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LA ANTIGUA ESCRITURA
THE ANCIENT FILIPINO

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FILIPINA
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DEL BELARMINO Y OTROS
FROM BELARMINO AND OTHER

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ANTIGUOS DOCUMENTOS
ANCIENT DOCUMENTS

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MANILA

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ISLAS FILIPINAS
PHILIPPINE ISLANDS

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TIP. PONTIFICIA DEL COLEGIO DE STO. TOMÁS

La Antigua Escritura Filipina



A principal dificultad que ofrece el estudio del antiguo alfabeto filipino es la falta de libros o documentos escritos con letras de este alfabeto. Hasta donde llega nuestro conocimiento de los autores que han publicado algún documento escrito con caracteres filipinos, podemos mencionar: al P. Francisco Lopez, que en 1621 escribió el Belarmino en lengua ilocana y con caracteres filipinos; a Sinibaldo de Mas, que en su informe sobre el estado de las Islas Filipinas en 1842, Tomo I, p. 25, trae un cuadro de alfabetos usados, según él, en las provincias de Pangasinán, Ilocos, Pampanga y Bulacán, además de un trozo de un contrato de 1652, algunas firmas, y una inscripción que fué hallada en 1837 en las montañas habitadas por igorotes; a D. Pedro Paterno que en 1890 publicó en "Los Itas", un cuadro paleográfico de las Islas Filipinas con una muestra de escritura de los mangyanes de Mindoro; a Bowring que en "A visit to the Philippine Islands", Hong-kong, 1895, p. 119, reprodujo el trozo de documento publicado por S. de Mas; al filipinólogo Don W. E. Retana que en "Los antiguos alfabetos de Filipinas" Madrid, 1895, publicó las dos primeras páginas del Belarmino, y en su "Aparato Bibliográfico", Madrid, 1906, Tomo I. p. 130, reprodujo la primera página del mismo Belarmino; al P. Marcilla, que en su obra "Estudio de los antiguos alfabetos filipinos", Malabón, 1895, da en la página 76 la primera página y el primer párrafo de la segunda del mismo Belarmino; a Mayer, Schadenberg y Foy, quienes en "Die Mangianenschrift von Mindoro", Berlin, 1895, publicaron varias inscripciones trazadas sobre cañas existentes entonces en el Museo de Zoología, Antropología y Etnografía de Dresden, además de un cuadro paleográfico comparativo de los alfabetos tagalo, tagbanua y mangyan; y al Sr. N. Romuáldez que en su "Alfabeto Tagbanua", 1914, da la traducción de la Doctrina cristiana en lengua tagbanua, escrita con letra tagbanua conforme a las reformas por él propuestas para mejorar su escritura, además de tres documentos escritos con caracteres filipinos y en lengua visaya que publicó en "Philippine History Quarterly" del mes de Septiembre de 1919.

En cambio, son muchos los filólogos que se ocuparon de esta materia, publicando una u otra clase de alfabeto o cuadro paleográfico, con explicaciones sobre el número y valor de las letras, sus orígenes y afinidades, y el uso de los que se podrían

llamar signos ortográficos que eran dos: uno que consiste en dos líneas tiradas verticalmente así (||) y otro el llamado *corlit*, (1) que consiste en un punto (.) o una coma (,) que se colocaba encima o debajo de las letras consonantes.

Y tal es el número de los diferentes alfabetos filipinos publicados hasta el día, que tratar ahora de hacer un exámen comparativo de ellos equivaldría a aumentar la confusión. Nuestro objeto nos aparta de semejante tarea. En verdad, una ligera ojeada de las páginas 18 al 33 del libro de P. Marcilla, en que se hallan reproducidos los alfabetos de F. López, San Agustín, Chirino, Delgado, Métrida, Ezguerra, Encina, Vigil, Caro, Benavente, Minguella, Agustín María (zambal), S. Buenaventura, Lannoy, Favre, Marche, S. de Mas, Mallat, Montano, Piddington, Humboldt, Jacquet, Kern, Pardo de Tavera e Isabelo de los Reyes, basta para desalentar al estudiante más animoso. Y el desaliento llega al grado de desesperación cuando uno añade a los citados alfabetos los publicados por los PP. Jesuitas en su gran obra "El Archipiélago Filipino", por Mayer, Schadenberg y Foy en "Die Mangianenschrift von Mindoro", y los de Barrows, Stangl, Jernegan, Kroeber, Savag-Landor, Sawyer, Paterno, Venturillo, Romuáldez, Fernández y Artigas.



UVIERON en realidad los filipinos varios alfabetos? Hubo alfabeto diferente para cada provincia o región del Archipiélago?

El Dr. Pardo de Tavera en su "Contribución para el estudio de los antiguos alfabetos filipinos", Losana, 1884, refiriéndose a los doce alfabetos que consigna en su cuadro paleográfico, dice: "Al momento se ve que la diferencia que hay entre estos alfabetos no es fundamental; se puede decir que son uno mismo, consistiendo sus diferencias en la manera de trazarlos". El P. Marcilla y el Sr. Retana igualmente sostienen que no hay más que un alfabeto filipino, no obstante las leves diferencias que se observan en los rasgos de las letras de los alfabetos publicados por varios autores. Isabelo de los Reyes en su Historia de las Islas Visayas y en la de Ilocos también participa de la misma opinión. El lector puede consultar las obras citadas y juzgar por sí mismo si hubo o no hubo mu-

(1) Llamaban *corlit* a unas virgulillas que usaban en su escritura, Sanlúcar, Vocabulario de la lengua tagala—Valladolid 1832. (Nota del Dr. P. de Tavera).

chos alfabetos filipinos. Por nuestra parte, hemos examinado los varios alfabetos reproducidos por el P. Marcilla en su citada obra y los publicados por los autores que hemos citado, y después de compararlos cuidadosamente con las letras usadas en el Belarmino, y en los documentos y firmas que en este folleto damos a la publicidad, estamos convencidos de que sólo hubo un alfabeto filipino. Las diferencias que se notan en los rasgos, las explican, como dice Retana, razones de gusto, estilo, localidad y época. Debemos tener en cuenta que los primeros misioneros que escribieron sobre esta materia hace más de tres siglos, como los PP. Chirino, S. Buenaventura y López, seguramente copiaron sus alfabetos de antiguos manuscritos; los redujeron a tipos de imprenta, como los que conocemos ahora, y las letras así impresas necesariamente habrían de diferir de las trazadas a mano. La diferencia en los rasgos de estos alfabetos no es nada más que el resultado natural de los diversos originales que sirvieron de modelo, que, como es de suponer, habían sido escritos por diferentes personas. El mismo fenómeno se puede observar hoy entre nosotros que escribimos con las mismas letras que nos legaron los españoles. No obstante la diversidad que se nota en los rasgos de las letras de cada individuo, nadie pretenderá que empleemos diversos alfabetos.

Los autores nos hablan de alfabeto visayo y de alfabeto ilocano, ¿tuvieron los de las islas visayas y los ilocanos un alfabeto que les sea propio, diferente del de los tagalos?

Por lo que toca a los visayos, tenemos el testimonio de los historiadores Chirino y Colin. El P. Chirino, en su "Relación de las Islas Filipinas", hablando de los comedimientos usados entre los tagalos, y comparando con ellos a los visayos, dice: "Los visayos no tienen tantos términos de crianza como *ni tenían letras, pues las tomaron de los tagalos bien pocos años ha*". El P. Colin en su "Labor evangélica", Madrid 1663, confirma la aseveración anterior, diciendo que "*los visayos tomaron sus letras de los tagalos*". Pero el P. Delgado parece sostener lo contrario, cuando en su "Historia sacro-profana" nos dice: "casi todos en visayas saben escribir en sus caracteres, y estos los gravan en un cañuto grueso de caña verde, comenzando de arriba abajo; empieza el primer renglon desde la mano izquierda acabando a la mano derecha el último. (1) También escriben en palmas de hojas de plátanos y otros árboles con mucha curiosidad y pulidez, sirviéndoles de pluma un cuchillo grande o pequeño llamado *sipol* por los visayos; y este modo de escribir en hojas fué el natural

(1) De este extremo nos ocuparemos más adelante.

y primitivo". No creemos, sin embargo, que las palabras del P. Delgado: "los visayos sabían escribir en sus caracteres" y "este modo de escribir fué el natural y primitivo" tengan tal alcance que destruyan la afirmación categórica de los PP. Chirino y Colin, de que los visayos tomaron su letra de los tagalos. De todas maneras, el alfabeto visayo que publicó el P. Delgado coincide en todos sus detalles con el tagalo del P. Chirino y por otra parte, los alfabetos de los PP. Métrida, Ezguerra y Encina, que son también de visayos, substancialmente coinciden con el de los PP. Delgado y Chirino, lo cual prueba que los visayos se sirvieron del mismo alfabeto tagalo.

QUE los tagalos tuvieron alfabeto propio antes de la venida de los españoles, es un hecho indiscutible; historiadores y filólogos de consuno lo reconocen. El P. Marcilla, en su obra ya citada, p. 43, dice: "Que los tagalos tuvieran alfabeto propio es cosa puesta fuera de duda; y si bien es verdad que no se han encontrado hasta el día documentos, ni lápida ni inscripciones, ni cosa alguna perteneciente a los naturales por los cuales se pueda demostrar su existencia, son, no obstante, tan claras y terminantes las afirmaciones de los primeros y más antiguos historiadores del país, que negarlo sería una locura". Evidentemente, el P. Marcilla no concede gran valor probatorio al trozo de documento, firmas e inscripción publicados por S. de Mas en su informe de 1842. Pero tenemos ahora la fortuna de publicar dos documentos íntegros, de irrefutable autenticidad, redactados en los años 1613 y 1615 en idioma tagalo y escritos con caracteres tagalos. Debemos decir aquí que hace ocho años, buscando datos para una monografía sobre la Universidad de Sto. Tomás, encontramos los originales de estos documentos en el Tom. 2, Ca. 26, Letra Y de los archivos de dicha Universidad de Sto. Tomás, gracias a la cortesía de nuestro buen amigo el Profesor P. Manuel Arellano, archivero de aquella tricentenaria institución docente. En el mismo libro que contiene dichos documentos hemos encontrado, además, algunas, firmas escritas con caracteres tagalos que también van en este folleto, así como otras varias firmas que hemos visto en el libro C Tom. 2, Ca. 26, Letra Y, que contiene documentos fechados en 1624 referentes a contratos sobre tierras de Biñang, Laguna, el cual se conserva hoy

en la Biblioteca nacional. (1) Si el testimonio unánime de reputados historiadores y filólogos no fuese bastante, creemos que los datos que aquí aportamos permiten asegurar con razonable certeza la existencia del alfabeto tagalo.

En cuanto a si hubo o no alfabeto propio de los ilocanos, tenemos la aseveración del eminente P. Francisco López, autor del Belarmino, esto es, un compendio de Doctrina Cristiana en ilocano escrito con caracteres tagalos, cuya transcripción es el objeto del presente trabajo. El P. López dice: "El haber puesto el texto de la Doctrina en letra tagala (que es la mas universal de estas islas) ha sido para dar principio a la corrección de dicha escritura tagala, que de suyo es tan manca, y tan confusa, (por no tener hasta ahora modo cómo escribir las consonantes suspensas, digo las que no hieren vocal), que al mas ladino le hace detenerse, y le da bien en que pensar en muchas palabras para venir a darles la pronunciación que pretendió el que escribió".

Las palabras del P. López "la escritura tagala es la mas universal de estas islas" parecen indicar que, no obstante tener los ilocanos su escritura propia, él prefirió imprimir su Belarmino en letra tagala por ser la escritura tagala la más universal. No es así, sin embargo. En verdad, no existe razón plausible por qué, tratando el P. López de imprimir un libro que debía ser leído y estudiado por los ilocanos, habría de publicarlo con letras tagalas, si los ilocanos tenían las suyas propias. Solamente podría justificar la determinación del P. López de publicar su Belarmino en idioma ilocano y con letras tagalas, la suposición de que los ilocanos de su tiempo eran conocedores del alfabeto tagalo, además del suyo, en la hipótesis de que lo tuvieron. Pero esto es a las claras insostenible. Suponiendo cierta la teoría expuesta por el P. Marcilla de que los antiguos ilocanos eran oriundos de los tagalos, y que de éstos naturalmente recibieron la escritura y el idioma, el cual con el transcurso del tiempo se transformó y constituyó en dialecto distinto, como la contextura de los dos idiomas es la misma, no había necesidad alguna de que los ilocanos inventasen nuevos caracteres, como dice el mismo autor, toda vez que podían comunicarse por escrito con los tagalos.

Por otra parte, el P. Carro en el prólogo de su "Diccionario

(1) Este libro perteneció probablemente al Archivo de la Universidad de Sto. Tomás, y fué utilizado por el abogado Sr. D. Rafael del Pan, nombrado por el Gobierno para arreglar las ventas de los terrenos de Frailes. Se depositó en la Biblioteca Nacional por disposición del Gobernador General.

ilocano-español”, dice que el P. López se esmeró en facilitar la escritura ilocana, usando los caracteres tagalos en la impresión del Belarmino, merced a la reforma que introdujo para poder leerlos sin dificultad. Lo cual indica que los ilocanos usaban los mismos caracteres tagalos, pues de lo contrario el P. López, lejos de facilitar, habría hecho más difícil y penosa la escritura ilocana, introduciendo en ella nuevos caracteres. Pero hay más, ponderando el P. Carro como una antigüedad ilocana su primitiva escritura, presenta como alfabeto ilocano el mismo alfabeto tagalo usado por el P. López, con ligeras modificaciones, lo cual prueba que los ilocanos siempre se sirvieron de los mismos caracteres tagalos.

Según el estado actual de nuestros conocimientos, se puede concluir con suficiente fundamento que ni los visayos ni los ilocanos tenían un alfabeto distinto del tagalo; que el alfabeto tagalo era el más universal de estas islas, en expresión del P. López, y seguramente era el único de que se servían todos los filipinos, desde luego con ligeras variantes según la habilidad y estilo de cada individuo. Aún el alfabeto llamado tagbanua, en lo substancial de los elementos componentes de las letras, apenas si difiere del alfabeto tagalo. La diferencia consiste en que las letras de aquél adquieren una forma inclinada comparadas con las de éste, con excepción de las letras Da, La, Sa, y Ta que la tienen levantada, como cualquiera puede comprobar con sólo fijarse en la tabla comparativa de Kroeber, A. L. “Peoples of the Philippines”, y en el cuadro paleográfico de Mayer, Schadenberg y Foy, columnas 1 y 3. Y si se comparan los alfabetos tagalo y tagbanua de este cuadro, columnas 1 y 2, se verá que, con excepción de las letras Ka y Ga, los trazos de las demás letras en ambos alfabetos no presentan diferencias substanciales.

Otro tanto puede decirse del alfabeto llamado mangyan. Las letras de este alfabeto presentan la misma posición que las del alfabeto tagbuana, con excepción de las letras O-U, Ba, Ka y Ga. La primera tiene forma inclinada en este alfabeto, y levantada en el tagbanua; la Ba es un semicírculo, que recuerda la Ba del alfabeto de Pangasinán; la Ka es una transformación de la Ka tagbanua, y es la misma Ka de Asoca, siendo de notar que esta letra tiene tres formas (1), una de las cuales es semejante a la Ka tagala. La letra Ga es la forma más sencilla de la Ga tagbanua, sin el semicírculo que lleva esta letra. Las demás letras son a simple vista semejantes a las del alfabeto ta-

(1) Véanse columnas 7 y 8 del cuadro de Mayer, Schadenberg y Foy, que hemos reproducido como “Cuadro paleográfico n.º 3.

galo, como puede verse comparando los alfabetos de las columnas 1 y 8 del citado cuadro paleográfico con las letras de la carta del mangyan Olyong, que publicamos en este folleto.

Con respecto a los alfabetos llamados de Bulacán, Pampanga, Pangasinán, etc. bastará decir que su semejanza con el tagalo es tan visible que nos inclina a creer que son el mismo alfabeto tagalo con ligeras variantes. Así, pues, dando por sentada la existencia de un solo alfabeto filipino, nuestros esfuerzos deben encaminarse a determinar cual sea el auténtico, y para despejarlo de las nebulosidades formadas por el transcurso de los siglos, consideraremos los diversos alfabetos publicados por varios autores como gratas reminiscencias de la habilidad caligráfica de los antiguos filipinos.

A CERCA del origen del alfabeto filipino, se han expresado las más variadas opiniones, según el origen que los autores asignan a los filipinos. La opinión predominante es que el alfabeto filipino procede del antiguo malayo. En "El Archipiélago Filipino" de los PP. Jesuitas p. 225, Tomo I se encuentra un cuadro comparativo de los alfabetos de Visaya, Toba, Bugui, Asoca, Borneo y Java.

Comentando este cuadro los sabios autores de tan importante obra, dicen:

"Nótese que el Toba es acaso el que más se acerca al primitivo alfabeto malayo, pues procede del interior de Sumatra, donde se hallan el lago y meseta llamados Toba, cuyas riberas están pobladas de battaques, malayos puros.

"El asoca es el alfabeto indio más antiguo, usado en los edictos del Rey Asoca, 500 años antes de Jesucristo, según K. J. Holle.

"Finalmente, el Buguí es el usado en la isla de Célebes".

El Dr. Pardo de Tavera en su "Contribución", refiriéndose a la semejanza del alfabeto tagalo con otros de la Oceanía y de la India, dice: "La semejanza con el Buguí y el Batta no es tan grande como se puede suponer al leer el Jacquet."

Y después de comparar el alfabeto tagalo con el de Asoca, termina: "Los alfabetos filipinos tienen con los caracteres de las inscripciones de Asoca una semejanza más grande que con ningún otro alfabeto de la India o la Oceanía. Creemos que provienen directamente de él y que han conservado muy fiel-

mente su forma primitiva. El origen indio de estos alfabetos no se puede poner en duda”.

Por otra parte, el Dr. Foy en la citada obra “Die Mangianenschrift von Mindoro”, presenta un estudio muy interesante bajo el título de “Die Mangianenschrift nebst einer Geschichte der philippinischen Alphabete” (La escritura de los mangyanes con una historia de los alfabetos filipinos,) el cual contiene, entre otras cosas, una razonada exposición de la evolución de las diferentes letras de ciertas formas originales, que, según el autor, se asemejan bastante a las antiguas letras javanesas.

Hemos examinado muchas veces y con creciente ansiedad el cuadro comparativo de los PP. Jesuitas, (1) y creemos encontrar en el alfabeto antiguo de Java ciertas semejanzas con el antiguo tagalo, principalmente en las letras A, E-I-, O-U, Ba, Da, Pa, Va, Ya. Así como la lengua de los primitivos tagalos que ocuparon el país ha venido, con el transcurso de los tiempos, transformándose hasta constituir un idioma propio, distinto de la lengua originaria, ¿no sería razonable creer que haya ocurrido lo mismo a su escritura, de modo que al tiempo de los PP. Chirino, San Buenaventura y López, el alfabeto filipino resultaba ya diferente de los antiguos Toba o Java?

PARA simplificar el estudio del antiguo alfabeto filipino, presentamos el alfabeto del P. López, y además hemos formado un cuadro paleográfico compuesto de los alfabetos de los PP. Chirino, López, S. Buenaventura y Vigil. El primero es una copia exacta del que aparece en la página 39 de “Relación de las Islas Filipinas” impresa en Roma en 1604; el segundo lo hemos tomado del Belarmino del P. López, impreso en 1621; y el tercero, del Vocabulario tagalo del P. Buenaventura, impreso en Manila en 1613, que se conserva en la Biblioteca del Convento de los PP. Franciscanos de esta Ciudad. Al lado de estos alfabetos reproducimos el que en 1897 publicó el P. Vigil en la Revista de Filipinas, Tomo 2, p. 32, tomándolo, según él asegura, de un antiguo Códice de 1609. Por curiosidad damos en el cuadro el alfabeto que se ve en el manuscrito del P. Pavón que, según éste, era usado en Visayas allá por el año 1543. (2) Es de lamentar que no podamos incluir

(1) Hemos reproducido cómo “Cuadro paleográfico n.º 2.”







