ԿՂ Մ ՎՐ ԸՆՊՈՒՂ,  
Մ ԿՂԱՂ Մ ՕՒՈՒ + ԵՂԱՂ Կ. ի՞ ԿԱՂԱՂԿՂ! ի՞ ԿՂՂԱՂՈՒՂ-  
ԱՂ! ի՞ ԿՂԱՂՈՒՂ Մ ՈՒՂՈՒՂ ԿՆՈՎՄ! ՄՂ Մ ՎՐԱՂՈՒՂ +  
ՄՎՐ: ՄՂԱՂ Կ + ԿԻՂՐԿ ԿՂՂԱՂ + ԿՂ ՎՈ ՄՂՂԻՂԱՂ + ԿՂ  
Դ ԸՆՊՈՒՂԱՂ. ՄՂՂ ԸՆՊՈՒՂ.

ՎՈ ՔՊ ԵՂՕՂ + ՄՎՐ.

ՎՈ ՔՊ ԵՂՕՂ + ՄՎՐ ԿՊ ԱՂԱՂ: ՎՈ ԱՂՐ ԵՂՕՂ Մ







16

# THE CHINESE IN THE PHILIPPINES

BY WILLIAM L. SCHURZ  
UNIVERSITY OF CALIFORNIA

REPRINTED FROM "THE PACIFIC OCEAN IN HISTORY"  
BY H. MORSE STEPHENS AND HERBERT E. BOLTON.  
THE MACMILLAN COMPANY, PUBLISHERS, NEW YORK





## THE CHINESE IN THE PHILIPPINES

WILLIAM L. SCHURZ

AFTER the failure of the plans for a Spanish spice monopoly in the East Indies, the introduction of trade with China determined the economic history of the Philippines for two and a half centuries. Each year the Chinese brought great quantities of silks and other rich commodities from Amoy and other ports to Manila, whence they were forwarded to Mexico by the famous Manila Galleon, or "China Ship." But the Chinese trade brought with it probably the most serious problem for the internal administration of the colony.<sup>1</sup> It is the first instance, on any considerable scale, of a Caucasian-Mongolian race question, with all the phases of social, economic, and political antagonisms that such a contact of peoples so different has only too often carried with it. It is a long tale of suspicious and morbid fears, of risings and sanguinary retaliations and expulsions, with years of quiescence between the periods of violence and panic. The Spaniards early realized the peril that accompanied the presence of so many Chinese in the city and took measures to prevent any disastrous consequences therefrom. For this reason Governor Gonzalo Ronquillo built the *Parian*, or quarter where the Chinese who remained in the city were required to remain.<sup>2</sup> However, before 1628 the Chinese

<sup>1</sup> On the Chinese in the Philippines see Berthold Laufer, *The Relations of the Chinese to the Philippine Islands* (Washington, 1907). This monograph is particularly valuable because of the use of Chinese materials. Blumentritt, *Die Chinesen auf den Philippinen* (Berlin, 1887). Blumentritt's work is largely based on Gaspar de San Agustín and on the compilation from Mallat of Buzeta y Bravo. Jordana y Morera, *La inmigracion China en Filipinas* (Madrid, 1888). David P. Barrows, in *Census of the Philippine Islands, 1903*, I, 479-491.

<sup>2</sup> "In this city were also some shops kept by Sangleys, who lived here in order to sell the goods which they kept here from year to year. These Sangleys were scattered among the Spaniards with no specific places assigned to them until Don Gonzalo Ronquillo allotted them a place to live in and to be used as a silk market (which is called here *Parian*), of four large buildings. Here many shops were opened, commerce increased and more Sangleys came to this city." Bishop Salazar to the King, June 24, 1590, Blair and Robertson, *The Philippine Islands*, vol 7, p. 220.