(2) Este manuscrito se conserva en la Biblioteca Nacional.

en el cuadro el alfabeto usado por el P. Blancas, al publicar su Doctrina en 1593, según Retana; pero existen poderosas razones para suponer que el P. López, quien 28 años después se dedicó al estudio de la escritura tagala, haya conocido la Doctrina del P. Blancas, y es improbable que en la impresión de su Belarmino se sirviera de caracteres tagalos diferentes de los usados por el P. Blancas.

Comparando entre sí los alfabetos del cuadro No. 1, se verá que, con leves diferencias en ciertos rasgos, las letras son completamente iguales y constituyen un mismo alfabeto. Admitiendo, pues, que todos sean auténticos, para facilitar su estudio, consideraremos como modelo el alfabeto del P. López, primeramente porque lo encontramos usado en el Belarmino, libro rarísimo que, a más de ser uno de los monumentos de nuestra antigüedad, constituye una de las más preciosas joyas de la bibliografía filipina; y, en segundo término, porque su uso está completamente confirmado por los documentos y firmas que van en este folleto.

El alfabeto filipino se compone de tres vocales y catorce consonantes. Las vocales e, i, se representan con un mismo signo, como se ve en el cuadro N.º 1. Asimismo las vocales o, u se escribían con una misma letra. Las consonantes son B, D, G, H, K, L, M, N, P, S, T, V, Y. Hay otra consonante gutural, especial del alfabeto filipino, que es NG. No había consonantes suspensas o quiescentes. Cuando escribían, todas las sílabas terminan en vocal, y el lector tenía que suplir las consonantes finales. No es necesario poner ejemplos para demostrar lo engorroso y difícil que es leer una escritura con semejante sistema. La regla general es que todas las consonantes hieren la vocal a, y así se dice ba, ka, da, ga, ha, la, ma, na, pa, sa, va, ya, ñga.

Para escribir una sílaba que termine con las vocales e, i, ponían encima de la consonante un punto (.) llamado *corlit*, como be, bi, etc. Este mismo punto, puesto debajo de una consonante, significa que esta hiere a una de las vocales o, u, como bo, bu, etc. Las consonantes g y k tienen en todos los casos un mismo sonido, suave la primera y fuerte la segunda, como ga, ge, gi, go, gu; ka, ke, ki, ko, ku. Este alfabeto carece de las letras c, z, ll, f, r, y ñ. La c y la z latinas se escribían con s, como *galasia*, por gracia, *Senon*, por Zenon; la ll se suplía con la y, como *yantas* por llantas; la f se escribía con p, como *Pilipinas*, por Filipinas; la r se escribía con d o l, como *golodia* por gloria, *alamid* por aramid (obra).

Pero en el alfabeto de Zambales, tomado, según el P. Marcilla, de un manuscrito de 1601, encontramos la letra R así , de modo que, para escribir correctamente “América”, pondríamos así: . La ñ, según se indica en el manuscrito de Pavón, se escribía con una letra compuesta de las guturales ng y h, así: . Si deseamos, pues, escribir correctamente “España”, usando la reforma del P. López, de que luego se hablará, pondríamos . Siguiendo este precedente, podríamos hoy combinar las letras P y H así  para indicar la letra F. Y así para escribir “Filipinas”, pondríamos: . No tenían letras equivalentes a J y CH.

La J se escribía con S, como *Sesus*, por Jesús; y la CH se descomponía en T y S, como *deletso*, por derecho. (1)

Como se ve en el documento letra “A”, los antiguos usaban también una coma (,) en vez del punto (.) arriba o debajo de las consonantes. El signo (||) servía para separar palabras, frases o períodos. Según Jacquet, los antiguos ilocanos empleaban este signo de admiración!!. Es posible que Jacquet haya tomado por signo de admiración el llamado de separación, como Sinibaldo de Mas creyó equivocadamente que dicho signo representaba una de las letras N, M, T, etc. De todos modos, el P. López usó en su Belarmino como signo de interrogación el mismo (?) que hoy estamos usando.

Con un sistema de escritura en que no se escribe la consonante final de sílaba, la lectura resultaba necesariamente difícil, pues el lector tenía que adivinar en la formación de las sílabas la intención del que escribió. Todos los autores reconocen esta dificultad, y comprendiéndolo así el insigne P. Francisco López, se esforzó por solucionar la dificultad, y tuvo la feliz idea de inventar un signo que hizo posibles no sólo la escritura de las palabras como se pronunciaban, sino la lectura de las mismas según están escritas. Este signo consiste en una crucecita (+) que colocada debajo de una consonante, la deja suspensa. Explicando el autor las ventajas de su reforma, dice: “Con sola la crucecita (+) que tienen las consonantes, queda la escritura tan

(1) Sobre la nueva ortografía de la Lengua Tagala, llamamos la atención del lector a lo que escribió Rizal en “La Solidaridad”, Madrid, 15 de Abril de 1890.

entera y cabal como la castellana; considerando que la (+) les quita todas las vocales, con quien (según la escritura antigua) las casaban, de manera que solamente les deja su pronunciación muda y natural.”

De esta manera escribió el P. López su Belarmino en lengua ilocana y con caracteres tagalos, y gracias a la ingeniosa reforma que él introdujo en la escritura, podemos leerlo hoy, después de tres siglos, con relativa facilidad. En cuanto a los resultados prácticos de tan importante reforma, acotamos de la obra del P. Marcilla lo que sigue: “Se consultó a los Ladinos, leemos en la ortografía tagala (1), esta nueva invención (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 sólo golpe toda la Sintaxis, Prosodia, y Ortografía de su lengua tagala. Pero que no era su ánimo disgustar a los Señores Españoles, y que harían lo que les mandasen especialmente cuando escribían cosas de lengua Española en sus caracteres tagalos”. De lo cual se infiere que la reforma del P. López no encontró adeptos entre los escritores tagalos. Y no sólo esto sino que desde entonces parece que los filipinos fueron abandonando su antigua escritura para adoptar la latina, a tal grado que en 1745 el P. Totanes, hablando de los caracteres tagalos en su “Arte de la Lengua Tagala y Manual Tagalog” decía que “Era ya raro el indio que los sabía leer, y rarísimo el que lo sabía escribir”, a lo cual añaden los autores de “El Archipiélago Filipino” (2): “Hoy excusado es decir que ni hay memoria de ellos”. Sin disputa, estas aseveraciones son hasta cierto punto exactas, y por esta razón consideramos como un gran privilegio el poder en estos tiempos ofrecer a los jóvenes monumentos de la antigua escritura filipina, hace siglos borrada de la mente de nuestros antepasados, perdida al parecer completamente en las oscuras reconditeces del pasado, para que por ellos puedan tener idea del grado de cultura de los filipinos de hace tres siglos.

Ante todo, cúmprenos manifestar aquí nuestro profundo agradecimiento al P. Clemente Ybáñez, Archivero del Convento

(1) Precioso manuscrito de 1783 dedicado a la Mui Clara y Mui Expectable Señora Da. María Magdalena de Pazis, Soliman y Lacandola; Pincp. La Carig del Pueblo y Cavecera de Bulacan; Señora de la casa de Lacandola Capitana de Dalagas Caciques del dicho pueblo etc. (Nota del P. Marcilla.)

(2) Este libro se imprimió en Washington, E. U. en 1900.

de S. Agustín, cuya exquisita bondad nos ha hecho posible la adquisición de un ejemplar del libro que ahora damos a la publicidad con su correspondiente transcripción. Contiene lo esencial de la Doctrina Cristiana, escrita por el Cardenal Belarmino y traducida al ilocano por el sabio P. Francisco López. El Sr. W. E. Retana, en sus notas bibliográficas sobre los antiguos alfabetos filipinos, Madrid, 1895, da una descripción acabada de este rarísimo libro, valiéndose del ejemplar que se conserva en el Real Monasterio del Escorial, que él cree tal vez sea el único en Europa. Parte de la descripción dice: "Pag. 67 s. n. Doctrina Cristiana en lengua ilocana, pero escrita en caracteres tagalos. Corre hasta la p. 89 s. n. He aquí la primera y la segunda páginas". (Sigue la reproducción de las dos primeras páginas).

Este libro se imprimió por primera vez en 1621 en el Convento de S. Pablo de Manila, la segunda edición se hizo en 1761, la tercera en 1854, y la cuarta en 1895, debida al celo del Rector Provincial P. Juan Zallo. De esta edición es el ejemplar que poseemos, que contiene exactamente las mismas materias descritas por el Sr. Retana, a saber: Propio motu del Papa Clemente VIII; Licencia del Gobernador D. Alonso Fajardo; Licencia del Arzobispo D. Miguel García Serrano; Aprobación de Fr. Fernando Bezerra; Aprobación del canónigo Miguel de Velazco; Aprobación de los PP. Pedro de Lassarte, Jerónimo Cavero y Pedro Lasso; Licencia del Provincial de Agustinos Fr. Juan Enriquez; versos latinos del P. Garcia Garces; Id. del P. Miguel Goto Japon; décimas de D. Juan Liaño al Autor; Prólogo y dedicatoria a los Padres misioneros; Advertencia acerca de la Ortografía; Definición de los vocablos que en este libro no ha podido excusar la lengua ilocana de tomar prestados de la castellana; Doctrina cristiana en lengua ilocana pero escrita en caracteres tagalos; Erratas, fé de erratas; Doctrina cristiana en ilocano pero con caracteres latinos; Tabla de Materias. El P. Marcilla dice que de los 10,500 ejemplares que componen la tirada, 500 fueron dedicados especialmente a los misioneros y mundo científico, y en éstos se siguió, en un todo, la primera edición, sin variar más que la ortografía, que se sujetó a las reglas prescritas por el P. López como propias de la lengua ilocana. Así se ve que de la 4.ª edición se hizo una tirada especial de 500 ejemplares con la Doctrina escrita en caracteres tagalos. Según la descripción de Retana, el ejemplar que examinó consta de 23 páginas de doctrina cristiana en lengua ilocana escrita en caracteres tagalos. El Belarmino que poseemos contiene exactamente igual número de páginas escritas en dichos caracteres.

Las dos páginas que reproduce Retana en sus notas bibliográficas, aunque con tipos más reducidos, son, sin embargo, las mismas dos primeras páginas del Belarmino que publicamos.

El mismo P. Marcilla, prologando la 4a. edición del Belarmino, dice: "Con el fin único de que no desaparezca el precioso modelo de la escritura tagala que nos legó el P. López, hemos sacado una copia la más exacta que nos ha sido posible con erratas y demás defectos y sin corrección alguna". Y en "Estudio sobre los antiguos alfabetos filipinos", también reproduce la primera página y parte de la segunda de la Doctrina, como dijimos al principio. Ciertamente, hemos encontrado en el original algunas erratas de imprenta que anotamos en la transcripción.

Por lo que queda dicho no puede haber duda en cuanto a la autenticidad del Belarmino que hemos transcrito. Tampoco se puede poner en duda la autenticidad de los documentos "A" y "B" y de las firmas que como apéndice se publican en este folleto. Ya hemos indicado la procedencia de estos documentos y firmas, y excusado es decir que unos y otras son fotografías de los respectivos originales. Deseamos hacer constar aquí, en justicia a nuestro querido amigo, el Sr. Romuáldez, que él nos ayudó eficazmente en la traducción de los citados documentos "A" y "B".

LA manera como están escritos estos documentos, y aun el mismo Belarmino, ayudará grandemente a resolver la cuestión muy debatida entre los escritores sobre la dirección de la antigua escritura filipina.

Los autores antiguos y modernos no han podido ponerse de acuerdo sobre esta materia. Unos sostienen que los filipinos escribían de arriba hacia abajo, colocando los renglones de la mano izquierda a derecha; otros, que lo hacían de abajo hacia arriba; otros, que escribían horizontalmente de derecha a izquierda; y otros, que lo hacían horizontalmente de izquierda a derecha, colocando los renglones de arriba hacia abajo, como lo hacemos ahora.

El historiador P. Chirino en su "Relación de las Islas Filipinas", dice textualmente: "Han tomado de nosotros, escribir atravesando las líneas o renglones de la mano izquierda a la derecha, que antes no usaban sino, escribir de alto abajo, y poniendo el primer renglon a la mano izquierda (si no me acuer-

do mal) continuar con los demás a la derecha al contrario de los Chinos y Japones; que aunque echan los renglones de alto abajo, continúan con la plana de la mano derecha a la izquierda”.

El P. Sta. Ynés sigue literalmente la opinión anterior, pero haciendo caso omiso del paréntesis (si no me acuerdo mal) que no carece de significación. El P. Delgado, como se ha dicho, es de la misma opinión de que los filipinos escribían de arriba para abajo.

Por el contrario, los PP. Colin y Ezguerra y con ellos Mr. Marche creen que los filipinos escribían de abajo para arriba. El P. Ezguerra, hablando de la escritura de los visayos, dice: “Solían antes de agora (y aún mucho hoy día) escribir de abajo hacia arriba, poniendo el primer renglón hacia la mano izquierda”.

El Dr. Morga y los PP. Buzeta y Bravo opinan que los filipinos escribían de derecha a izquierda. Sinibaldo de Mas, por el contrario, cree que la dirección de la escritura filipina era de izquierda a derecha.

El P. Lisboa (Marcos) en su Vocabulario de la lengua Bicol, impreso en Manila, en 1865, nos informa que los antiguos usaban indistintamente un puntillo o coma, colocándolo al lado derecho o izquierdo de una consonante para señalar la vocal con que aquella debiera sonar, lo cual parece indicar que los filipinos antiguamente escribían en sentido perpendicular. No se nos oculta que, bajo este supuesto, no sería imposible leer lo escrito, considerando que el puntillo colocado a la derecha de una consonante representa las vocales O-U, y puesto a la izquierda, las vocales E-I. Pero la crítica no puede conceder al P. Lisboa mayor crédito que a los historiadores que escribieron sobre esta materia en los siglos XVII y XVIII, quienes aseguran que los antiguos colocaban el puntillo encima o debajo de las consonantes, para hacerles herir las vocales E-I, O-U, según sea el caso. Además, la información que nos trae el P. Lisboa está completamente desvirtuada por el Belarmino, y por los documentos y firmas que presentamos en este trabajo, donde los puntillos o comas aparecen colocados encima a debajo de las consonantes.

El Dr. Pardo de Tavera, revisando las anteriores opiniones a la luz de la sana crítica, concluye diciendo: “Las lenguas cuyos alfabetos se asemejan a los filipinos se escriben horizontalmente, de izquierda a derecha, dirección común a la escritura de todos los alfabetos de origen indio”.

Por otra parte, el Dr. Rizal, en sus notas a “Sucesos de las Islas Filipinas” del Dr. Morga, p. 291, nota 2, ed. de 1890, re-

copilando las opiniones de los autores que hablan de esta materia, se expresa en los siguientes términos: “Con respecto a la dirección de la escritura de los filipinos hay las más opuestas opiniones, siendo de notar que los escritores que en estos últimos tiempos se han ocupado de ello, exceptuando Marche, la creen horizontal, Yambouolo, sin embargo, que parece vió esta escritura siglos antes de Cristo, está conforme con Chirino que dice: escribían de arriba abajo; Colin, Ezguerra y Marche en la dirección contraria, de abajo para arriba, la dirección que supone P. de Tavera, y que Mas cree ser la única por el pedazo de manuscrito que reproduce, posterior a la llegada de Legazpi, lo cual pudo inducirle a error como a otros, y también a nuestro Morga. Lo que parece deducirse es que escribían en dos sentidos vertical y horizontal; vertical en la época primera, cuando escribían sobre cañas y hojas de palma, porque así les era más fácil la escritura, y horizontal cuando el uso del papel se generalizó. Por lo demás, la forma de los caracteres se prestaba a estas diferentes direcciones”.

Pero el Padre Marcilla que estudió detenidamente esta cuestión, después de comentar discretamente las autoridades sobre la materia, presenta en su citada obra una demostración gráfica para sostener su opinión de que, por la forma de las letras, y por su ortografía, la dirección de la escritura filipina fué siempre horizontal de izquierda a derecha.

La cuestión no parece estar del todo resuelta; aún la discuten los autores especialmente en relación con la escritura de los tagbanuas y de los mangyanes.

El historiador y folklorista De los Reyes (D. Isabelo), en su Historia de Filipinas, p. 26, dice: “Mi cariñoso amigo, el Dr. T. H. Pardo de Tavera, me ha mostrado una curiosa caña de tres o cuatro metros de largo, en cuya superficie están grabados los caracteres de los tagbanuas de la Paragua, que son enteramente iguales a los demás filipinos. A la vista, dicha caña parece resolver la cuestión referente a la dirección, según la comodidad exige, y según la disposición de las letras, indudable es que dichos caracteres se hayan escrito de izquierda a derecha horizontalmente; pero después, si apoyamos verticalmente la caña en la pared para leer lo escrito, claro es que las letras parecen haberse escrito de abajo hacia arriba. Ahora otros autores habrán visto cañas semejantes colocados inversamente y creyeron que la dirección era de arriba abajo.”

Mi buen amigo y colega Sr. Romualdez, que tradujo con admirable habilidad tres documentos escritos en lengua visaya

y con caracteres filipinos (1) nos asegura: "A juzgar por la colocación de las letras, los renglones se han escrito de abajo para arriba, empezando por el lado izquierdo del amanuense". Y hablando de la antigüedad de dichos documentos, añade:

"Estos manuscritos no llevan fecha. Opino que se han preparado después de la llegada de los españoles a Filipinas, probablemente ya en los tiempos modernos. Fundo esta aserción en los detalles siguientes:

"(a) El uso que en ellos se hace de los caracteres no es el que antiguamente se seguía. No se emplean los signos que indicaban vocal con que suena cada consonante, sino que se forman las sílabas y palabras como en la ortografía romana. Es, en suma, una escritura a la usanza española con caracteres antiguos filipinos y en lengua visaya.

"(b) Como se ve al principio del Documento "A", allí se habla del pájaro "Adarna", denominación española que no pudo haber llegado a Filipinas antes de la venida de los españoles. Si mis impresiones son correctas, este pájaro "Adarna" está mencionado en la "Vida de Don Juan Tiñoso," uno de los "corridos" traducidos al tagalo. No tengo aquí medios para averiguar la fecha en que, por vez primera, se publicó tal "corrido." Este detalle limitaría la antigüedad del manuscrito." (2)

Mr. Alfredo Marche reproduce en su obra "Luzon et Palaoan" una carta (22 Nov. 1885) de Mr. Alph. Pinart, a propósito de la dirección de la escritura tagbanua, en la que este filólogo, después de citar muchas autoridades de los tiempos antiguos y modernos, expresa su opinión de que la manera antigua de escribir de los tagbanuas es de abajo arriba, comenzando por la mano derecha, y continuando en columnas paralelas hacia la izquierda.

Por otra parte, el Dr. Foy, en la obra ya citada "Die Mangianenschrift von Mindoro," pag. 16 y siguiente, examinando la forma y el contenido de las inscripciones en las cañas 8140 y 41, y también la forma de la caña 8144 (cuyo contenido se ignora) viene a concluir que las letras se siguen de izquierda a derecha y las líneas de arriba para abajo. (3)

El profesor Bayer de la Universidad de Filipinas nos ha

(1) Estos documentos se conservan en la Biblioteca Nacional. Fueron hallados en la cueva de Damesana del pueblo de Cabankalan, Negros Occidental en 1888. Están escritos en láminas del tronco de una palmera con caracteres tagalos. Por dificultades insuperables no nos es posible reproducirlos aquí.

(2) (Philippine History Quarterly—September—1919).

(3) Foy menciona además el caso de una caña (señalada con el N.º 8143) respecto a la cual dice que ciertos indicios le han inducido a suponer que la inscripción fué escrita de derecha a izquierda.


enseñado dos piezas de caña con inscripciones trazadas con caracteres parecidos a los tagalos. Una de las piezas es un entrenudo de caña, de 5 pulgadas y media de largo y dos pulgadas de diámetro. Los caracteres están trazados sobre la superficie circular y a lo largo de la caña, en sentido horizontal de izquierda a derecha, como puede verse en la inscripción que publicó el Prof. Bayer en "Asia" magazine correspondiente al mes de Octubre de 1921. La otra pieza es de caña partida de diez pulgadas de largo y dos pulgadas de ancho. Los caracteres están trazados a lo largo de la caña, también en sentido horizontal de izquierda a derecha. Hemos notado que en esta inscripción se emplea el puntillo encima o debajo de algunas letras consonantes, y una raya perpendicular como signo de la separación de frases o sentencias. (1)

En relación con la escritura de los mangyanes de Mindoro, hemos examinado, además, una interesante caña de treinta centímetros de largo y cuatro y medio centímetros de diámetro, de la propiedad del Prof. Scheerer de la Universidad de Filipinas. Sobre esta caña hay una inscripción de seis líneas horizontales a lo largo de ella, de izquierda a derecha. La inscripción es nada menos que una carta en que el mangyan Olyong pide dinero a préstamo al Prof. Scheerer. La carta fué escrita el año 1913 por un tal Olyong, mangyan del barrio de Budburan, township de Bulalakaw, Mindoro, quien a la sazón se hallaba en el Hospital General, de Manila, en compañía del capitán mangyan llamado Capitan Tagalog. La carta iba destinada al Prof. Otto Scheerer, en cuya presencia fué escrita con la punta de un cortaplumas en un trozo de caña, y después volvió Olyong a escribirla con lápiz en una hoja de papel. Por la importancia que tiene esta carta en la discusión sobre la dirección de la escritura filipina, gracias a la cortesía del Prof. Scheerer, a quien quedamos profundamente agradecidos, producimos al final de este folleto un facsimile de la misma con la correspondiente traducción tal como fué leída por Olyong, y un alfabeto que hemos formado para su lectura. Creemos que la carta de Olyong demuestra que los mangyanes escriben horizontalmente de izquierda a derecha, colocando las líneas de arriba para abajo. Y a falta de datos que demuestren que ellos hayan cambiado alguna vez la dirección de su escritura, es de presumir que esta fué la primitiva y se conservó hasta ahora, no obstante la influencia de la civilización española.

(1) Hace unos veinte años el Prof. Bayer adquirió estas cañas de un mangyan, que residía en los montes del interior de Bulalakaw, de la Provincia de Mindoro.

Como se ve, la dirección de la antigua escritura filipina es un asunto muy discutido entre los filólogos; pero por lo que consta del Belarmino y de los documentos y firmas que hemos transcrito, todos anteriores a 1636, no es aventurado sostener que los antiguos filipinos escribieron en sentido horizontal de izquierda a derecha, como lo hacemos ahora. La cuestión para nosotros se reduce a determinar si la escritura filipina tuvo siempre la misma dirección, o si esta fué imitada de los españoles, como nos lo dicen los PP. Chirino, Colin, Delgado y Ezguerra. Esperamos que no se interpretará como una vana presunción de nuestra parte, si nos permitimos observar que la imitación, como fundamento del cambio de dirección de la escritura de todo un pueblo, nos parece de escaso valor. Y decimos esto en vista de lo que se expresa en el manuscrito de 1783 ya mencionado. Si los escritores tagalos de entonces, cuando fueron consultados acerca de la adopción de la reforma del P. López, se limitaron a celebrar la reforma, pero que no podían introducirla en su escritura por considerarla contraria a la intrínseca propiedad y naturaleza de la escritura que Dios les dió y que destruiría de un solo golpe toda la Sintaxis, Prosodia y Ortografía de la lengua tagala; si, no obstante las ventajas de la reforma que indudablemente les eran patentes, aquellos escritores se resistieron a adoptarla, por ser contraria a lo que ellos creían suyo por naturaleza, ¿cómo es posible creer que por sólo imitar a los españoles habían de introducir un cambio radical en la dirección de su escritura, cambio que a más de no reportarles ninguna utilidad, tendía a producir entre ellos dificultad y confusión?

Precisamente, por la formación de las letras y por el uso del *corlit* encima o debajo de las consonantes, aunque fuera posible escribir con ellas perpendicularmente de arriba para abajo o viceversa, en muchos casos resultaría ilegible lo escrito. Esto ocurre cuando el punto o *corlit* se halla entre dos consonantes, pues entonces sería difícil acertar si el punto afecta a la consonante superior o a la inferior, y su lectura sería una verdadera adivinanza. Además, el signo de separación que consiste en dos líneas tiradas perpendicularmente así (||), que es peculiar de la antigua escritura filipina, no puede tener lugar en un sistema de escritura en sentido perpendicular.

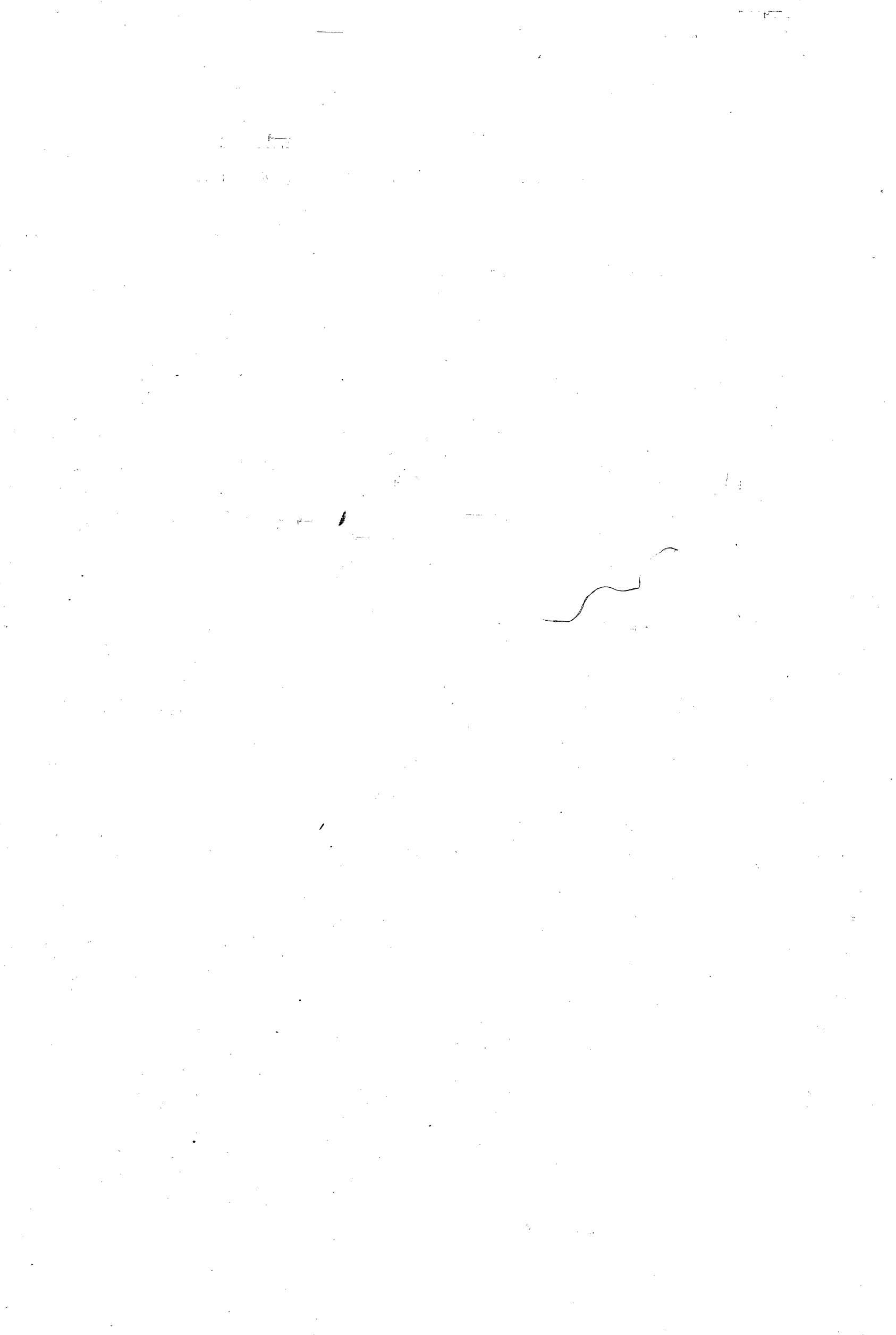
Por ejemplo:  se lee Manila; colocadas las letras perpendicularmente de arriba para abajo, puede leerse Manila o Monala, puesto que entonces el puntillo (.) estaría entre M

y N, pudiendo, por tanto, afectar a la letra M o a la N. Si, por el contrario, se colocan perpendicularmente de abajo para arriba, estando en tal caso colocado el puntillo (.) entre las letras N y L, y pudiendo afectar a una o a otra, se leerá Manila o Manalo. Excusado es decir que esta confusión que ofrece la lectura de tres letras solamente, puede convertirse en una imposibilidad en muchos casos cuando se trata de descifrar columnas de letras así escritas. Por estas razones nos inclinamos a creer que los filipinos de la antigüedad escribieron siempre en sentido horizontal, de izquierda a derecha, opinión que sostiene igualmente el P. Marcilla en su obra varias veces citada.

Otras razones podrían aducirse en apoyo de la existencia del alfabeto filipino y la dirección de la escritura; pero no creemos necesario añadir mas en vista de las pruebas documentales que presentamos en este folleto.

IGNACIO VILLAMOR

Manila 29 de Diciembre de 1922.



The Ancient Filipino Writing

THE main difficulty met with in the study of the old Philippine alphabet is, the scarcity of books or documents written in letters of that alphabet. So far as we know, among the authors who have published documents written in Philippine characters we can mention: Father Francisco Lopez who in 1621 wrote his *Belarmino* in the Ilocano language with Filipino characters; Sinibaldo de Mas, who in his report on conditions in the Philippine Islands in 1842, Volume I, page 25, brings to light a table of the alphabets, used, according to him, in the provinces of Pangasinan, Ilocos, Pampanga and Bulacan together with a portion of a contract dated 1652, some signatures, and an inscription found in 1837 in the mountains inhabited by Igorrotes; also D. P. Paterno who in 1890 printed in "Los Itas" a paleographic table of the Philippines with a sample of Mindoro Mangyans' writing; Bowring who in "A visit to the Philippine Islands", Hongkong, 1895, p. 119, reproduced the portion of a document published by S. de Mas; W. A. Retana, the Filipinologist who in "Los Antiguos alfabetos Filipinos" Madrid, 1895, published the first two pages of *Belarmino* and again in 1906 reproduced in his "Aparato Bibliográfico", Vol. I. p. 180, the first page thereof; Father Marcilla who on page 76 of his work "Estudio de los Antiguos Alfabetos Filipinos", Malabon, 1895, prints on page 76, the first page and the first paragraph of the second page of *Belarmino*; Mayer, Schadenberg and Foy in "Die Mangianenschrift von Mindoro", Berlin, 1895, published several inscriptions that they found written upon some pieces of bamboo then at the Museum of Zoology, Anthropology and Ethnography of Dresden, aside from a comparative paleographic table of the alphabets of the Tagalogs, Tagbanua and Mangyans; and Mr. Norberto Romualdez who in his "Tagbanua Alphabet," 1914, translated into the Tagbanua dialect the Roman Catholic Catechism, written in Tagbanua characters in accordance with the reforms proposed by him in order to improve its writing, besides three documents, written in Philippine characters, in the Visayan dialect, which he published in September, 1919, in the "Philippine History Quarterly".

On the other hand, there are many philologists who have studied this matter and published an alphabet or paleographic

table of one kind or another, with explanations as to the number and value of the characters or letters, their origin and similarities, and the use of what might be termed orthographic signs of which there were two: one which consists of two vertical lines, thus (||) and the other known as the corlit (1) which is, either a dot (.) or a comma (,) placed above or below the consonants.

And so large is the number of the different Philippine alphabets published to date that the task of making a comparative study of them would only increase the present state of confusion. Our object relieves us from such task. Indeed, a mere glance over pages 18 to 33 of the book of Father Marcilla containing reproductions of the alphabets of F. Lopez, San Agustin, Chirino, Delgado, Mentrída, Ezguerra, Encina, Vigil, Carro, Benavente, Minguella, Agustin Maria (Zambal), S. Buenaventura, Lannoy, Favre, Marche, S. de Mas, Mallat, Montano, Piddington, Humboldt, Jacquet, Kern, Pardo de Tavera and Isabelo de los Reyes would be enough to discourage the most enthusiastic researcher. And this discouragement borders on desperation when one adds to the above mentioned alphabets those published by the Jesuit fathers in their great work "The Philippine Archipelago;" by Mayer, Schadenberg and Foy in "Die Mangianenschrift von Mindoro", and those by Barrows, Stangle, Jernegan, Kroeber, Savag-Landor, Sawyer, Paterno, Venturillo, Romualdez, Fernandez and Artigas.

DID the Filipinos really have several alphabets? Was there a different alphabet for each province or region of this archipelago?

In his "Contribución para el Estudio de los Antiguos Alfabetos Filipinos", Losana, 1884, Dr. Pardo de Tavera, referring to the twelve alphabets contained in his paleographic table, says: "It will readily be seen that the difference between these alphabets is not material; it may be said that they are one and the same, the differences consisting in the manner of tracing them." Father Marcilla and Mr. Retana equally hold that there is only but one Philippine alphabet, notwithstanding the slight

(1) They called corlit the cedilla used in their writings. Sanlucar, Vocabulary of the Tagalog language—Valladolid 1832. (Note by Dr. Pardo de Tavera).

differences noticeable in the tracing of the letters of the alphabets published by the different authors, Isabelo de los Reyes, in his *History of the Visayan Islands* and in his *History of Ilocos*, also shares this belief. The reader can consult the works already mentioned and judge for himself whether or not there were different Philippine alphabets. For our part, we have examined the different alphabets published by Father Marcilla in his work already referred to, and those published by the different authors above mentioned, and after carefully comparing them with the characters used in the *Belarmino* and with the documents and signatures contained in this pamphlet, we are convinced that there was only one Philippine alphabet. As Retana well says, the slight differences are due to different tastes and styles, and to the differences of time and place. We must remember that the first missionaries who wrote about this subject over three centuries ago,—as for instance Fathers Chirino, S. Buenaventura and Lopez,....probably copied their alphabets from old manuscripts and reduced them to printing types, such as those types now known to us, and the characters so printed necessarily had to be different from those written by hand. The difference in the tracing of these alphabets, is but the natural result of the diverse originals that served as models which, as is to be supposed, must have been written by different persons. The same thing may be observed at present among ourselves who write the same characters, left to us by the Spaniards. In spite of the different peculiarities in the handwriting of different individuals, no one will claim that we are using different alphabets.

The authors speak of the Visayan alphabet and of the Ilocano alphabet, but, did the inhabitants of the Visayan Islands and the Ilocanos have an alphabet different from that of the Tagalogs?

Regarding the Visayan Islands, we have the statements of the historians Chirino and Colin. Father Chirino in his "*Relación de las Islas Filipinas*", speaking of good manners among the Tagalogs and comparing them with those of the Visayans, says: "The Visayans do not have as many terms of good breeding, neither do they have an alphabet, for their characters were taken from the Tagalogs a few years ago." Father Colin in his "*Labor Evangélica*", Madrid, 1663, confirms the preceding statement saying that "the Visayans took their alphabet from the Tagalogs". However, Father Delgado seems to hold the contrary view in his "*Historia General Sacro-Profana*" when he says that "almost all the people in the Visayan Islands know how to write in their own characters, which they engrave on a

big piece of green bamboo from top to bottom; and they write their lines beginning from left to right. (1) They also write on leaves, on banana plants and other trees with much curiosity and polish, using for a pen a knife, large or small, known as sipol among the Visayans, and this mode of writing upon leaves was natural and primitive". Nevertheless, we do not believe that the words of Father Delgado that "the Visayans know how to write in their own characters" and that "this mode of writing was natural and primitive" can disprove the positive statements of Fathers Chirino and Colin that the Visayans had taken their alphabets from the Tagalogs. Be that as it may, the Visayan alphabet published by Father Delgado coincides in all its details with the Tagalog alphabets of Father Chirino, and furthermore the alphabets of Fathers Mentrída, Ezguerra and Encina which are said to be Visayan, agree substantially with those of Fathers Delgado and Chirino, which goes to show that the Visayans made use of the Tagalog alphabet.

THAT the Tagalogs had their own alphabet even before the coming of the Spaniards is an indisputable fact, unanimously recognized by historians and philologists. Father Marcilla, on page 43 of his work already mentioned, says: "That the Tagalogs had their own alphabet is a thing beyond doubt; and though it is true that up to the present time no documents, slabs, inscriptions or other objects pertaining to the natives have been discovered to show the existence of their alphabet, the assertion of the first and oldest historians of the country is so clear and positive that to deny it would be preposterous". Evidently, Father Marcilla does not give much weight to that piece of document, signatures and inscriptions published by S. de Mas in his report of 1842. But it is now our fortune to publish two complete documents, of undisputed authenticity, written in the years 1613 and 1615 in the Tagalog language and in Tagalog characters. We should here say that eight years ago, while looking for material for a monograph on the University of Sto. Tomas, we found the originals of these documents in Vol. II, Section 26, letter Y of the Archives of said University of Sto. Tomas, thanks to the courtesy of our good friend, Professor Father Manuel Arellano, librarian of that three century old educational

(1) We shall deal with this point more fully later.

institution. In the same volume containing the said documents, we also found several signatures written in Tagalog characters, which we publish in this pamphlet, together with several other signatures which we found in Book C, Volume 2, Section 26, Letter Y, which contains documents dated 1624 regarding contracts upon lands situated in Biñang, Laguna, and which is, now preserved in the National Library. (1) If the unanimous testimony of reputable historians and philologists is not enough, we think that the data herein contained permit us to assert, with reasonable certainty, that there was a Tagalog alphabet.

As to whether or not the Ilocanos had their own alphabet we have the statement of Father Francisco Lopez, the eminent author of the *Belarmino*, which is a compendium of the catechism in Ilocano characters, the transcript of which is the subject of our present study. Father Lopez says: "The putting of the text of the catechism in Tagalog characters (which is the one most widely used in these Islands) was, for the purpose of beginning the improvement of the Tagalog writing, which is so awkward and so confused (as it lacks until now the means, of writing the suspensive consonants, that is to say, those having no vowels) that it puzzles even the most intelligent, compelling him to remember many words in order to give the pronunciation intended by the one who wrote the characters".