had begun to live outside the *Parian* "to the great danger of the Spanish population."<sup>1</sup> At this time Christian Chinese, or those married to Christians, were permitted to live in the quarter of Mindonoc, which, considering the usual motives for conversion, was a dangerous concession.<sup>2</sup> Chinese settled in the provinces surrounding Manila and were even more widely scattered about the islands.<sup>3</sup> Though the law required that the Chinese who came to Manila on the *champan*s should return with them as soon as the favorable monsoon arose, after the discharge of the cargoes and their delivery to the *pancada* committee, this was early relaxed. Licenses were then required for permission to stay in Manila,<sup>4</sup> while the number of those who might stay was limited in 1620 to six thousand.<sup>5</sup> The number of those who might come in a single *champan* was also limited. The failure to enforce these restrictions brought about the condition which led to the extreme and violent expedient of expulsion. By 1588 there were ten thousand Chinese in Manila,<sup>6</sup> and when Morga sent twelve thousand back to China in 1596, he declared that as many more remained in the city.<sup>7</sup> Forty years later Grau y Monfalcón informed the King that there were about thirty thousand Chinese and Japanese in the city.<sup>8</sup> When such numbers are compared with the few hundred Spaniards in Manila the potential gravity of the situation for the latter is evident.

Although the Spanish policy throughout was uncertain and inconsistent, they early came to accept as almost a necessary and

<sup>1</sup> King to Audiencia, August 17, 1628, A. de I., 105-2-12.

<sup>2</sup> Anda declared that "even the padres" confess that the Chinese accept conversion only to be allowed to marry in Manila and to carry on business there. Anda to Arriaga, July 7, 1768, A. de I., 108-3-17. Converted Chinese were also exempted from the payment of tribute for ten years after conversion, and after that time paid at the low rate at which the natives were assessed. *Recopilación*, lib. 6, tit. 18, ley 7. This was issued by Philip IV, June 14, 1627.

<sup>3</sup> Pedro Calderón Enríquez to the Governor, June 16, 1741, A. de I., 68-5-16. Enríquez gives four thousand as the number of heathen Chinese in the *Parian*; there were also some in the *huertas* of Tondo and at Cavite.

<sup>4</sup> *Recopilación*, lib. 6, tit. 18, ley 2.

<sup>5</sup> *Ibid.*, ley 1. "Que el número de los Chinos sea muy moderado, y no exceda de seis mil, pues estos bastan para servicio de la tierra, y pueden resultar de aumentarse los inconvenientes que se han experimentado . . . que los Chinos y Japones no sean tantos, y los que huviere vivan con quietud, temor y sujecion."

<sup>6</sup> Audiencia to the King, B. and R., vol. 6, p. 316.

<sup>7</sup> Morga to the King, July 6, 1596, B. and R., vol. 9, 266.

<sup>8</sup> King to Governor, February 29, 1636, A. de I., 105-2-12. In 1621 there were over 16,000 licensed Chinese in Manila and 5000 unlicensed. Governor Fajardo de Tenza to the King, September 21, 1621.

permanent part of the colony's life the presence of a limited number of Chinese.<sup>1</sup> Their skill and sober industry were needed in the trades and in the shop-keeping business of the city, which they virtually monopolized. Although they were to be duly restricted within the bounds of the *Parian*, considerable freedom of movement about the city seems to have been permitted during the day, but at night they were expected to retire to the *Parian*.<sup>2</sup> A *cédula* of the late date of 1780 granted royal sanction to this custom.<sup>3</sup>

Benevolent provisions were made to protect the rights of the Chinese, just as the famous New Laws were issued earlier to secure good treatment of the American Indians.<sup>4</sup> An *alcalde mayor* was appointed especially to administer the government of the *Parian*, while a Chinese official was permitted considerable jurisdiction in cases between Orientals.<sup>5</sup>

The Dominican friars exerted their great influence in favor of just treatment, and the governor was constituted the especial protector of the Chinese, with supreme authority in matters of government and administration.<sup>6</sup>

However, with the usual admirable legal provisions for safeguarding the rights of an "inferior" race, there was the same customary evasion by those interested in their violation. Spanish officials were often arbitrary in their treatment of the Chinese. The inspectors of the *champans* harassed the merchants with exactions,<sup>7</sup> and even went to the extent of removing the masts

<sup>1</sup> Morga, "Sucesos," B. and R., vol. 16, p. 195.

<sup>2</sup> *Recopilación*, lib. 6, tit. 18, ley 13.