Father Lopez's words "that the Tagalog writing is the one most widely used in these Islands" would seem to show that, although the Ilocanos had their own writing, he chose to print his *Belarmino* in the Tagalog characters, because this was in general use. This was not the case, however. Really, there is no reason why Father Lopez should print in Tagalog characters a book intended to be read and studied by the Ilocanos, when the Ilocanos had their own writing. This decision of Father Lopez to publish his *Belarmino* in the Ilocano dialect using Tagalog characters, can be explained by the supposition that the Ilocanos of his time were conversant with the Tagalog alphabet besides their own, granting that there was an Ilocano alphabet. But this is clearly untenable. Assuming that the theory held by Father Marcilla is true, that the ancient Ilocanos originated from the Tagalogs and that naturally they learned from these their alphabet and their dialect which in the course of time became a distinct dialect, as the structure of the two dialects is the same, there would

(1) This book probably belonged to the archives of the University of Sto. Tomas and was used by Attorney Rafael del Pan who had been appointed by the government to look after the sale of the friar lands. It was deposited in the National Library by order of the Governor-General.

be no necessity for the Ilocanos to invent new characters, as the author says, inasmuch as they could have communicated with the Tagalogs in writing.

On the other hand, in the prologue of his Ilocano-Spanish dictionary, Father Carro says that Father Lopez took pains to make the Ilocano writing easier by using the Tagalog characters in the printing of the *Belarmino*, which he accomplished by making changes to make reading less difficult. Which goes to show that the Ilocanos used the same characters as the Tagalogs, for otherwise, by introducing new characters in the alphabet, Father Lopez would have made the Ilocano writing harder, instead of improving it. But this is not all; Father Carro, praising the primitive Ilocano writing as something of interest, presents as Ilocano alphabet one which, with slight modifications, is the same Tagalog alphabet used by Father Lopez, which proves that the Ilocanos always made use of the very same characters used by the Tagalogs.

As far as our present knowledge goes, we may draw the conclusion with sufficient ground, that neither the Visayans nor the Ilocanos had any alphabet other than that of the Tagalogs; and that the Tagalog alphabet was the one most generally used in the Islands, according to Father Lopez, and was probably the only one used by all the Filipinos with slight changes, of course, due to the ability and style of each individual writer. Even the so-called Tagbanua alphabet, in the essential elements, of the structure of its characters, hardly differs from those of the Tagalog alphabet. The difference consists in that the characters or letters of the former, with the exception of the letters "Da"; "La", "Sa", and "Ta", which are vertical, are slanting, which is not so with the Tagalog characters, as anybody may find out for himself by studying the comparative table of A. L. Kroeber found in his "Peoples of the Philippines", and the paleographic tables, of Mayer, Schadenberg and Foy, columns 1 and 3. And if the Tagalog and Tagbanua alphabets in this table are compared, columns 1 and 2, it will be seen that, with the exception of letters "Ka" and "Ga", the traces of the other letters of the two alphabets have no marked differences.

The same thing may be said of the Mangyan alphabet, the letters of which present the same position as that of the Tagbanua alphabet, excepting only the letters "O-U", "Ba", "Ka" and "Ga". The first has an inclined form in the Mangyan alphabet while in the Tagbanua it is straight; the "Ba" is a semi-circle which recalls the "Ba" of the Pangasinan alphabet; the "Ka" is a modification of the "Ka" of the Tagbanua, and is the

same "Ka" of the Asoca, it being worthy of note that this letter has three forms, one of which is the same as the Tagalog "Ka".

(1) The letter "Ga" is the simplest form of the Tagbanua "Ga", without the letter's semi-circle. The other letters are strikingly similar to those of the Tagalog alphabet, as may be seen from a comparison of the alphabets of columns 1 and 8 of the said paleographic table in connection with the characters used by the Mangyan Olyong in his letter which we publish in this work.

Regarding the alphabets said to be of Bulacan, Pampanga, Pangasinan, etc., suffice it to say that their similarity with the Tagalog is so evident that it induces us to believe that they are the same Tagalog alphabet with slight changes. So that, the existence of only one Philippine alphabet being established, our efforts should be directed to determining which is the authentic one and in order to take this question out of the nebulousness formed through the lapse of centuries, we should consider the different alphabets published by the various authors as pleasant reminiscences of the writing dexterity of the ancient Filipinos.



WIDELY divergent opinions have been expressed concerning the origin of the Philippine alphabet, according to the origin that the authors ascribe to the Filipino race. The prevailing opinion, however, is that the Philippine alphabet comes from the ancient Malayan alphabet. On page 222, Volume 1 of the "Philippine Archipelago", prepared by the Jesuit fathers, we find a comparative table of the alphabets used in Visaya, Toba, Bugui, Asoca, Borneo and Java.

Commenting upon this table the learned authors of that important work have the following to say:

"It is to be noted that the Toba is perhaps the nearest to the primitive Malayan alphabet as it comes from the interior of Sumatra, where the lake and the plateau called Toba are found, along the shores of which live the Bataks, of pure Malayan stock.

"The Asoca is the oldest Indian alphabet and it was used, according to K. J. Holle, in the edicts of King Asoca, 500 B. C.

"Finally, the Bugui is the one used in the Celebes Island". In his "Contribution", referring to the similarity of the Tagalog alphabet to others of the Oceanic Islands and of India,

(1) See columns 7 and 8 paleographic table of Mayer, Schadenberg and Foy, that we reproduce as "Cuadro paleográfico No. 3".

Dr. Pardo de Tavera says: "The similarity to the Bugui and the Batak is not so great as might be supposed after reading Jacquet".

And after comparing the Tagalog alphabet with that of the Asoca he concludes: "The characters of the Philippine alphabets have a greater similarity with those of the Asoca than with any other of India or of the Oceanic Islands. We believe that they come directly from the Asoca and that they have preserved very faithfully its primitive form. The Indian origin of these alphabets cannot be doubted".

On the other hand, Dr. Foy, in the book already mentioned, "Die Mangianenschrift von Mindoro", presents a very interesting investigation under the heading of "Die Mangianenschrift nebst einer Geschichte der Philippinischen Alphabete" (the Mangyan writing with a history of the Philippine alphabets) which, among other things, contains an exposition of the evolution of the different letters of certain original forms, which according to the author, closely resemble those of the old Javanese letters.

We have examined many times and with growing eagerness the comparative table of the Jesuit fathers (1) and we think we find in the old alphabet of Java certain similarities to that of the Tagalog, specially in the letters, A, E-I, O-U, Ba, Da, Pa, Va, Ya. Just as the language of the primitive Tagalogs who inhabited this country was so transformed as to become with the lapse of time a new language, distinct from the original one, would it not be reasonable to believe that the same change was wrought upon the writing, so that at the time of Fathers Chirino, San Buenaventura and Lopez, their alphabet was already different from that of the ancient Toba or Javanese?

IN order to simplify the study of the old Philippine alphabet we are presenting the alphabet of Father Lopez and we have prepared paleographic table No. 1 comprising the alphabets of Fathers Chirino, Lopez, San Buenaventura and Vigil. The first is an exact copy of the one appearing on page 39 of "Relación de las Islas Filipinas", printed in Rome in 1604; the second has been taken from Father Lopez's Belarmino, printed in 1621; and the third has been taken from the Philippine vocabulary of Father Buenaventura printed in Manila in 1613,




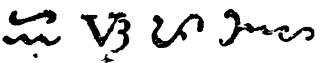

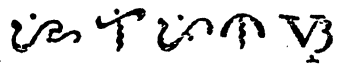
(1) It is reproduced as "Cuadro paleográfico No. 2."

this, last being preserved in the library at the convent of the Franciscan friars in this City. Side by side with these alphabets we are reproducing the one published by Father Vigil in the "Revista de Filipinas" in 1897, page 32, Volume 2, which he says he had taken from an old code of 1609. As it may be of interest, we are also including in the table the alphabet found in the manuscript of Father Pavon which according to him was in use in the Visayan Islands about the year 1543 (1). We regret to be unable to include in the table the alphabet used by Father Blancas when he published his catechism in 1593, as Retana tells us; however, there are strong reasons for believing that Father Lopez, who 28 years later devoted himself to the study of the Tagalog writing, knew of the catechism of Father Blancas and it does not seem probable that in printing his Belarmino he would make use of Tagalog characters different from those used by Father Blancas.

By comparing the characters of the alphabets of plate No. 1, it will be seen that with the exception of slight differences, in some traces all the letters are exactly the same and they constitute one alphabet. On the assumption therefore that all of them are authentic, in order to facilitate their study, we shall take the alphabet of Father Lopez as standard, firstly, because we find it used in the printing of the Belarmino, a very rare book, which, besides constituting a landmark of our ancient times, is also one of the most precious objects of Philippine bibliography; and secondly, because the use of Father Lopez's alphabet is amply supported by the documents and signatures that are contained in this pamphlet.

The Philippine Alphabet is composed of three vowels and fourteen consonants. The vowels "E" and "I" are represented by the same character as will be seen in table No. 1. Also the vowels "O" and "U" were written with the same letter. The consonants are "B", "D", "G", "H", "K", "L", "M", "N", "P", "S", "T", "U" and "Y"... There is another guttural consonant peculiarly of the Philippine alphabet and that is the "Ng". There were no suspensive or mute consonants. In writing, all the syllables ended with a vowel and the reader had to supply the final consonants. It is unnecessary to give examples to demonstrate how cumbersome and difficult it is to read such form of writing. The general rule is that all the consonants are prefixed to the vowel "A" so that it will be Ba, Ka, Da, Ga, Ha, La, Ma, Na, Pa, Sa, Ta, Va, Ya, Nga.

(1) This manuscript is kept in the Philippine Library and Museum.

In writing a syllable ending with the vowels "E" and "I", they place a dot (.), called corlit, over the consonant, as for example Be, Bi, etc. This same dot, when placed below the consonant signifies that it antecedes one of the vowels "O", "U" as in the case of Bo, Bu, etc. The consonants "G" and "K", in all cases, have the same sound, the first soft and the second hard, as Ga, Ge, Gi, Go, Gu; Ka, Ke, Ki, Ko, Ku. This alphabet does not have the letters "C", "Z", "Ll", "F", "R" and "Ñ". The letter "S" was used instead of the Spanish "C" and "Z", as in galasia, for gracia (grace), Senon, for Zenon; the "Y" took the place of the "Ll", as yantas, for llantas (wheel rim); the "F" was written as the "P", as in Pilipinas for Filipinas; the "D" or the "L" took the place of the "R", as in golodia, for gloria (glory), alamid for aramid, (deed or act.) However, in the Zambales alphabet taken, according to Father Marcilla, from a manuscript dated 1601, we find the letter "R" written thus  so that in order to write the word "America" we would put it this way . The "Ñ", according to the manuscript of Pavon, was written with a letter composed of the gutturals "Ng" and "H", thus . So that if we want to write the word "España" correctly, using the reformed alphabet of Father Lopez, which we shall discuss later, we should use the following characters, . Following this precedent we might now combine the letters "P" and "H" thus  to indicate the letter "F". And thus, the word Filipinas would be written . There were no equivalents for the Spanish "J" and "Ch". The letter "J" was written with an "S", as in Sesus for Jesus, and the "Ch" was changed to a "T" and an "S", as in deletso, for derecho (law) (1).

As will be seen from the document marked "A", our forefathers also used a comma (,) instead of a period (.) either above or below the consonants. The sign (||) served to separate words, phrases or clauses. According to Jacquet the primitive Ilocanos used this exclamation sign (!). It is possible that Jacquet had mistaken the sign of separation for that of exclamation,

(1) As to the new spelling of the Tagalog language, we invite the reader's attention to the article written by Rizal in "La Solidaridad", Madrid, April 15, 1890.

just as Sinibaldo de Mas erroneously thought that that sign represented any of the letters N, M, P, etc. At any rate, Father Lopez in his *Belarmino* used the same question mark (?) that is known to us now.

With a system of writing in which the final consonant of every syllable was left unwritten the reading was necessarily difficult for the reader had to judge by the way that the syllables were formed the real intention of the writer. All the authors acknowledge this difficulty and Father Francisco Lopez who encountered much embarrassment on this account made every effort to solve it and he had the happy idea of inventing a sign which made possible not only the writing of the words as they were pronounced, but also their reading just as they are written. This sign consists of a small cross, thus (+), which when placed below a consonant makes it mute. The author, in explaining his innovation, says: "By using only a small cross (+) with the consonants, the writing becomes, as full and complete as the Castilian writing; inasmuch as the cross, (+) eliminates the vowels with which (according to the old writing) they were coupled, so as to leave them with their mute and natural pronunciation".

It is thus that Father Lopez wrote his *Belarmino* in the Ilocano dialect using Tagalog characters, and thanks to the ingenious reform by him introduced in the writing we can now read it with some facility, after the three centuries that have elapsed. As to the practical results of such an important reform, we quote from Father Marcilla's work the following: "The experts of the time were consulted, we read in the Tagalog orthography (1) about this new invention (Father Lopez's reform) with the request that they adopt it and that they use it in writing for the convenience of all. But after highly praising it and expressing many thanks for it they decided that it could not be introduced into their writing because it was against the intrinsic propriety and character given to the Tagalog language by God and it would be equivalent to destroying at one stroke the whole syntax, prosody and orthography of that language. That, however, it was not their intention to slight the Spanish Gentlemen and that they would do what they were told especially when writing words in Spanish in their Tagalog characters." From which the inference is drawn that the reform

(1) A valuable manuscript of 1783 dedicated to the "Muy Respetable Señora Da. María Magdalena de Pazis, Soliman y Lacandola; Principe. The Carig of the town and provincial capital of Bulacan; the lady of the house of Lacandola, Captain of the Dalagas, Caciques of the said town, etc. (Note of Father Marcilla.)

of Father Lopez did not find followers among the Tagalog writers. What is more, it seems that from that time the Filipinos began to abandon their old writing in order to adopt the Latin, so much so, that in 1745 Father Totanes, speaking about the Tagalog characters in his "Arte de la Lengua Tagala y Manual Tagalog", said: "There were few Indians who knew how to read it and fewer yet who could write it", to which the authors of "El Archipiélago Filipino" (1), added that: "Today it goes without saying that it is not even remembered." Undoubtedly, these assertions are to a certain degree correct; hence, we consider it a great privilege to be able at this time to offer to the youth landmarks, of ancient Filipino writing which have been for centuries obliterated from the minds of our forefathers, apparently lost in the hazy mists of the past, so that they may now have an idea of the degree of culture of the Filipinos of three centuries ago.

Above all, we must express our profound gratitude to Father Clemente Ybañez, librarian of the convent of St. Augustine, whose exquisite kindness made it possible for us to obtain a copy of the book that we are now publishing with its transcription. It contains the essential part of the catechism written by Cardinal Belarmino and translated into Ilocano by the scholarly priest, Francisco Lopez. Sr. W. S. Retana in his notes on bibliography regarding ancient Philippine alphabets, Madrid, 1895, gives a detailed description of this very rare book making use of the copy preserved in the Royal Monastery of the Escorial which he believes, is the only copy found in Europe. Part of the description reads: "Page 67 (S. N.) catechism in Ilocano language but written with Tagalog characters. Runs up to page 89, S. N. Herewith the first and second pages". (The first two pages are then reproduced).

This book was printed for the first time in the convent of St. Paul of Manila in 1621, the second edition was printed in 1761, the third in 1854 and the fourth, due to the zeal of Provincial Rector Father Juan Zallo, in 1895. The copy now in our possession belongs to this edition and contains exactly the same matters described by Sr. Retana, viz.: Propio motu of Pope Clement VIII; license of Governor Alonzo Fajardo; license of Bishop Miguel Garcia Serrano; approval of Friar Fernando Bizerra; approval of the canonic Miguel de Velasco; approval of Fathers Pedro de Lassarte, Geronimo Caverro and Pedro Lasso;

(1) This book was printed in Washington, D. C., in 1900.

license of the Provincial of the Augustinian Friar Juan Enriquez; Latin verses by Father Garcia Garces; do. by Father Miguel Goto Japon; Verses by Juan Liaño dedicated to the author; prologue and dedication to the missionary fathers; notes concerning the orthography; definitions of the terms used in this book which the Ilocano language had to borrow from Spanish; catechism in the Ilocano language but written in Tagalog character; corrections; errata; the catechism in Ilocano but written in Latin characters; table of contents. Father Marcilla says that of the 10,500 copies printed in that edition, 500 were especially prepared for the missionaries and for the scientific world, and that in the printing thereof the characters of the first edition were exact copies with no change whatsoever except in the spelling which was made in accordance with the rules suggested by Father Lopez as applicable to the Ilocano language. It is therefore seen that 500 copies of the fourth edition were especially printed with the catechism written in Tagalog characters. According to Retana's description, the copy he examined contained 23 pages, of the catechism in the Ilocano language but written in Tagalog characters. The Belarmino in our possession contains exactly the same number of pages written in Tagalog characters. The first two pages reproduced by Retana in his bibliographical notes, though using smaller type, are exactly the same as the first two pages of the Belarmino that we now publish.

Father Marcilla himself, in his preface to the fourth edition of the Belarmino, says: "For the purpose of preventing the disappearance of the precious model of Tagalog writing left to us by Father Lopez, we have made the most faithful copy possible including the errata and other defects, without making any correction". And in his, "Estudio sobre los Antiguos Alfabetos" he also, as we have said before, reproduced the first page as well as part of the second page of the catechism. Indeed, we found in the original some typographical errors to which we call attention in the transcription.

There can be no doubt, from what has been said, as to the authenticity of the Belarmino that we have transcribed. Neither can there be any doubt as to the authenticity of documents "A" and "B" and of the signatures that we publish in the appendix of this booklet. We have already given the source of these documents and signatures and it is unnecessary to say they are photographic copies of the originals. We wish to state, in

justice to our esteemed friend, Mr. Romualdez, that he has helped us most efficiently in the translation of the said documents "A" and "B".

THE way in which these documents and even the Belarmino are written will greatly facilitate the solution of the mooted question among the historians as to the direction of the old Filipino writing.

The old and modern writers have not been able to agree upon this point. While some maintain that the Filipinos wrote from top to bottom, placing the lines of the writing from left to right, others maintain that they wrote from bottom upwards, and still others that they wrote horizontally from right to left, while others are of the opinion that the writing was made horizontally from left to right, the lines following each other from top to bottom, as we do now.

Father Chirino, the historian, in his "Relación de las Islas Filipinas", says verbatim: "They have adopted our manner of writing by tracing the characters from left to right, which they did not use before, as they wrote from the top to bottom, beginning the first line (if I am not mistaken) from the left and continuing with the others towards the right, just the opposite of the Chinese and Japanese, who begin their lines from the top downwards but writing from right to left."

Father Sta. Ynes literally follows the preceding opinion but omits the parenthetical expression "if I am not mistaken" which is not without significance. Father Delgado, as already stated, is of the same opinion that the Filipinos wrote from top to bottom.

On the other hand, Fathers Colin and Ezguerra, and with them Mr. Marche, believed that the Filipinos wrote from the bottom upward. Father Ezguerra speaking about the writing of the Visayan said: "Formerly (and much more often now) they used to write from the bottom upward beginning the first line at the left."

Dr. Morga and Fathers Buzeta and Bravo hold the opinion that the Filipinos wrote from right to left. Sinibaldo de Mas, on the other hand, believes that the direction of Philippine writing was from left to right.

In his vocabulary of the Bicol language printed in Manila in 1865, Father Lisboa (Marcos), tells us that the Filipinos

of old used a small dot or comma indiscriminately, placing it to the right or to the left of a consonant to denote the vowel with which it was coupled, and this would seem to indicate that the Filipinos of olden times used to write in a perpendicular direction. We are not unmindful of the fact that, on this hypothesis, the written matter could be read, bearing in mind that the dot when placed at the right of a consonant represents the vowels "O" "U" and when found at its left takes the place of the vowels, "E" "I". Viewing this point impartially, Father Lisboa cannot deserve more credit than other historians who wrote on this subject during the seventeenth and eighteenth centuries who assure us that the primitive writers placed the dot (.) either above or below the consonants when coupled with the vowels E-I or O-U as the case might be. Furthermore, Father Lisboa's information is entirely destroyed by the Belarmino and by the other documents and signatures appearing in this pamphlet where the dots or the commas are placed either above or below the consonants.