<sup>3</sup> April 28, 1780, A. de I., 105-2-9.

<sup>4</sup> These comprise the larger part of the thirteen laws of the *Recopilación*, lib. 6, tit. 18, entitled: "De los Sangleyes," "Es justo, que viniendo esta gente á contratar, sea acariciada, y reciba buen acogimiento, para que llevando á sus tierras buenas nuevas de el trato, y acogida de nuestros vasallos, se aficionen otros á venir, y por medio de esta comunicacion reciban la Doctrina Christiana, y profesen nuestra Santa Fe Católica, á que se dirige nuestro principal deseo, é intencion. Mandamos á los Gobernadores, que vista la substancia de estos agravios, dén las órdenes necesarias, para que se remedien tales inconvenientes y no consentan, que sobre lo contenido en ellos, ni otros de ninguna calidad reciban los Chinos Sangleyes, ni qualesquier contratantes, agravio, molestia, ni vexacion, teniendo gran cuenta y cuidado con su buen tratamiento, y despacho, y de castigar á quien los ofendiere, ó agraviare." Ley 10.

<sup>5</sup> *Recopilación*, lib. 5, tit. 3, ley 24.

<sup>6</sup> *Recopilación*, lib. 2, tit. 15, ley 55.

<sup>7</sup> Instructions for Governor Tello, B. and R., vol. 9, p. 252. *Recopilación*, lib. 9, tit. 45, ley 3, entitled: "Que el Gobernador, y Audiencia de Filipinas provean quien visite las Naos de los Chinos, que allí llegaren." Bishop Salazar wrote in 1583 that the prices of Chinese goods had quadrupled because of the scarcity due

from the Chinese vessels and substituting inferior ones, with which it was impossible to make the return voyage.<sup>1</sup> The Chinese resorted to just what was expected of them, — wholesale bribery, — and the atmosphere of deceit and suspicion generated was unfavorable to the peaceful prosecution of trading relations. In the hands of the *alcaldes mayores*, the requirement that Chinese hold licenses of residence was a pretext for the frequent exaction of money for the renewal of these licenses.<sup>2</sup> The Spaniards believed that the merchant class, with their interest in order, could be depended on to show a passive endurance of these vexations, but the great mass of those who flocked to the islands in the train of the traders were a more uncertain and inflammable element in the situation.<sup>3</sup>

On one side, the confidence of numbers and discontent at very real grievances, and on the other, superior race pride and a panicky fear made collision almost inevitable. Chinese conspiracies and sudden risings, accompanied by loot and massacre, quickly followed by sanguinary repression by the small but effective Spanish force, and later by expulsion *en masse* of the Sangleys remnant make up much of the history of the two races in the islands.<sup>4</sup> The Spanish terror of the descent on Manila of an overwhelming force from the Chinese mainland was in a measure justified by such events as the early sacking of Manila by Limahon,<sup>5</sup> the mysterious visit of the three Mandarins and the hoax of the hill of gold in 1594,<sup>6</sup> the killing of Governor Gómez Pérez Dasmariñas by the

to the dislike of the Chinese to come to Manila, where they were subject to "annoying restrictions." B. and R., vol. 5, p. 39.

<sup>1</sup> *Recopilación*, lib. 6, tit. 18, ley 10. "Hemos sido informado que los Indios Sangleyes, que vienen á Filipinas á contratar desde la China, reciben agravios y malos tratamientos de los Espanoles."

<sup>2</sup> In 1628 a heathen Chinaman was legally required to pay sixty-four *reals*, or eight *pesos* for permission to remain in the islands, besides five *reals* as tribute, and twelve *reals* as house tax. King to Audiencia, June 8, 1628, A. de I., 105-2-12. "Se han aumentado los Chinos, por codicia de los ocho pesos que cada uno paga por la licencia." *Recopilación*, lib. 6, tit. 18, ley 1.

<sup>3</sup> Twenty-four Chinese merchants in a protest against an expulsion decree, said that the Chinese risings had been limited to the lower classes. "Los que se han sublevado han sido Sangleyes bagamundos y holgazanes, que los de trato y oficios nunca han cooperado en ello." They declared that the first risings had originated among Chinese who had left China in a time of confusion of Tartar and intestine wars and had sought to found an independent state in other parts, — a frequent motive of Viking attacks. C. 1687, A. de I., 108-3-17.

<sup>4</sup> Anda says there were fourteen risings in the history of the islands. Anda to Arriaga, July 7, 1768, A. de I., 67-3-34.

<sup>5</sup> Andrés de Mirandaola to the King, May 30, 1576, A. de I., 67-3-34.

<sup>6</sup> These three Chinese, who came to Manila — so they said — to investigate

rowers of his galley, and the threatening movements of the great pirate armament of Coxinga in 1662.<sup>1</sup> The withdrawal of most of the forces for operations against the Dutch often left the Spanish population in the city at the mercy of the Chinese. It was under such circumstances that the terrible rising of 1603 occurred.<sup>2</sup>

During these times of stress and interruption of the peaceful intercourse of the two peoples, the galleon trade would decline to very low proportions or even to temporary cessation. It was thus in one sense the barometer of conditions in the Philippines. On the other hand, the depression of the commerce, due to losses of galleons or a momentarily diminished demand in the American market, caused serious discontent among the Chinese in Manila.<sup>3</sup>

Unable to adjust peacefully the relations of the two races, the Spaniards resorted to the radical measures of expulsion and exclusion,<sup>4</sup> but the frequent repetition of this expedient shows what a temporary resource it was. The fears of the Spaniards quieted for the moment, the Chinese would begin to return, often welcomed by the Spaniards themselves. For the latter recognized the economic dependence of the colony on harmonious intercourse with the Chinese.<sup>5</sup> After the bloody rising and reprisals of 1603,

a mountain of gold, were reported to be forerunners of a great attack from China. Hieronimo de Salazar y Salcedo to the King, July 5, 1603, B. and R., vol. 12, p. 83.

<sup>1</sup> On this occasion the Spaniards abandoned their last port in the Moluccas to augment the forces for the defence of Manila.

<sup>2</sup> Governor Acuña to the King, December 18, 1603, B. and R., vol. 12, p. 153. In 1621 the fleet could not quit Manila Bay to fight the Dutch, for fear of leaving the city unprotected against internal risings. Real Cédula, December 31, 1622, A. de I., 68-3-19.

<sup>3</sup> "La falta del comercio y espanoles ocasionó a los Sangleyes su levantamiento." City to the King, 1643, A. de I., 67-6-28.

<sup>4</sup> *Expediente sobre la espulsion de los Sangleyes; 1684-1744*, A. de I., 68-5-16; *Espediente y autos sobre la conversion y reducion de los Indios infieles y sublevacion de los Sangleyes; 1747-1751*, A. de I., 107-2-26. There is a great mass of material in a 934 page document in the former legajo (68-5-16), entitled: *Traslado autentico de la R<sup>a</sup> Zédula de 30 de Mayo de 1734, en que su Mag<sup>d</sup> previene y manda se forme una junta, en la que se trate y proponga las providencias que se devieren dar en órden á la expulzion de Sangleyes, con las diligencias executad<sup>as</sup> sobre su cumplimiento y auto mandado acomular á dha. Real Zédula.*

<sup>5</sup> The Audiencia informed the King, June 18, 1695, that it was impossible to expel the Chinese totally, in accordance with the cédula of November 14, 1686. "Absolutamente son los Sangleyes quienes mantienen las yslas por ser ellos en quienes recaen todas las cargas consexiles de abastos, mercantía y oficios por ser tan inútiles los naturales de las yslas que solo se inclinan á la ociosidad." The Chinese, they say, seem to have been born with an "especial influxo de habilidad para todo." A. de I., 68-5-16. The Frenchman, Mallat, declaring that the exclusion ordinances had never been enforced, said: "Il y a bien des gens qui les (the Chinese) croient necessaire á Manille, et qui sont d'avis que l'on ne pourrait pas passer d'eux." Mallat, *Les Philippines*, vol. 2, p. 144. The Chinese well knew how