Dr. Pardo de Tavera considering these opinions in the light of sound critical study, concludes by saying that: "The languages in which the alphabets resemble those of the Filipinos are written horizontally from left to right, a direction common in writing all the alphabets of Hindu origin."

Dr. Rizal, on the other hand, in his notes to Dr. Morga's "Sucesos de las Islas Filipinas" (page 291, Note 2, edition of 1890) after summarizing the opinions of authors about this matter expresses himself as follows: "Concerning the direction of the writing of the Filipinos, opinions differ widely, it being noted that all the authors who lately devoted their time to this study, with the exception of Marche, believed it to be written horizontally. Yambouolo, however, who seems to have seen this writing centuries before the coming of Christ is in accord with Chirino who says they wrote from top to bottom. Colin, Esguerra and Marche, in the opposite way, from the bottom upwards, the direction supposed by Pardo de Tavera and which Mas believes to be the only one on account of the piece of manuscript which he reproduces after the coming of Legaspi, which might have misled him, as many others, including our own, Morga. What would seem the logical deduction is that they wrote in both ways, vertically and horizontally; vertically in the primitive epoch when they had to write on pieces of bamboo and palm leaves as this was, the easier way, and horizontally when the use of paper became general. At any rate, the form

of the characters was such that it could be written in these different directions”.

But Father Marcilla, who carefully studied this point, after consulting the authors thereon, presents in his work above-mentioned a graphic demonstration in support of his opinion that by the form of the letters and by its orthography the direction of Filipino writing was always, horizontal, from left to right.

The question does not seem to have been definitely settled; it is yet under discussion by writers especially in connection with the writing of the Tagbanuas and of the Mangyans.

The historian and folk-lore writer, De los Reyes (Don Isabelo) on page 26 of his “*Historia de Filipinas*” says: “My dear friend, Dr. T. H. Pardo de Tavera, has shown me a curious piece of bamboo about three or four meters long upon the surface of which are engraved the characters of the Tagbanuas of Paragua who are exactly the same as the other Filipinos. At first sight that piece of bamboo seems to solve the question about the direction of the writing; according to the ease and the arrangement of the letters it is unquestionable that these characters have been written horizontally from left to right; however, if the bamboo is placed vertically against the wall in order to read it, it seems that the writing has been made from the bottom upwards. So it is probable that many authors have seen writings on bamboo which were placed inversely and they thought that the direction of the writing was from the top downwards”.

Our good friend and colleague, Mr. Romualdez, who translated with admirable ability three documents written in the Visayan Language and in Philippine characters (1) assures us that: “Judging by the location of the letters, the lines have been written from the bottom upwards, beginning from the left hand side of the writer”. And on the age of the said documents he adds:

“These manuscripts bear no date. I believe that they were written after the coming of the Spaniards to the Philippines, probably during modern times. I base my assertion upon the following data:

“(a) The characters, used in writing them are not those

(1) These documents are kept in the Philippine Library and Museum. They were found in the Demesana cave, municipality of Kabankalan, Occidental Negros in 1888. They are written upon the trunks of palm trees in Tagalog characters. Insurmountable difficulties prevent us from reproducing them here.

they were formerly using. The signs indicating the vowel going with its consonant are not employed, but on the contrary the syllables and the words are formed with the same orthography as used in the Roman writing. It is, in short, a mode of writing similar to that of the Spanish form, only that Philippine characters are used and the language is Visayan;

“(b) As may be seen at the beginning of document ‘A’, mention is made of a bird called ‘adarna’, a Spanish term that could not have reached the Philippines before the coming of the Spaniards. If my information is correct the ‘adarna’ bird is mentioned in the ‘Vida de Dn. Juan Tiñoso,’ one of the ‘corridos’ translated into the Tagalog. I do not have the means here of ascertaining the date when that ‘corrido’ was first published. This fact would limit the date of the manuscript.” (1)

In his work entitled “Luzon et Palaouan”, Mr. Alfredo Marche reproduces a letter of Mr. Alph. Pinart (November 22, 1885) relative to the direction of the Tagbanua writing, in which this philologist after citing many old and recent authorities expresses his opinion that the primitive way of writing of the Tagbanuas was from the bottom upwards, beginning at the right and continuing in parallel columns towards the left.

On the other hand, Dr. Foy in his work already mentioned “Die Mangianenschrift von Mindoro”, page 16 et seq., investigating the form and the contents of the inscriptions found on bamboos 8140 and 8141 and also the form of 8144 (whose contents are unknown) comes to the conclusion that the letters have been written from left to right and the lines from top to bottom. (2)

Professor Beyer of the University of the Philippines has shown to us two pieces of bamboo with writings similar to the characters used by the Tagalogs. One of these pieces is 5-1/2 inches long and 2 inches in diameter. The characters are engraved upon the circular surface of the bamboo, lengthwise, horizontally from left to right, as may be seen from the inscription published by Professor Beyer in the “Asia” magazine for the month of October, 1921. The other is a piece of split bamboo 10 inches long and 2 inches wide. The characters have been traced lengthwise on the bamboo, also horizontally, and from left to right. We have noticed that in this inscription the dot is employed by placing it either above or below some consonants

(1) Philippine History Quarterly—September, 1919.

(2) Foy mentions also the case of a piece of bamboo (designated with No. 8143) as to which he says that certain indications led him to suppose that the writing was from right to left.

and the presence of a perpendicular line to denote separation of phrases or sentences. (1)


In regard to the writing of Mangyans of Mindoro we have also examined a very interesting piece of bamboo, 30 cm. long and 4-1/2 cm. in diameter belonging to Professor Scheerer of the University of the Philippines. On this piece of bamboo there is an inscription composed of 6 horizontal lines written lengthwise from left to right. The inscription is nothing less than a letter in which the Mangyan Olyong is borrowing money from Professor Scheerer. The letter was written in the year 1913 by the said Olyong, a Mangyan of the barrio of Budburan, township of Bulalakaw, Mindoro, who at that time was confined in the General Hospital of Manila together with the Mangyan captain known as Capitan Tagalog. The letter was addressed to Professor Otto Scheerer in whose presence it was written with the point of a pen-knife on a piece of bamboo and afterwards Olyong wrote it again with pencil on a piece of paper. Seeing the importance of this letter in the discussion of the description of Philippine writing, we are able, thanks to the courtesy of Professor Scheerer to whom we are greatly indebted, to produce at the end of this booklet a facsimile of the letter with its translation, just as Olyong read it, together with an alphabet that we have prepared to permit its reading. We believe that Olyong's letter shows that the Mangyans write horizontally from left to right, tracing the lines from the top downwards. In the absence of facts showing that they have at any time changed the direction of their writing, it must be presumed that this was their primitive way of writing which has been preserved up to this time in spite of the influence of Spanish civilization.

As will be observed, the direction of the ancient Filipino writing is the subject of much discussion among philologists, but from what appears in the Belarmino and the documents and signatures herein reproduced, all dating prior to the year 1636, we venture to conclude that the ancient Filipinos wrote in a horizontal direction, from left to right, just as we do now. The question for us to determine is whether the Philippine writing always had one direction or whether this was taken from the Spaniards as Fathers Chirino, Colin, Delgado and Ezguerra assure us. We hope we shall not be considered presumptuous

(1) Some twenty years ago Prof. Beyer obtained these pieces of bamboo from a Mangyan, who lived in the mountains back of Bulalakaw, Mindoro.

if we take the liberty to remark that the theory of imitation as the cause for the change in the writing of a whole people seems to us of little weight. And we say this in view of the contents of the manuscript of 1783 already mentioned. If the Tagalog writers of that time, when consulted about adopting the innovation of Father Lopez, contented themselves with the statement that they were glad of the reform but that they could not introduce it in their writing as they considered it contrary to the intrinsic propriety and character of the writing given them by God and that it would destroy at a single stroke the whole syntax, prosody and orthography of the Tagalog language; if, notwithstanding the advantages of the innovation which together must have been very evident, those writers fortified themselves against its adoption because they regarded it prejudicial to what they believed their own patrimony, how is it possible to believe that merely to imitate the mode of writing of the Spaniards they would introduce a radical change in the direction of their own writing—a change which not only gave no advantage, but would tend to produce more difficulty and confusion among them?

Indeed, by the formation of the letters and by the use of the corlit, either above or below the consonants, although it might be possible to write perpendicularly from the top downwards or vice versa, the writing would in many cases be illegible. This happens when the dot (.) or corlit, is placed between the consonants, as, then it would be difficult to ascertain whether the dot belongs to the consonant above or to the one below it and its reading would be a matter of guess work. What is more, the sign of separation consisting of two perpendicular lines thus (||), peculiar to the ancient Filipino writing, can have no place in a system of writing where the lines are written perpendicularly.

For example:  meaning Manila; by placing the letters perpendicularly from top to bottom, they would read Manila or Monala, because in this case the dot (.) would be between the M and the N and it might then affect either the letter M or the letter N. If, however, they are placed perpendicularly from the bottom to the top and the period (.) is so placed as to be between the letter N and L, affecting either of them, they would read then Manila or Manalo. It is needless to say that this confusion found in reading three letters only might develop in many cases to be an impossibility in reading when entire columns of such writing have to be read.

For these reasons we are inclined to believe that the Filipinos of old always wrote horizontally, and from left to right and in this we are supported by the opinion of Father Marcilla in his work already mentioned.

Other reasons might be adduced to prove the existence of the Philippine alphabet and the direction of its writing; but we deem it unnecessary to add them, in view of the evidence in the form of documents that we present in this pamphlet.

IGNACIO VILLAMOR.

Manila, December 29, 1922.

XX

El Belarmino del Padre Lopez



Father Lopez's Belarmino

XX

1 **ස ආ ව භ ද භ භ**

2 භ භ || ස ආ භ ද භ භ භ භ භ භ ||

3 ස ආ භ ද භ භ භ භ භ භ ||

4 ව භ භ භ ||



5 3 භ භ භ භ || ස ආ භ ද භ භ භ ||

6 භ භ භ භ භ || ස ආ භ ද භ භ ||

7 භ භ භ භ || ස ආ භ ද භ භ ||

8 භ භ භ || ස ආ භ ද භ භ ||

9 භ භ භ ||

10

|| භ භ ||

11 භ භ භ භ || ස ආ භ ද භ භ ||

12 භ භ භ භ || ස ආ භ ද භ භ ||

13 භ භ භ භ || ස ආ භ ද භ භ ||

14 || භ භ භ || ස ආ භ ද භ භ ||

15 භ භ භ || ස ආ භ ද භ භ ||

16 භ || ස ආ භ ද භ භ ||

17 භ || ස ආ භ ද භ භ ||

භ භ

Facsimile line 1	
Transcription	I ti in su lat di
Translation	Iti insurat di
Facsimile line 2	
	toy " i ti dut li na ki dis ti a na "
	toy " iti doctrina cristiana "
	here " is the Christian Doctrine "
Facsimile line 3	
	nga i su ti lo a lo a ku na ti
	nga isu ti lualo a kuna ti
	which is called prayer in
Facsimile line 4	
	Sam toy
	Samtoy (1)
	Ilocano
Facsimile line 5	
	O A po mi Di os " i sa la ken na kam ka
	O Apomi Dios " isalakannakam ka
	Oh! God our Lord " deliver us from
Facsimile line 6	
	da gi ti ka bu sol mi " i ti tan da an
	daguti kabusormi " iti tandaan
	our enemies " by the sign
Facsimile line 7	
	ti san ta ku dus " i ti na gan ti a ma "
	ti santa cruz " iti nagan ti Ama "
	of the Holy Cross " in the name of the father
Facsimile line 8	
	ken a nak " ken is pi di tu san-to
	ken Anak " ken Espiritu Santo
	of the Son " and of the Holy Ghost
Facsimile line 9	
	a men si sus
	Amen Jesus
	Amen Jesus
Facsimile line 10	
	" A ma mi "
	" Amami "
	" Our Father " (1)
Facsimile line 11	
	A ma mi a ad da kat sa di langit "
	Amami a adakat sadi langit "
	Our Father who art in Heaven "
Facsimile line 12	
	pa san ti pi kal mo ti na gam mo "
	pasantipicarmo ti nagammo "
	hallowed be thy name "
Facsimile line 13	
	pad teng mo ka da kam ti pag ha di am
	ipagtengmo kadakam ti paghariam.
	Thy kingdom come
Facsimile line 14	
	" pa a nu gum mo ti na kem mo " di toy
	" paannugutmo ti nakemmo " ditoy
	" Thy will be done " on
Facsimile line 15	
	da ga kas sa di la ngit " it dem kada ka
	daga kas sadi langit " Itdem kadaka-
	earth as it is in heaven Give us
Facsimile line 16	
	m " i ti al dao i toy ti ka nem mi
	m " iti aldao itoy ti kanemmi
	" this day our
Facsimile line 17	
	a pa ti na yon a al dao " pa a va a ne
	a patinayon a aldao " paawane-
	daily bread " forgive us

(1) Saami toy, ilocano.

(2) The Lord's Prayer.

(3) El texto dice r; debio escribirse r.

(4) El texto dice r, pero creemos que debio escribirse r.

- 1 ආ ආ සභා භි 3 භි ආ ආ || ආ ව ආ සභා ආ
- 2 ආ ආ ආ ආ ආ සභා භි 3 භි ආ ආ ව ආ ආ ආ
- 3 භි ආ ආ ආ ආ || ආ ආ ආ ආ ආ සභා ආ ආ
- 4 ආ ආ ආ ආ ආ ආ ආ ආ ආ ආ ආ ආ ආ ||
- 5 ආ ව ආ ආ ආ ආ ආ ආ ආ ආ ආ ආ ආ ||
- 6 ආ ආ ආ ව ආ ව ආ ||

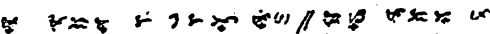
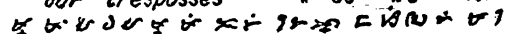
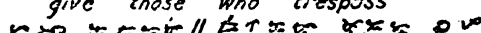
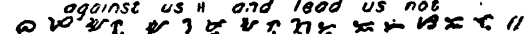
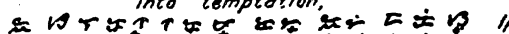

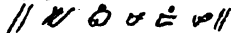
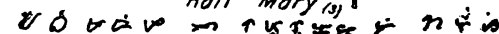
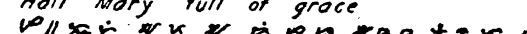

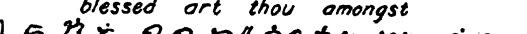
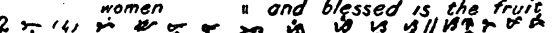
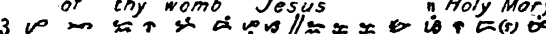
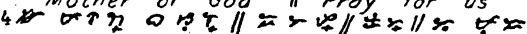
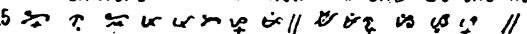
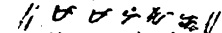
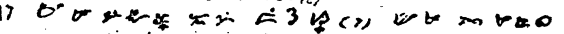
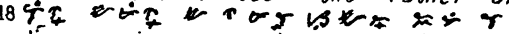
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






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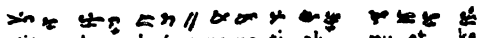
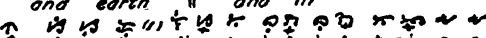
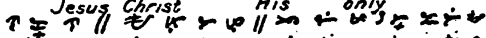
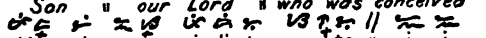
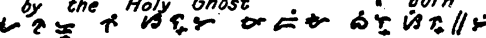
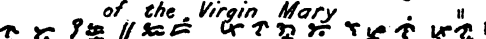
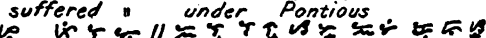
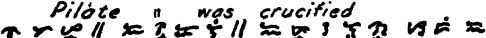

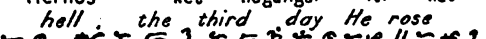
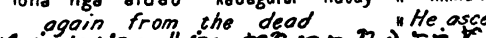
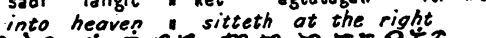
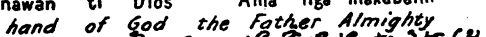
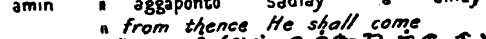
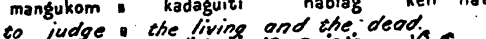
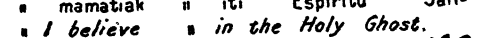
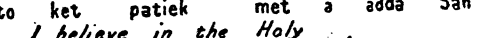


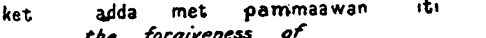
16 || ආ ආ ආ ||

- 17 ආ ආ ආ ආ ආ ආ ආ ආ ආ ආ ආ
- 18 ආ ආ ආ ආ ආ ආ ආ ආ ආ ආ ආ

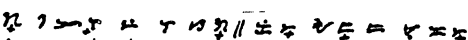
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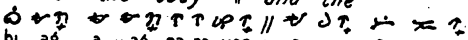
- Facsimile line 1 
 Transcription m mu et ti u tang mi || kas mu et pa
 Translation m met ti utang mi || kas met pa-
our trespasses || as we for-
- Facsimile line 2 
 m ma a va am mi i ti u tang da si ti ma u
 m maawan mi iti utang daguiti mau-
give those who trespass
- Facsimile line 3 
 tang ka da kami di na kam mu et ba ya
 tang kadaka mi || dinakam met bay-
against us || and lead us not
- Facsimile line 4 
 ba ya an a um a nu gut i ti sa i lo e
 bay-an a umannugot iti sa'ro e
into temptation.
- Facsimile line 5 
 i sa la kan na kam kat i ti da kes
 isalakan nakam ket iti dakes
but deliver us from evil
- Facsimile line 6 
 a men si sus
 Amen Jesus
 Amen Jesus
- Facsimile line 7 
 A be ma di ya
 Ave Maria
Hail Mary
- Facsimile line 8 
 A be ma di ya nga nap nu kat ti ga la si
 Ave Maria nga napnokat ti grasia
Hail Mary full of grace
- Facsimile line 9 
 ya || i ti a po a di yos ad da ken ka
 || iti Apo a Dios adda kenka
 || *the Lord is with thee*
- Facsimile line 10 
 si ka ti nang lu na nga ben di ta a min ka
 sika ti nangrona nga-bendita amin ka-
blessed art thou amongst
- Facsimile line 11 
 da gi ti ba ba i || ben di ta mu et ti bu nga
 daguiti babbai || bendita met ti bunga
women || and blessed is the fruit
- Facsimile line 12 
 tu ti am mo nga si si sus || santa madi
 ti tian mo nga si Jesus || Santa Maria
of thy womb Jesus || Holy Mary
- Facsimile line 13 
 ya nga i na ti di yos || i ka ka a si na da mi
 nga ina ti Dios || ikakaasi na kami
Mother of God || Pray for us
- Facsimile line 14 
 a ma nag ba sol || i tay || ket || tu mu e
 a managbasol || itoy || ket || to met
 sinners || now || and at the hour
- Facsimile line 15 
 t no i pa pa tay mi || a men si sus
 no ipapataymi || Amen Jesus
 of our death || Amen Jesus
- Facsimile line 16 
 Ma ma ti ak
 Mamatiak
The Creed
- Facsimile line 17 
 ma ma ti ak i ti di os a ma nga makaba
 Mamatiak iti Dios Ama nga makaba.
I believe in God the Father al-
- Facsimile line 18 
 lin a min a na mal su at i ti la
 lin amin a namarsuat iti la-
mighty, Creator of heaven