Governor Acuña feared that the Chinese would not come again to Manila, "which," he declared, "would be of irreparable damage to this commonwealth."<sup>1</sup> Enlightened officials, like Hernando de los Ríos Coronel and Antonio de Morga, the latter of whom expelled twelve thousand in 1596, acknowledged that the city could not be maintained or preserved without the Sangleys.<sup>2</sup> After the expulsion of 1755, the Frenchman, Le Gentil said: "I did not know any Spaniards in Manila who did not sincerely regret the departure of the Chinese and who did not frankly admit that the Philippines would suffer for it."<sup>3</sup>

Religious influences, too, played their part in the expulsions, especially as they were dictated from the peninsula, but deportation for such motives was not favored by the lay population in the islands.<sup>4</sup> There was a conflict of interests here, for the main-

essential they were to the material welfare of the islands. Memorial of twenty-four Chinese of Manila to the Governor (1687), A. de I., 68-1-25.

<sup>1</sup> Governor Acuña to the King, December 18, 1603, A. de I., 67-6-7. Acuña wrote later: "this commonwealth has been greatly consoled at seeing that the Chinese have chosen to continue the commerce of which we were much in doubt." Acuña to the King, July 15, 1604, B. and R., vol. 13, p. 223.

<sup>2</sup> Ríos Coronel to the King, B. and R., vol. 18, p. 308. Morga, *Sucesos*, B. and R., vol. 16, p. 195. Morga adds: "for they are the mechanics in all trades, and are excellent workmen, and work for suitable prices."

<sup>3</sup> Le Gentil, "Voyage," B. and R., vol. 51, p. 231. A remarkable feature of these racial difficulties is the singular indifference displayed by the Chinese government in the face of the maltreatment of its subjects, who left the Empire. They were held as ingrates, or even as traitors, to their country, and as such could expect no redress for persecution endured. Concepción, *Historia*, vol. 4, p. 62. This attitude was in marked contrast to that of the Japanese government which was quick to demand explanations and reparation for the harsh treatment of its subjects. In 1605 the "Visitador-General" of the province of Chincheo tried to arouse the Emperor to avenge the massacre of "30,000" Chinese in the rising of two years before. However, the lethargy and pacific inertia of the huge empire, the strong stand taken by Acuña, and the sending of an embassy which flattered, while it impressed, warded off whatever danger there may have been. The letter of the Chinese official and Acuña's reply are in the A. de I., 67-6-7. Recommending the vigorous enforcement of the expulsion decrees, the president of the Council declared that the Chinese resided in the Philippines against the prohibition of their own emperor. December 16, 1743, A. de I., 68-5-16. The *oidor*, Pedro Calderón Enríquez, said that the Emperor of China could not object to the expulsion of Chinese, for the exclusion policy followed toward foreigners in China only justified like treatment of the Chinese in the Philippines. Calderón Enríquez to the Governor, June 16, 1741, A. de I., 68-5-16. Berthold Laufer says, however, that the Chinese adopted their policy of exclusiveness from the Spaniards; and the rigor with which Spain kept foreigners from her dominions certainly shows that the Spanish could learn little from the Chinese in this regard. Laufer, *The Relations of the Chinese to the Philippine Islands*, p. 266. "The Spanish system of treating the Chinese became the model of the Chinese in their treatment of foreigners."

<sup>4</sup> A royal *cédula* of November 14, 1686, ordered all Chinese to be expelled within two months if they did not accept Christianity and promise to remain Christians, — not a serious hindrance to a Chinaman's continued residence in the islands. A. de I., 68-5-16.

tenance of communications between China and the Philippines was very essential to the propagation of missionary work in the former country. On the other hand, the alleged vices of the Chinese made them in the eyes of some Spaniards a grave moral menace, and their obdurate heresy or frivolous conversion set a bad example to the native Filipinos.<sup>1</sup>

In the two centuries in which the Spaniards' interest had been engrossed by the galleon commerce the Chinese had so completely monopolized the trades and retail business of the colony that the Spaniards who wished to enter these lines of work in the latter half of the eighteenth century found the competition of the Oriental a barrier to success.<sup>2</sup> This was all the more serious in that the