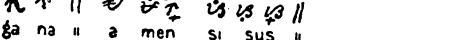
1 El texto dice  debió escribirse  .
 2 En lugar de  si; debió escribirse  gi, gui
 3 The Angelical Salutation
 4 El texto dice  tu; debió escribirse  ti
 5 El texto dice  e de kami; debió escribirse  e kami
 6 The Apostles Creed
 7 Dios se escribe  en las líneas 9 y 13


Facsimile line 1	
Transcription	ngit ken da ga « mama ti ak nu et ke
Translation	ngit ken dagá « mamatiak met ken <i>and earth « and in</i>
Facsimile line 2	
	n si su ku lis to bug bug tong a a Jesus Cristo bugbugtong a a <i>Jesus Christ His only</i>
Facsimile line 3	
	nak na « A po tayo « nga ti ma ut i ti a la nak na « Apotayo « nga timmaud iti ara- <i>Son « our Lord « who was conceived</i>
Facsimile line 4	
	mid ti es pi di tu san to « i i mid ti Espiritu Santo « iya- <i>by the Holy Ghost « born</i>
Facsimile line 5	
	a nak ni San ta ma di a bil sen « ti anak ni Santa Maria Virgen « ti <i>of the Virgin Mary</i>
Facsimile line 6	
	no to ok « i di pa nag tu lay ni pon si notook « idi panagturay ni Poncio <i>suffered « under Pontious</i>
Facsimile line 7	
	yo pi la to « i lan sat i ti ku dus « Pilato « Wansat iti Cruz « <i>Pilate « was crucified</i>
Facsimile line 8	
	na tay « in ka li « i m u lug sa di in natay « inkali « immuloğ sadi in- <i>died « and was buried He descended into</i>
Facsimile line 9	
	pi el nos ket na gu ngal i ti kat fiernos ket nagungar iti kat <i>hell the third day He rose</i>
Facsimile line 10	
	lo na al da o ka da gui ti na tay « i m u li lona nga aldao kadaguiti natay « immuli <i>again from the dead He ascended</i>
Facsimile line 11	
	sa di la ngit « ket ag tu tu gav i ti ma ka sadi langit « ket agtutugaw iti maka <i>into heaven « sitteth at the right</i>
Facsimile line 12	
	na van ti di yos a ma nga maka ba lin nawan ti Dios Ama nga makabalin <i>hand of God the Father Almighty</i>
Facsimile line 13	
	a min « ga pon to sa di yay a um y amin « aggaponto sadiay umay <i>from thence He shall come</i>
Facsimile line 14	
	ma ngu kom « ka da u ti na bi ag ken na ta mangukom « kadaguiti nabiag ken natay <i>to judge « the living and the dead.</i>
Facsimile line 15	
	y « mama ti ak « i ti es pi li tu San « mamatiak « iti Espiritu San- <i>I believe « in the Holy Ghost.</i>
Facsimile line 16	
	to ket pa ti ek mu et a ad da san to ket patiek met a adda San <i>I believe in the Holy</i>
Facsimile line 17	
	ta i si ya ka to li ka « ket ad da mu ta Iglesia Católica « ket adda met <i>Catholic Church the com-</i>
Facsimile line 18	
	et pag la la nudan da gi ti san tos « pagraranudan daguiti Santos « <i>munion of Saints</i>
Facsimile line 19	
	ket ad da mu et pa ma a van i ti ket adda met pammaawan iti <i>the forgiveness of</i>
Facsimile line 20	
	ba sol « ket ad dan to mu et pa na basol « ket addanto met pana- <i>sins « the resurrection</i>

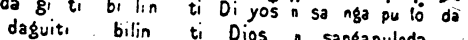
1 [E] texto dice 𐄂, ku; debió escribirse 𐄂, ki
 2 [E] texto dice 𐄂; m; debió escribirse 𐄂, ma.
 3 [E] texto dice 𐄂, u; debió escribirse 𐄂, gui.

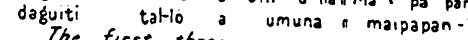
- Facsimile line 1 

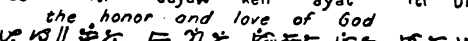
Transcription g u ngal ti la sag " ket ad da mu et
 Translation gungar ti lasag " ket adda met
of the body " and the
- Facsimile line 2 

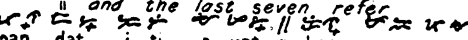
Transcription bi ag a ag na na yon " a van ti in
 Translation biag a agnanayon " aon ti in-
life everlasting "
- Facsimile line 3 

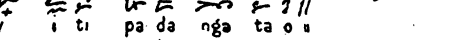
Transcription ga na " a men si sus "
 Translation gana " Amen Jesus "
" Amen Jesus "
- Facsimile line 4 

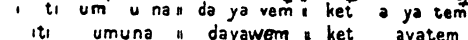
Transcription " Bi lin ti Di yos "
 Translation " Bilin ti Dios "
" Commandments of God "
- Facsimile line 5 

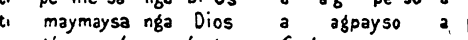
Transcription da gi ti bi lin ti Di yos " sa nga pu lo da
 Translation daguti bilin ti Dios " sangapuloda
The Commandments of God " are ten
- Facsimile line 6 

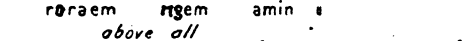
Transcription da gi ti tal lo a um u na ma pa pan
 Translation daguti tallo a umuna " maipapan-
The first three " concern
- Facsimile line 7 

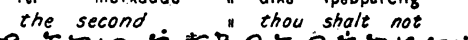
Transcription dat i ti da yav ken a yat i ti Di-
 Translation dat iti dayaw ken ayat iti Di-
the honor and love of God
- Facsimile line 8 

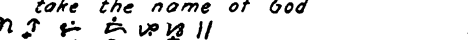
Transcription yos " ket da gi ti mi et pi to ma i pa
 Translation cs " ket daguti met pito maipa-
" and the last seven refer
- Facsimile line 9 

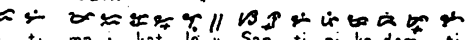
Transcription pan dat i ti a yat " ken ma i pa a
 Translation pandat iti ayat " ken maipaay
to love " and regard
- Facsimile line 10 

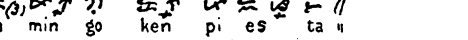
Transcription y i ti pa da nga tao "
 Translation iti pada nga tao "
of our neighbor
- Facsimile line 11 

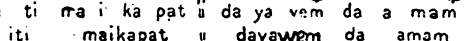
Transcription i ti um u na da ya vem " ket a ya tem
 Translation iti umuna " dayawem " ket ayatem
The first " thou shalt honor and love
- Facsimile line 12 


Transcription ti pe me sa nga Di os " a ag pe so a pa
 Translation ti maymaysa nga Dios a agpayso a pang
the sole and true God
- Facsimile line 13 

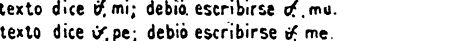
Transcription ng lu na em vem a min "
 Translation roraem ngem amin "
above all
- Facsimile line 14 


Transcription i ti ma i ka dua " di ka i pab pa ba le
 Translation iti maikadua " dika ipabpareng
the second " thou shalt not
- Facsimile line 15 

Transcription ng la eng ti ag bal ba li kas i ti na
 Translation laeng ti agbalbalikas iti na-
take the name of God
- Facsimile line 16 

Transcription gan ti Di yos "
 Translation gan ti Dios "
in vain "
- Facsimile line 17 

Transcription i ti ma i kat lo " San ti pi ka dem ti
 Translation iti maikatlo " Santificarem ti
the third " Remember that
- Facsimile line 18 

Transcription da min go ken pi es ta "
 Translation domingo ken fiesta "
thou keep holy the Sabbath day
- Facsimile line 19 

Transcription i ti ma i ka pat " da ya vem da a mam
 Translation iti maikapat " dayawem da amam
the fourth " Honor thy father
- Facsimile line 20 

Transcription ken i nam "
 Translation ken inam "
and thy mother

1. El texto dice of mi; debió escribirse of mu.
 2. El texto dice of pe; debió escribirse of me.
 3. El texto dice of da; debió escribirse of do.
 4. El texto dice of mi; debió escribirse of m.

- 1 || ဆင်္ဂါဝါဒီတို့၏။ ငါတို့၏အာရုံစူးစိုက်မှု။
- 2 || ဆင်္ဂါဝါဒီတို့၏။ ငါတို့၏အာရုံစူးစိုက်မှု။
- 3 || ဆင်္ဂါဝါဒီတို့၏။ ငါတို့၏အာရုံစူးစိုက်မှု။
- 4 || ဆင်္ဂါဝါဒီတို့၏။ ငါတို့၏အာရုံစူးစိုက်မှု။
- 5 နေ့ဆန်းတော်တို့၏အာရုံစူးစိုက်မှု။
- 6 || ဆင်္ဂါဝါဒီတို့၏။ ငါတို့၏အာရုံစူးစိုက်မှု။
- 7 ဆင်္ဂါဝါဒီတို့၏အာရုံစူးစိုက်မှု။
- 8 || ဆင်္ဂါဝါဒီတို့၏။ ငါတို့၏အာရုံစူးစိုက်မှု။
- 9 နေ့ဆန်းတော်တို့၏အာရုံစူးစိုက်မှု။
- 10 ငါတို့၏အာရုံစူးစိုက်မှု။
- 11 နေ့ဆန်းတော်တို့၏အာရုံစူးစိုက်မှု။
- 12 || ဆင်္ဂါဝါဒီတို့၏။ ငါတို့၏အာရုံစူးစိုက်မှု။
- 13 နေ့ဆန်းတော်တို့၏အာရုံစူးစိုက်မှု။
- 14 နေ့ဆန်းတော်တို့၏အာရုံစူးစိုက်မှု။
- 15 နေ့ဆန်းတော်တို့၏အာရုံစူးစိုက်မှု။

16 ဝိသုဒ္ဓိတို့၏ အာရုံစူးစိုက်မှု


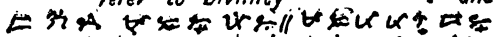
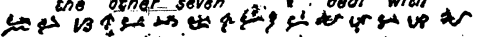
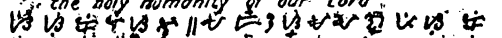
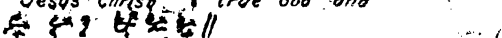

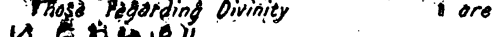

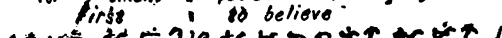
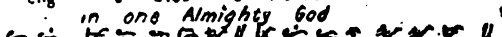
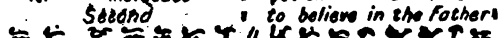
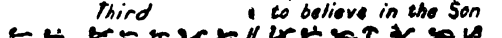


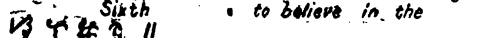
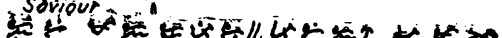


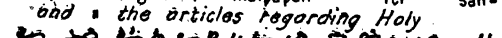
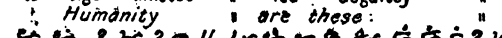
- 17 ဆင်္ဂါဝါဒီတို့၏။
- 18 || ငါတို့၏အာရုံစူးစိုက်မှု။
- 19 နေ့ဆန်းတော်တို့၏အာရုံစူးစိုက်မှု။




ဆင်္ဂါ


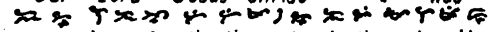
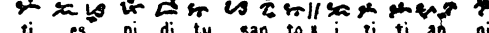

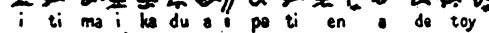

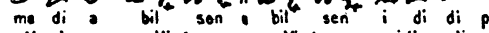
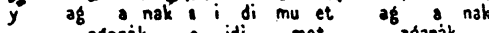
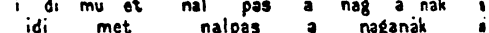
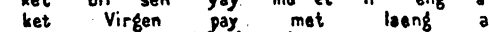


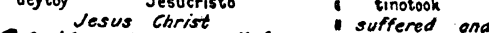
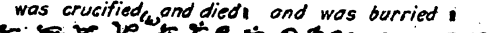

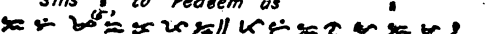
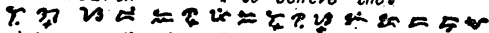
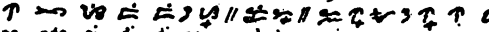
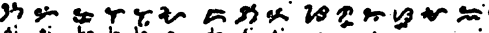

Paq. 6

Facsimile line 1	
Transcription	i ti um u na si pu ken a deng gen
Translation	iti umuna sipuden a denggen
Facsimile line 2	
Transcription	ti mi sa in ga ti di mal pas a no do mi ti misa inga ti di malpas a no Domin-
Translation	First to hear mass on Sundays nga ken pa es ta nga pa nag ngi lin ga ken fiesta nga panagngilin
Facsimile line 3	
Transcription	i ti ma i ka du a ag kon pe sal da
Translation	iti maikadua agconfesar da
Facsimile line 4	
Transcription	ta o ma min san i ti ma ka ta ven kat tao maminsan iti makatawan ket
Translation	second to confess at least once a year and
Facsimile line 5	
Transcription	no mu et no ad da pag tag ta ga a mu no met no adda pagtagtagamo-
Translation	in case of danger
Facsimile line 6	
Transcription	an a i pa tay ket no mu et no an a ipetay ket no met no
Translation	of death and when we are
Facsimile line 7	
Transcription	ag ko mul gal da ta o agkomulgar datao
Translation	to receive communion
Facsimile line 8	
Transcription	i ti ma i kat lo ag ka mul gal no iti maikatlo agkomulgar no
Translation	third to receive Holy Eucha-
Facsimile line 9	
Transcription	pas ku a nga pa nag u ngal ti a po ta ye pascua nga panagongar ti Apotayo
Translation	rist during Easter
Facsimile line 10	
Transcription	a si su ki lis to a Jesucristo
Translation	time
Facsimile line 11	
Transcription	i ti ma i ka pat ag a yu nal no iti maikapag agayunor no
Translation	fourth to fast and abstain
Facsimile line 12	
Transcription	bi lin ti San ta i na nga ig li si a bilin ti Santa Ina nga Iglesia
Translation	on the days appointed by Holy Mother Church
Facsimile line 13	
Transcription	i ti ma i ka li ma ba ya dan ti a pa iti makalima bayadan ti apag-
Translation	fifth to pay tithes
Facsimile line 14	
Transcription	g ka po lo ken pi li mi si es a meh capole ken primicias Amen
Translation	and offer first fruits Amen
Facsimile line 15	
Transcription	si sus Jesus Jesus
Translation	Jesus
Facsimile line 16	
Transcription	Al ti ku los Articulos
Translation	Articles of faith
Facsimile line 17	
Transcription	da gi ti al ti ku los ti pam ma ti Daguiti articulos ti pammati
Translation	The articles of faith
Facsimile line 18	
Transcription	ka ni ka du a dat up pat da gi ti pi to kenikadua pole dat uppat daguiti pito are fourteen Seven

1. El texto dice *ng*; debió escribirse *ng*.
 2. El texto dice *pa*; debió escribirse *pi*.
 3. El texto dice *kat*; debió escribirse *ket*.
 4. El texto dice *ka*; debió escribirse *ko*.
 5. Debí intercalarse *polo*; para que se lea *kanikadua polo*; *dat uppat* es decir, cuatro del segundo diez ó sean catorce. Antiguamente los ilocanos contaban por decenas, centenas y millares y empleaban el prefijo *kanika* a las decenas, centenas, etc., con un nombre numeral al final, para expresar la fracción de la segunda decena ó centena etc.

- Facsimile line 1  ma i pa pan da ta i ti ki na di os ket
Transcription maipapandat iti kinadios u ket
Translation refer to Divinity and
- Facsimile line 2  da gi ti mu et pi to ma i pa pan dat
daguti met pitó maipapandat
the ~~other~~ seven deal with
- Facsimile line 3  i ti san ta nga ki na ta o ti a po ta yo a
iti santa nga kinatao ti Apotayo a
the holy Humanity of our Lord
- Facsimile line 4  si su ki lis to a di os a ag pa so ke
Jesus Cristo a Dios a agpayso ket
Jesus Christ a true God and
- Facsimile line 5  ta o mu et
eto met
five
- Facsimile line 6  da gi ti ma i pa pan i ti ki na di os i
Daguti maipapan iti kinadios i isu
Phase regarding Divinity are
- Facsimile line 7  su da gi toy
dagutoy
the following
- Facsimile line 8  i ti um u na pa ti en a me me so la
iti umuna a patien ti maymaysa la-
first to believe
- Facsimile line 9  eng a di os a ma ka ba lia a min
eng a Dios a makabalin amin
in one Almighty God
- Facsimile line 10  i ti ma i ka du a pa ti en a ma
iti maikadua a patien a Amá
Second to believe in the Father
- Facsimile line 11  i ti ma i kat lo pa ti en a nah
iti maikatlo a patien a Anak
Third to believe in the Son
- Facsimile line 12  i ti ma i ka pat pa ti en a es
iti maikapat a patien a Es-
fourth to believe in the
- Facsimile line 13  pi di tu san to
pirity Santo
Holy Ghost
- Facsimile line 14  i ti ma i ka nam pa ti en a ma ag
iti maikanem a patien a Mangi-
Sixth to believe in the
- Facsimile line 15  sa lo ken
aglakan
Saviour
- Facsimile line 16  i ti ma i ka pi to pa ti en a mang
iti maikapito a patien a Mang-
Seventh to believe in the Glori-
- Facsimile line 17  go lo di
gloria
fier
- Facsimile line 18  ket da gi ti ma i pa pan i ti san
ket daguti maipapan iti san-
and the articles regarding Holy
- Facsimile line 19  ta nga ki na ta o i su da gi toy
ta nga kinatao i isu dagutoy
Humanity are these
- Facsimile line 20  i ti um u na pa ti en a da di di os
iti umuna a patien a deydi Dios
First to believe that God

1. El texto dice , dato; debió escribirse , dat.
2. El texto No da el quinto, que debió escribirse así:
 i ti ma i ka ma pa ti en a na mal su a
iti maikalima a patien a Namarsua
Fifth to believe in the Creator.