<sup>1</sup> "La riqueza que les facilita el comercio, el vicio de luxuria que generalmente reyna entre ellos, y su demasiada malicia y havidad causan gravísimos danos." Pedro Calderón Enríquez to the King, July 10, 1741, A. de I., 68-5-16. The report of the *oidor*, drawn up after a tour of inspection among the provinces, is one of the most valuable documents for the study of the Chinese in the islands. It is dated June 16, 1741, and was directed to the governor, A. de I., 68-5-16. "Su gobierno en el estado presente es á derecho divino nada conforme, y á las leyes, ordenanzas y cédulas reales, expressamente contrario." *Ibid.* A memorial of the *oidor* Diego Calderón Serrano, written April 10, 1677, and reviewed by the Council, September 20, 1686, insists on the evil influence of the Chinese over the natives. He charges the former with inviting and even forcing the natives to eat meat on fast days, of dissuading them from hearing mass or sermons, and ordering them to work on feast days, "without the least regard for the things of the other life, or for God or his law." A. de I., 68-5-16. The Audiencia said of their Christianity in 1695: "Aunque no fueran muy buenos *Christianos*, producen muy buenos *Catolicos* y leales Vasallos de Vuestra Magested." Audiencia to the King, June 18, 1695. A. de I., 68-5-16. A royal *cédula* of 1744, ordering the *absolute* expulsion of all heathen Chinese, accused the Chinese, among other things, of "idolatry and atheism, lasciviousness and sodomy, astuteness, vivacity and artifice, usury and deceit." Real *Cédula*, July 23, 1744, A. de I., 68-6-15. The remark of a Jesuit friar stationed in China is worth quoting, as illustrating the recognition of the worth of the Chinese race by those better acquainted with their civilization. Writing to Juan Bautista Román, the Spanish *factor* at Macao, he said: "Es cosa de admiracion que esta gente que jamás tubo comercio con la de Europa aya alcanzado casi tanto por si propios." *Relacion* de Juan Bautista Román, *factor* de las islas filipinas en Macao (1584), A. de I., 67-6-29.

Although ley 34, titulo 45, libro 9, of the *Recopilación* forbade trade with China from the Philippines, the King granted permission for such trade in 1690, in view of Governor Vargas Hurtado's representations that such a line was necessary for the perpetuation of Christian missions in China. Real *Cédula*, September 23, 1690, A. de I., 67-6-26.

As to the possible effect of exclusion on conversion, the Audiencia remarked in 1695 that if the Chinese were forced to be mere transient traders, who yearly come and go with the monsoons, their conversion would be difficult on account of their lack of fixed habitation. They add: "Porque quien anda de viage siempre coje las cosas de ligero, y rara vez de asiento." *Ut supra.*

<sup>2</sup> "Los Chinos quitaban las utilidades que podían tener los naturales de las mismas islas, y los Espanoles que residían en ellas, por exercer los mencionados Sangleyes todas las Artes, y oficios mecánicos de la República." *Ibid.* Pedro González de Ribera and others to the Governor, June 30, 1729, A. de I., 68-5-16.

A memorial signed by leading Spaniards of Manila, including Governor Vera, petitioned the Council to forbid the Chinese remaining in Manila to retail their goods. This business, they said, should be in the hands of the Spaniards. (July 26), 1586, B. and R., vol. 6, p. 168. These recommendations were incorporated in the

galleon trade itself was at this time controlled by a few affluent merchants. As a result, those who were thrown between the two monopolies clamored for the expulsion and exclusion of the Chinese as the only means of restoring industrial opportunity. The foremost advocate of this policy was Simón de Anda y Salazar, one of the ablest, and certainly the most aggressive, of the governors of the period of revival.<sup>1</sup> Anda favored not only the absolute expulsion of the Chinese, gentiles and Christians, but even of those Spaniards who should oppose such a move. He names as the influences against expulsion the few wealthier Spanish merchants, interested solely in the galleon trade, the regulars and the governors. The position of the first, who were largely dependent on the Chinese for their purchases for the galleons, is easily understood. The regular clergy found in the Sangleys a rich field for conversion, which Anda declares to have been a large source of revenue. He says that when the order came for the expulsion of all heathen Chinese in Arandía's time, two friars baptized four hundred Chinamen in one day. The Chinese had also served as "a most abundant milk cow for the government." Unscrupulous governors had levied contributions on the Sangley population, while holding over their heads the threat of expulsion, — the old resource of medieval rulers with the Jews. By systematic "adulation and subornation" of the governor, Anda continues, the pliant Chinese had defeated the purpose of several orders for expulsion sent out from Madrid. He reiterates the old arguments against the presence of the Sangleys. They were a standing menace to the Spanish community, even to the point of designing the seizure of the islands. Their "masquerading" as Christians was a scandal to Christendom,<sup>2</sup> and the religious practices of those who persisted in paganism were abhorrent to