Facsimile line 1	
Transcription	a a po ta yo a si su ki kis to i su mi
Translation	a Apotayo a Jesucristo i isú met
Facsimile line 2	
	et la eng ti ti ma ot i ti a la mid laeng ti tummaat iti aramid made man through
Facsimile line 3	
	ti es pi di tu san to i ti ti ah ni ti Espiritu Santo i iti tian ni the Holy Ghost i in the womb of the
Facsimile line 4	
	san ta ma di a bil sen Santa Maria Virgen Blessed Virgin Mary
Facsimile line 5	
	i ti ma i ka du a i pa ti en a de toy Iti maikadua i patien a deytoy Second i to believe that
Facsimile line 6	
	si su ki dis to i i a nak ni san to Jesucristo i iyanak ni Santa Jesus Christ i born of the Holy
Facsimile line 7	
	ma di a bil sen i bil sen i di di pa Maria Virgen i Virgen idi dipay Virgin Mary i Virgin before
Facsimile line 8	
	y ag a nak i di mu et ag a nak aganak i idi met aganak her childbirth i during her childbirth
Facsimile line 9	
	i di mu et nal pas a nag a nak idi met nalpas a naganak and after her childbirth
Facsimile line 10	
	ket bil sen yay mu et li eng a a ket Virgen pay met laeng a ag and Virgin for
Facsimile line 11	
	g na na yon a nanayon aver
Facsimile line 12	
	i ti ma i kat lo i pa ti en mu et a Iti maikatlo i patien met Third i to believe that
Facsimile line 13	
	de toy si si su ki dis to a ti no to ok ket deytoy Jesucristo i tinotook ket Jesus Christ i suffered and
Facsimile line 14	
	na tay i ti ku dus a ket in ka li natay iti Cruz a ket inkali was crucified and died and was buried
Facsimile line 15	
	ta im yat li na ti ba gi nat i ti ba so ta impatlina ti baginat iti basol as He offered his body for our
Facsimile line 16	
	l ta yo a ta i sa la kan na ta yo tayo a ta isalakanna tayo sins i to redeem us
Facsimile line 17	
	i titya i ka pat a pa ti en a im u Iti maikapat i patien a immo- Fourth i to believe that
Facsimile line 18	
	log sa di in pi el nos ti ka da du a log sadi infiernos ti kararua His soul with His divinity descen-
Facsimile line 19	
	na nga si di di os a ket a in a on na da na nga sididios a ket inaonna da- ded into hell i and took
Facsimile line 20	
	gi ti ka la lo a da gi ti san tos a in guiti kararua daguiti Santos i ino- the souls of the first Saints

1. El texto dice 𐄂𐄃 kis; debió escribirse 𐄂𐄃 dis.
2. El texto dice 𐄂𐄃 yay; debió escribirse 𐄂𐄃 pay.
3. El texto dice 𐄂𐄃 li; debió escribirse 𐄂𐄃 lá.
4. El texto dice 𐄂𐄃 yat; debió escribirse 𐄂𐄃 pat.
5. El texto dice 𐄂𐄃 ya; debió escribirse 𐄂𐄃 ma.

Fig. 9

Facsimile line 1	
Transcription	u una nga nag i i an sa di ay a ag u
Translation	ona nga naguian sadiay a agur- <i>who were there awaiting</i>
Facsimile line 2	
Transcription	i lay i ti san ta nga i da da teng na
Translation	uray Ri santa nga idadatengna <i>his holy advent</i>
Facsimile line 3	
Transcription	kat i ti ba gi na mu et a si di di os
Translation	ket Ri baguina met a sidiDios <i>and his body with his divinity</i>
Facsimile line 4	
Transcription	nag ba til i ti ta nem
Translation	nagbotit iti tanem <i>remained in the grave</i>
Facsimile line 5	
Transcription	i ti ma i ka li ma pa ti en m et
Translation	Ri maikalima patien met <i>Fifth To believe that</i>
Facsimile line 6	
Transcription	a do toy si si su ki dis to nag u ngal
Translation	a dey toy si Jesucristo nagungar <i>Jesus Christ rose from the dead</i>
Facsimile line 7	
Transcription	i ti kat lo na al da v
Translation	iti katlona nga alda <i>the third day</i>
Facsimile line 8	
Transcription	i ti ma i ka nem pa ti en a im
Translation	Ri maikanem patien a im <i>Sixth to believe that He</i>
Facsimile line 9	
Transcription	u h sa di la ngit ket ag to to ga v i ti
Translation	muli sadi langit ket agatogaw iti <i>ascended into heaven sitteth at the</i>
Facsimile line 10	
Transcription	na ka na ven ti Di os a ma nga ma ka ba li
Translation	makanawen ti Dios Ama nga makabatin <i>right hand of God the Father al</i>
Facsimile line 11	
Transcription	a min
Translation	amin <i>mighty</i>
Facsimile line 12	
Transcription	i ti ma i ka pi to pa ti en mu et a
Translation	Iti maikapito patien met a <i>Seventh To believe that</i>
Facsimile line 13	
Transcription	da toy si su ki dis to to no ka ni bu sa nan
Translation	deytoy Jesucristo tono kenibusanan <i>Jesus Christ at the end of the</i>
Facsimile line 14	
Transcription	ti al da v ket ga pon to sa di ay a
Translation	ti alda ket agaponto sadiay a <i>world shall come to</i>
Facsimile line 15	
Transcription	um ay mang u kom ka da gi ti na bi ag
Translation	umay mangokom kadagiti nabig <i>Judge the living</i>
Facsimile line 16	
Transcription	ken na tay ket go lo di a ant nar to
Translation	ken natay ket gloriaannanto <i>and the dead and shall glorify</i>
Facsimile line 17	
Transcription	da gi ti na im bag a li dis ti o no ta
Translation	dagiti naimbag a kristtano ta <i>the good christian for</i>
Facsimile line 18	
Transcription	si nung pot da nga in a la mid ti san
Translation	sinungpotda nga inaramid ti san- <i>they have fulfilled all his holy</i>
Facsimile line 19	
Transcription	ta nga bi lin na ket to ok to a ag na
Translation	ta nga bilinna ket tookto a agna <i>Commandments and shall punish</i>
Facsimile line 20	
Transcription	na yon ti pa nu sa na ka do gi ti da kes a
Translation	nayon ti panusana kadagiti dakes a <i>with eternal pains the bad</i>

1. Porque que se omitió J. u. antes de T. U. hay para que se lea J. T. U. uay.
 2. El tes. dice ket, debió ser ket.
 3. Porque que se omitió na, nga.
 4. El tes. dice ket, debió ser ket, debió.

Facsimile line 1	
Transcription	ki dis ti a no ken sa an a ki dis ti
Translation	kristiano ken saan a kristia- christians and the non christians
Facsimile line 2	
Transcription	a no ta di da si nong pot a in a la no ta dida sinongpot a inara- because they did not fulfilled
Facsimile line 3	
Transcription	mid ti san ta nga bi lin na a man mid ti santa nga bilinna Amen his holy commandments Amen
Facsimile line 4	
Transcription	si sus Jesus Jesus
Facsimile line 5	
Transcription	Sak la men to ti Sakramento ti Sacraments of the
Facsimile line 6	
Transcription	san ta ig li si a Santa Iglesia Holy Church
Facsimile line 7	
Transcription	da gi ti sak la men to ti san ta i Daguiti Sakramento ti Santa The Sacraments of the Holy
Facsimile line 8	
Transcription	na nga ig li si a pi to da Ina nga Iglesia pitoda Mother Church are seven
Facsimile line 9	
Transcription	i ti um u na ba tis mo pam mo ni ag Iti umona Bautismo pammoniag First, Baptism Ablution
Facsimile line 10	
Transcription	i ti ma i ka du a kon pad ma si on Iti maikadua konfirmasion, Second Confirmation,
Facsimile line 11	
Transcription	pam ma lag dat i ti pam ma ti pammalagdat itic pammati confirming in the faith
Facsimile line 12	
Transcription	i ti ma i kat lo pi ni ten si a kon Iti maikatlo Penitensia kon- Third Penance Con-
Facsimile line 13	
Transcription	pi sal fear fession
Facsimile line 14	
Transcription	i ti ma i ka pat e u ka dis ti e ba Iti maikapat Eukaristia Ba- Fourth Eucharist Body
Facsimile line 15	
Transcription	gi ti a po ta yo a si su ki dis to gui ti Apotayo a Jesucristo of our Lord Jesus Christ
Facsimile line 16	
Transcription	i ti ma i ka li ma is ti di ma un si Iti maikalima Extremaunzion Fifth Extreme Unction
Facsimile line 17	
Transcription	on pam ma lot a ud u di pammolot a ud-udi anointing for the last time
Facsimile line 18	
Transcription	i ti ma i ka nem ol den ki na pa di Iti maikanem Orden kinepadi Sixth Order Ordaining of priest.
Facsimile line 19	
Transcription	i ti ma i ka pi to mat li ma ni o Iti maikapito Matrimonio Seventh Matrimony

1. El texto dice ; debió escr. .

2. y 3. El texto dice ; debió escr. .

1 ဟူကူ၍ ဟူ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍

2 ဟူ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍

3 ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍

4 || ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍

5 ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍

6 ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍

7 ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍

8 ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍

9 || ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍

10 ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍

11 ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍

12 ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍

13 || ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍

14 ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍

15 || ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍

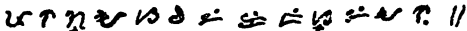
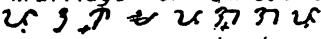
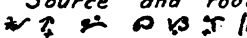
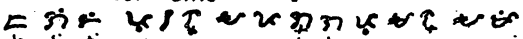
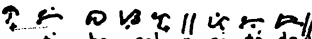

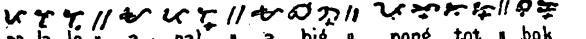




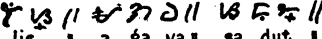


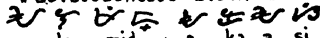
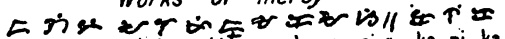



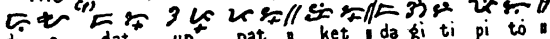



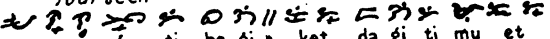



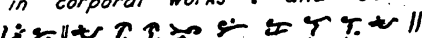
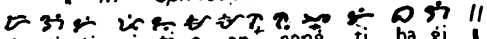
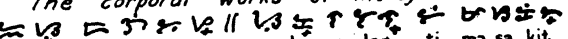



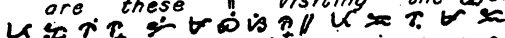


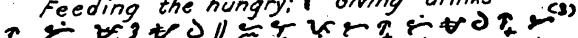



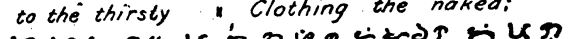



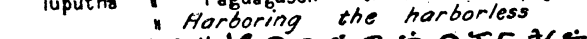



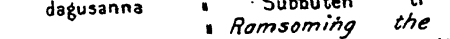



16 ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍






17 ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍

18 ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍

19 ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍ ဝံ၍

Pag. 11

- Facsimile line 1  ||
Transcription pa nag a sa va ti ki dia ti a no "
Translation panagasawa ti Kristiano "
Marriage of Christians "
- Facsimile line 2 
po on a pag ga po
Poon a paggapo -
Source and root
- Facsimile line 3  ||
an ti ba sol "
an ti basol "
of sins "
- Facsimile line 4  ||
da gi ti po on a pag ga po an a mi
Daguiti poon a paggapoan amin
The sources and roots of all
- Facsimile line 5  ||  ||
n ti ba sol " pi to da "
ti basol " pitoda "
sins are seven "
- Facsimile line 6  ||  ||  ||  ||  ||
pa la lo " a pal " a big " pong tot " bok
Palalo " Apal " Abig " Pongtot " Bok
Pride " Envy " Lust " Anger " Glutto-
- Facsimile line 7  ||  ||  ||
lis " a ga va " sa dut "
lis " Agawa " Sadut "
ny " Covetousness " Sloth "
- Facsimile line 8  ||
a la mid a ka a si
Aramid a kaasi
Works of mercy
- Facsimile line 9  ||  ||  ||  ||
da gi ti a la mid a ka a si " ka ni ka
Daguiti aramid a kaasi " kanika
The works of mercy " are
- Facsimile line 10  ||  ||  ||  ||
du a dat up pat " ket da gi ti pi to "
dua polo dat uppatt " ket daguiti pitó "
fourteen " Seven consist. "
- Facsimile line 11  ||  ||  ||  ||
an nong ti ba gi " ket da gi ti mu et
annong ti bagui " ket daguiti met
in corporal works " and seven
- Facsimile line 12  ||
pi to " an nong ti ka la lu "
pitó " annong ti kararoa "
in spiritual works "
- Facsimile line 13  ||
da gi ti pi to a an nong ti ba gi "
Daguiti pitó a annong ti bagui "
The corporal works of mercy "
- Facsimile line 14  ||  ||  ||  ||
i su da gi toy " suk na lan ti ma sa kit
isu daguitoy " Suknalan ti masakit
are these " Visiting the sick;
- Facsimile line 15  ||  ||  ||
pa ka nen ti ma bi sin " pa i no ma e
Pakanen ti mabisin " Painomen
Feeding the hungry; Giving drinks
- Facsimile line 16  ||  ||  ||  ||
ti ma u a vo " i lu pu tan ti a van ta
ti mauaw " lluputan ti awan ti
to the thirsty " Clothing the naked;
- Facsimile line 17  ||  ||  ||  ||
lu pot na " pa da gu sen ti a van ti pag
luputna " Pagdagusen ti awan ti pag-
Harboring the harborless
- Facsimile line 18  ||  ||  ||  ||
da gu san na " sub bu ten ti ba lud a ki
dagusanna " Subbuten ti balud aki-
Ransoming the cap-
- Facsimile line 19  ||  ||  ||  ||
na ya van " i ka li ti na tay "
nayawan " lkali ti natay "
tive " Burying the dead "

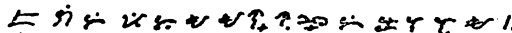
1. Debió intercalarse  T. polo; Veesse la nota 5 de la pag 6.
2. El tex. dice  maen; debió escri.  men.
3. El tex. dice  ta; debió escri.  ti.

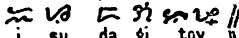
1 ငါ့အား နာမည်ပေးတော်မူသော အဖေအမိတို့ ။
 2 သောတို့အား ။
 3 အဖေအမိတို့အား နာမည်ပေးသော ။ ဝိညာဉ်တော်
 4 နာမည်ပေးတော်မူသော ဟောတော်မူတော်မူ ။ နာမည်
 5 သောတို့အား နာမည်ပေးတော်မူ ။ နာမည်ပေးတော်မူ
 6 နာမည်ပေးတော်မူ ။ နာမည်ပေးတော်မူ ။ နာမည်ပေးတော်မူ
 7 နာမည်ပေးတော်မူ ။ နာမည်ပေးတော်မူ ။ နာမည်ပေးတော်မူ
 8 နာမည်ပေးတော်မူ ။ နာမည်ပေးတော်မူ ။ နာမည်ပေးတော်မူ
 9 နာမည်ပေးတော်မူ ။ နာမည်ပေးတော်မူ ။ နာမည်ပေးတော်မူ ။


10 သောတို့အား နာမည်ပေးတော်မူ

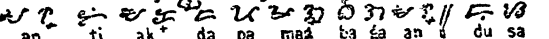
11 နာမည်ပေးတော်မူ ။
 12 နာမည်ပေးတော်မူ ။ နာမည်ပေးတော်မူ ။
 13 နာမည်ပေးတော်မူ ။ နာမည်ပေးတော်မူ ။
 14 နာမည်ပေးတော်မူ ။ နာမည်ပေးတော်မူ ။
 15 နာမည်ပေးတော်မူ ။ နာမည်ပေးတော်မူ ။
 16 နာမည်ပေးတော်မူ ။ နာမည်ပေးတော်မူ ။
 17 နာမည်ပေးတော်မူ ။ နာမည်ပေးတော်မူ ။
 18 နာမည်ပေးတော်မူ ။ နာမည်ပေးတော်မူ ။
 19 နာမည်ပေးတော်မူ ။ နာမည်ပေးတော်မူ ။

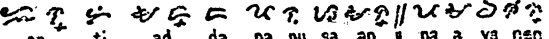
သောတို့

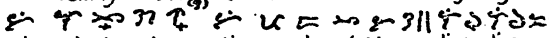
- Facsimile line 1 

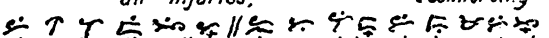
Transcription da gi ti pi to a an nong ti ka la lu a |
 Daguiti pitó a annong ti kararoa |
 Translation *The spiritual works of mercy*
- Facsimile line 2 

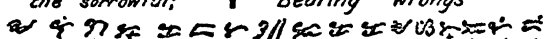
i su da gi toy |
 isú daguitoy |
 are: |
- Facsimile line 3 


sul su lu van ti di ma ká a ngo | beq ba ga
 Sursuruan ti di makaammo | Baghega-
 Instructing the ignorant; | Counseling
- Facsimile line 4 

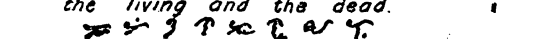
an ti ak da pa meq ba ga an | du sa
 an ti adda pamegbagaan | Duca-
 the doubtful; | Admon-
- Facsimile line 5 

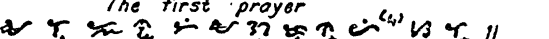
en ti ad da pa nu sa an | pa a va nen
 en ti adda panusaan | Pa-awanen
 ishing the sinner | Forgiving
- Facsimile line 6 

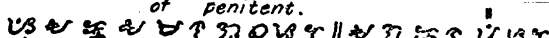
ti lang gan ti pa da nga ta o | li vo li va en
 ti rangas ti pada nga tao | Liwliwaan
 all injuries; | Comforting
- Facsimile line 7 

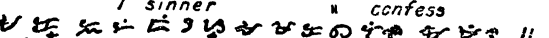
ti na la di ngit a i tu led ti du ma tenq
 ti naladingit | Itured ti dumteng
 the sorrowful; | Bearing wrongs
- Facsimile line 8 

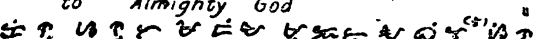
a li gat ka da ta o | ka ka a -sit i ti di
 a rigat kadatao | Ikahaasit iti Di-
 patiently; | Praying for
- Facsimile line 9 

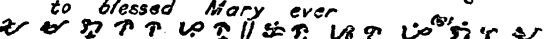
os da gi ti na bi ag ken na tay |
 os daguiti nabieg ken natay |
 the living and the dead.
- Facsimile line 10 

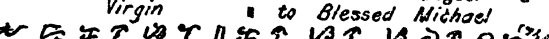
i ti u na en a lu
 Iti unaen a lua-
 The first prayer
- Facsimile line 11 

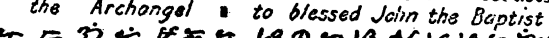
a lu en ti ag kon he sal |
 luen ti agkonfesar |
 of penitent.
- Facsimile line 12 

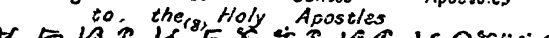
si ak a ma nag ba sol | ag kon pi sal
 Siak a managbasol | agkonfesa-
 I sinner | confess
- Facsimile line 13 

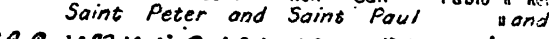
ak i ti di os a ma ka ba lin a min |
 rak iti Dios a makabalin amin |
 to Almighty God
- Facsimile line 14 

ken san ta ma di a mu et a bi la sen
 ken Santa Maria met a Virgen
 to blessed Mary ever
- Facsimile line 15 

















a ag na na yon | ken san yi gil a
 a agnanayon | ken San Miguel a
 Virgin | to blessed Michael
- Facsimile line 16 

ad kan sel | ken san so van ba tas ta
 Arkangel | ken San Juan Bautista
 the Archangel | to blessed John the Baptist
- Facsimile line 17 

ka da gi ti mu et san tos a pos to les
 kadaguiti met Santos Apóstoles
 to, the Holy Apostles
- Facsimile line 18 

a da san pod lö ken san pab lo | kon
 a da San Pedro ken San Pablo | ken
 Saint Peter and Saint Paul | and
- Facsimile line 19 

san a gus tin pay mu et | ka da gi ti
 San Agustin pay met | kadaguiti
 also to Saint Agustina | and to

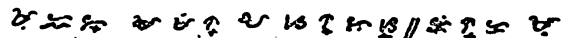
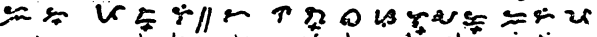
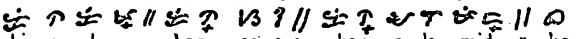
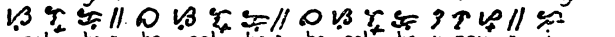
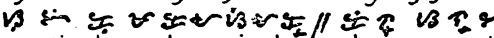


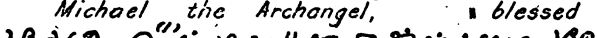
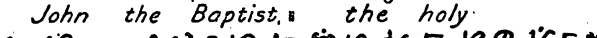
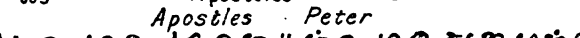
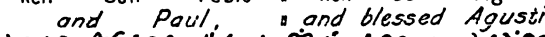
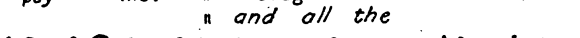
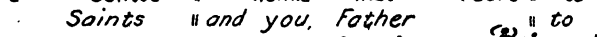
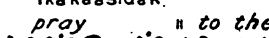
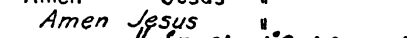

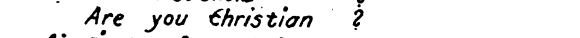
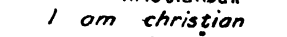
1. El tex. dice ; angó; debió escri.  ammo.
 2. El tex. dice  ak; debió escri.  ad.
 3. El tex. dice  gan; debió escri.  gas.
 4. El tex. dice  he; debió escri.  pi.
 5. El tex. dice  la; debió escri.  l.
 6. El tex. dice  yi; debió escri.  mi.
 7. El tex. dice  tas; debió escri.  tis.
 8. El tex. dice  pod; debió escri.  ped.