instructions given to Governor Gómez Pérez Dasmariñas three years later. B. and R., vol. 7, p. 154.

<sup>1</sup> Anda's views are vigorously set forth in a long bound memorial apparently directed to Julian de Arriaga, first Minister of the Indies, written in Madrid, July 7, 1768, after his first term as Governor of the islands. A. de I., 108-3-17.

<sup>2</sup> "He visto en Manila á Dios y á Belial juntos en un altar, mano á mano, y muy amigos." As evidence of the insincerity of the conversions, "en rebaños," Anda cites the relapse of the Chinese during the English occupation. "Todos apostataron (si assi se puede decir de quien recibe el bautismo sin intencion), todos adoraron la Caveza del Puerco, la Serpiente, el Confucio, y otras Sabandijas de este tenor." In 1699 the archbishop accuses the insincerity of the Christianity of the Chinese. Archbishop to the King, June 8, 1699, A. de I., 68-5-16.

the governor who, if sometimes anti-clerical in action, was orthodox in belief.

It was utterly untrue, Anda protested, that the welfare of the islands depended on the Chinese.<sup>1</sup> However, the positive feature of his scheme was the creation of an exclusively Spanish industrial community. The necessary preliminary to this was naturally the definitive adoption of the old expulsion-exclusion policy. On his first entrance into office as governor, a petition against the Chinese had been presented by "those Spaniards who wish to work in order to live." Henceforth, this large element, hitherto an object of charity and in a state closely bordering on vagabondage, — though they had once held a place in the galleon traffic, — found a spokesman in the governor. They had no part in the existing economic régime, but once the Spaniards were rid of the Chinese, they could take their places as shopkeepers and could make up the personnel of Spanish business houses.<sup>2</sup> During the former fitful periods of exclusion such a condition had momentarily existed, only to disappear with the restoration of the Orientals. As for the trades, now filled by Chinese workmen, the natives — and such Spaniards as wished — could take their place. For those who shipped cargoes in the galleons to Acapulco, the Chinese might come each year to Manila, sell their goods under the restrictions of the old sixteenth century law, and catch the returning monsoon for the Chinese coast. Or better still, Spanish merchants might send factors to Macao and Canton as did other European traders, and later despatch Spanish owned shops to carry the consignments to Manila for the galleons. The next year after Anda presented his memorial to Arriaga, the *Ministro General*, the order of expulsion was put into execution. In 1778, two years after Anda's death, and during the governorship of Basco y Vargas, the Chinese were permitted to return to Manila.

<sup>1</sup> Concerning the deportation by Arandía in 1755, Foreman, *The Philippine Islands*, 282, says: "Trade became stagnant. The Philippines now experienced what Spain had felt since the reign of Philip III, when the expulsion of 900,000 Moorish agriculturists and artisans crippled her home industries, which it took a century and a half to revive. The Acapulco trade was fast on the wane and the Spanish elements were anxious to get the local trade into their hands."

<sup>2</sup> "Son precisos comerciantes y caxeros ó mancebos de mercader, para que arrojados de una vez los Chinos (sin que quede uno) se ponga aqueal comercio como en España y la America."



11

You are earnestly asked to hand this,  
after reading, to some other person who  
will also give it careful consideration.

# The Philippine Policy

OF

SECRETARY TAFT

ANALYZED BY

MOORFIELD STOREY

(SECOND EDITION)

---

ANTI-IMPERIALIST LEAGUE

20 Central Street, Boston