1 ආසන්නයෙන් වන්නා වූ || ස්වයං ආ
 2 සන්නයෙන් || ආසන්නයෙන් වන්නා වූ || ස්වයං ආ
 3 ස්වයං ආ || ස්වයං වන්නා වූ || ස්වයං ආ වන්නා වූ || ආ
 4 වන්නා වූ || ආසන්නයෙන් වන්නා වූ || ආසන්නයෙන් වන්නා වූ || ආ
 5 වන්නා වූ ආසන්නයෙන් වන්නා වූ || ස්වයං වන්නා
 6 වන්නා වූ ආසන්නයෙන් වන්නා වූ || ස්වයං වන්නා
 7 වන්නා වූ ආසන්නයෙන් වන්නා වූ || ස්වයං වන්නා
 8 වන්නා වූ ආසන්නයෙන් වන්නා වූ || ආසන්නයෙන් වන්නා වූ
 9 ආසන්නයෙන් වන්නා වූ ආසන්නයෙන් වන්නා වූ || ආසන්නයෙන් වන්නා වූ
 10 ස්වයං වන්නා වූ ආසන්නයෙන් වන්නා වූ || ස්වයං වන්නා වූ ආසන්නයෙන් වන්නා වූ
 11 ආසන්නයෙන් වන්නා වූ || ආසන්නයෙන් වන්නා වූ ආසන්නයෙන් වන්නා වූ
 12 ආසන්නයෙන් වන්නා වූ || ස්වයං වන්නා වූ ආසන්නයෙන් වන්නා වූ || ආ
 13 ස්වයං වන්නා වූ ආසන්නයෙන් වන්නා වූ || ස්වයං වන්නා වූ ආසන්නයෙන් වන්නා වූ ||
 14 ආසන්නයෙන් වන්නා වූ වන්නා වූ ||

15 || ආසන්නයෙන් වන්නා වූ ||



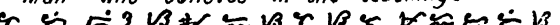




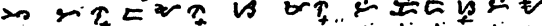




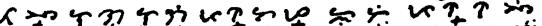
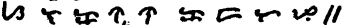






16 P. ස්වයං වන්නා වූ ආසන්නයෙන් වන්නා වූ ?
 17 R. ස්වයං වන්නා වූ ආසන්නයෙන් වන්නා වූ || ආසන්නයෙන් වන්නා වූ
 18 ආසන්නයෙන් වන්නා වූ වන්නා වූ ||

P. ස්වයං

- Facsimile line 1 
 Transcription mu et a min a san tos ken ka mu
 Translation met amin a Santos kenka met
all the Saints and to you
- Facsimile line 2 
 et pad le ta nag ba sol ak i ti pa
 Padre ta nagbasolak iti pa-
Father that I have sinned in
- Facsimile line 3 
 ki na kem ken sa o ken a la mid ba
 kinakem ken sao ken aramid ba-
thought word and dead through
- Facsimile line 4 
 sol ko ba sol ko ba sol ko u nay i
 solko basolko basolko unay isu
my fault through my fault through my grievous fault there
- Facsimile line 5 
 su ti ku ma ka a si ak ken san ta
 ti kumakaasiak ken Santa
fore I beseech blessed
- Facsimile line 6 
 ma di a bil sen a ag na na yon ken
 Maria Virgen a agnanayon ken
Mary, ever Virgin blessed
- Facsimile line 7 
 san mi gel a ad kan sel ken san
 San Miguel a Arkangel ken San
Michael the Archangel, blessed
- Facsimile line 8 
 su an ba tis ta ka da gi ti mu et san
 Juan Baptista kadaguiti met San-
John the Baptist, the holy
- Facsimile line 9 
 tos a pos to les a da san ped lo
 tos Apostoles Peter a da San Pedro
- Facsimile line 10 
 ken san pab lo ken san a gus tin
 ken San Pablo ken San Agustin
and Paul, and blessed Augustine
- Facsimile line 11 
 pay mu et ka da gi ti mu et a min
 pay met kadaguiti met amin
and all the
- Facsimile line 12 
 a san tos ken ka mu et pad le ta
 a Santos kenka met Padre ta
Saints and you, Father to
- Facsimile line 13 
 i ka ka a si dak i ti a po ta yo di os
 ikakaasidak iti Apotayo a Dios
pray to the Lord our God for me
- Facsimile line 14 
 a men si sus
 Amen Jesus
Amen Jesus
- Facsimile line 15 
 ka ti sis mo
 Katesismo
Catechism
- Facsimile line 16 P. 
 ki dis ti a no ka
 Kristianoka
Are you Christian
- Facsimile line 17 R. 
 ki dis ti a no ak ta ki na a si an
 Kristianoak ta kinaasian-
I am christian by the grace
- Facsimile line 18 
 nak ti di os
 nak ti Dios
of God

1. El texto dice @ ba; debio escri. @ y, bap.
 2. Parece que se omitio @ a.

Pag. 14

- Facsimile line 1 P.  ?
 Transcription ket a ni a ti ki dis ti a no ?
 Translation Ket ania ti kristiano ?
And what is the christian ?
- Facsimile line 2 R. 
 i ti ta o a ma ma tit i ti i sul su
 lti tao a mamatit iti isursu-
Man who believes in the teachings
- Facsimile line 3 
 lo ti di os a i sul su lo mu et ti sa
 ro ti Dios a isursuro met ti San
of God as taught by the Holy
- Facsimile line 4 
 n ta ig li si a
 ta Iglesia
Church
- Facsimile line 5 P. 
 a ni a ti tan da an ti ki dis ti a
 Ania ti tandaan ti Kristia-
What is the sign of the Chris-
- Facsimile line 6  ?
 no ?
 no ?
 tion ?
- Facsimile line 7 R. 
 i ti san ta ku dus
 lti Santa Krus
The Holy Cross
- Facsimile line 8 P. 
 nga tan da an sa man ti ki dis ti a
 Nga tandaan sa man ti Kristia-
Why is the Cross the sign of the
- Facsimile line 9  ?
 no ti ku dus ?
 no ti Krus ?
Christian ?
- Facsimile line 10 R. 
 i su ti tan da an na i ta i ti mu et
 Isu ti tandaanna ta iti met
The Cross is the sign of the christian because
- Facsimile line 11 
 la eng pi man ku dus ti na ta yan ti
 laeng puman krus ti natayan ti
our Lord Jesus Christ died
- Facsimile line 12 
 a po ta yo a si su ki dis to ket na i su ti
 Apotayo a Jesukristo ket ni isu ti
on the Cross and by it we
- Facsimile line 13 
 pang lag la gi pan tay i ti pan na ngi
 panglaglaguipantayo iti panangi-
are reminded that He
- Facsimile line 14 
 sa la kan na ka da ta yo
 salakanna kadatayo
redeemed us
- Facsimile line 15 P.  ?
 a si no ti di os ?
 As no ti Dios ?
What is God ?
- Facsimile line 16 R. 
 i ti ma ka ba lin a min a na mal
 lti makabalin amin a namar-
God is the Almighty creator
- Facsimile line 17 
 su vat i ti la ngit ken da ga ket a
 suwat iti langit ken dagga ket a-
of heaven and earth and
- Facsimile line 18 
 wan ti po on a ga pu na
 wan ti poon a gapuna
has no beginning
- Facsimile line 19 P.  ?
 ket ma no ti di os ?
 Ket manó ti Dios ?
How many Gods are there ?
- Facsimile line 20 R. 
 me me sa la eng u nay
 Maymaysa laeng unay
There is but one God.

1. El texto dice n; debia escri. n.

- Facsimile line 1 P. ket ma no a pel so nas ?
 Transcription ket ma no a pel so nas ?
 Translation Ket manó a personas ?
And how many persons are there?
- Facsimile line 2 R. tal lo a di os a ma ket di os a na
 Tal-ló a Dios Ama ket Dios Anak
There are three persons, the Father, the Son
- Facsimile line 3 ket di os es pi di tu san to tal
 ket Dios Espiritu Santo Tal-
and the Holy Ghost Three
- Facsimile line 4 lo da nga pel so na ngem me me sa da la e
 loda nga persona ngem maymaysada laeng
 persons, but one and the
- Facsimile line 5 ng a di os
 a Dios
same God
- Facsimile line 6 P. ket a ni a ti pel so na nga ku na ?
 Ket ania ti persona a kuna ?
And what is a person ?
- Facsimile line 7 R. a min ti ad da i sip
 Amin ti adda isip
All intelligent being
- Facsimile line 8 P. ket a sin ti me me sa nga di os a ku
 Ket asino ti maymaysa a Dios a ku
Whom do we call one and the same
- Facsimile line 9 na ta yo ?
 natayo ?
 God ?
- Facsimile line 10 R. i su da mu et la eng a tal lo a
 lsuda met laeng a tal-ló a
The same three persons,
- Facsimile line 11 pel so na ta me me sa ti ki na di os da
 persona ta maymaysa ti kina Dios da
who have the same divine nature
- Facsimile line 12 P. ket a di no ka da gi toy tal lo a pe
 Ket asino kadaguti tal-ló a per-
Which of the three divine persons
- Facsimile line 13 i so na ti ti ma o ?
 sona ti timmao ?
was made man ?
- Facsimile line 14 R. i ti mu et la eng ma i ka du a nga
 lti met laeng maikadua nga
The same second person who
- Facsimile line 15 pel so na nga di os a nak
 persona nga Dios Anak
is the Son of God
- Facsimile line 16 P. i ti da os a ma ti ma o ?
 lti Dios Ama timmao ?
Was the Father made man ?
- Facsimile line 17 R. sa an
 Saan
 No
- Facsimile line 18 P. i ti di os es pi di tu san to ti ma o ?
 lti Dios Espiritu Santo timmao ?
Was the Holy Ghost made man ?
- Facsimile line 19 R. sa an mu et i ti la eng di os a
 Saan met iti laeng Dios
Not either, it is only the
- Facsimile line 20 nak ti ti ma o
 Anak ti timmao
Son who was made man

1. El texto dice *ti di*; debió escri. *ti si*; para que se lea "Asino", pronombre interrogativo que significa "quien" o "quienes". "Adino", es adverbio de lugar, que significa "doade".
 2. El texto dice *ti da*; en vez de *ti di*.

1 R. සඳුරු පුද්ගලයන්ගේ ධර්මය කුමක්ද

2 තවදුරටත් සඳුරු පුද්ගලයන්ගේ ස්වභාවය

3 අසන්නට වේද || තවදුරටත් අසන්නට

4 ධර්මය සඳහා වන්නේද ||

5 P. ධර්මයේ මූලධර්මය කුමක්ද?

6 R. වස්තුවක් සඳහා වන්නේ ධර්මය

7 නිසා වේ ||

8 P. සඳුරු පුද්ගලයන්ගේ ධර්මය කුමක්ද

9 ඒ වස්තුවක් වන්නේද || ඒ සඳුරු පුද්ගලයන්ගේ

10 ධර්මය කුමක්ද? □

11 R. සඳුරු පුද්ගලයන්ගේ ස්වභාවය සඳුරු පුද්ගලයන්ගේ

12 වස්තුවක් වන්නේද || තවදුරටත් සඳුරු පුද්ගලයන්ගේ

13 ධර්මය කුමක්ද ||

14 P. සඳුරු පුද්ගලයන්ගේ ධර්මය කුමක්ද වස්තුවක් වන්නේද

15 වන්නේද || සඳුරු පුද්ගලයන්ගේ ධර්මය කුමක්ද?

16 R. වස්තුවක් වන්නේද සඳුරු පුද්ගලයන්ගේ

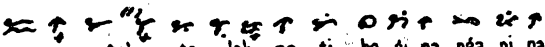
17 ධර්මය කුමක්ද වන්නේද?

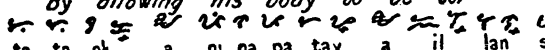
18 R. වස්තුවක් වන්නේද || තවදුරටත් අසන්නට

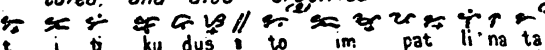
19 අසන්නට වේද ||

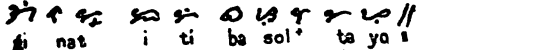
20 P. සඳුරු පුද්ගලයන්ගේ ධර්මය කුමක්ද වන්නේද

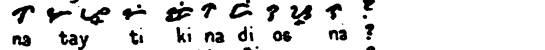
තවද

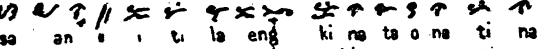
- Facsimile line 1 R. 


in tal to lok na ti ba gi na nga pi na
Intol tolokna ti baguina nga pina-
- Transcription
Translation *By allowing his body to be tor-*
- Facsimile line 2 

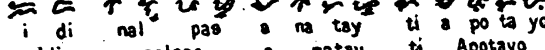
to to ok a pi na pa tay a il lan sa
totook a pinapatay a illansat
tured, and died cryified
- Facsimile line 3 

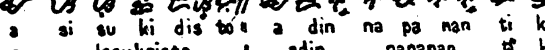
t i b ku dus to im pat li'na ta ba
iti krus ta impatlina ti ba-
as he sacrificed his
- Facsimile line 4 


gi nat i ti ba sol ta ya
guinat iti basoltayo
body for our sins
- Facsimile line 5 P. 

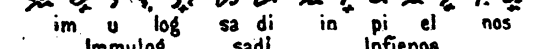
na tay ti ki na di os na ?
Natay ti kina Dios na ?
Did his divinity die ?
- Facsimile line 6 R. 

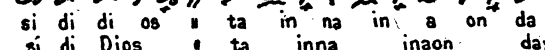
sa an ti la eng ki na ta o na ti na
Saan iti laeng kinataona ti na-
No His humanity alone
- Facsimile line 7 

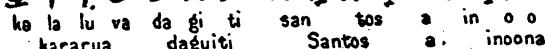
tay
tay
died
- Facsimile line 8 P. 

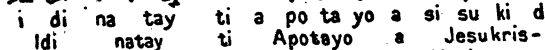
i di nal pas a na tay ti a po ta yo
ldi nalpas a natay ti Apotayo
After the death of our Lord
- Facsimile line 9 

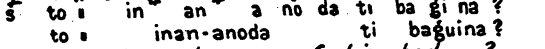
a si su ki dis to a din na pa nan ti ka
Jesuskristo adin napanan ti ka-
Jesus Christ where did his Soul
- Facsimile line 10 

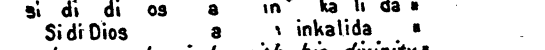
la lu va na ?
raruana ?
go
- Facsimile line 11 R. 

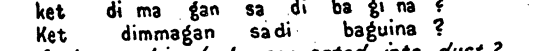
im u log sa di in pi el nos a
Immulog sadi Infiernos a
Christ's soul descended into Hell with
- Facsimile line 12 

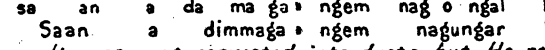
si di di os ta in na in a on da gi ti
si di Dios ta inna inaon daguiti
his divinity to take the
- Facsimile line 13 

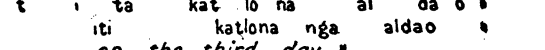
ka la lu va da gi ti san tos a in o o na
kararua daguiti Santos a inoona
Souls of the first Saints
- Facsimile line 14 P. 

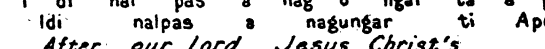
i di na tay ti a po ta yo a si su ki di
ldi natay ti Apotayo a Jesukris-
When our Lord Jesus Christ died
- Facsimile line 15 

s to in an a no da ti ba gi na ?
to inan-anoda ti baguina ?
what became of his body ?
- Facsimile line 16 R. 








si di di os a in ka li da
Sidi Dios a inkalida
It was buried with his divinity
- Facsimile line 17 P. 

ket di ma gan sa di ba gi na ?
Ket dimagan sadi baguina ?
And was his body converted into dust ?
- Facsimile line 18 R. 

sa an a da ma ga ngem nag o ngal ke
Saan a dimaga ngem nagungar ket
It was not converted into dust, but He rose
- Facsimile line 19 

t i ta kat lo na al da o
iti katlona nga aldao
on the third day
- Facsimile line 20 P. 

i di nal pas a nag o ngal ta a po
ldi nalpas a nagungar ti Apo-
After our Lord Jesus Christ's

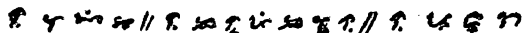
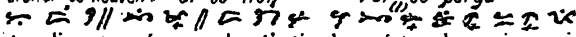
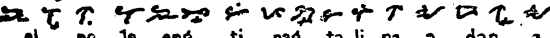
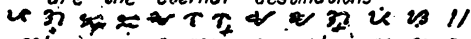
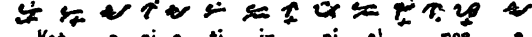

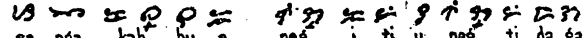
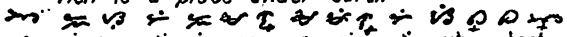
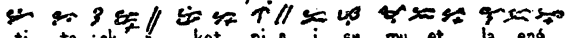


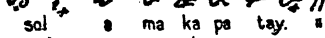
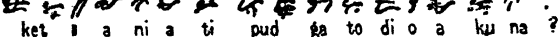
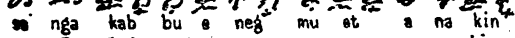
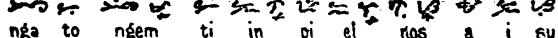
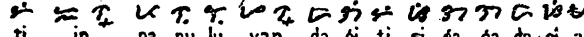
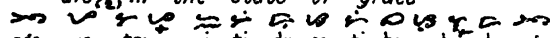
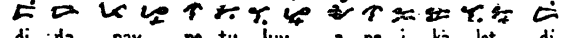
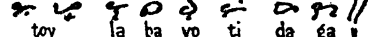
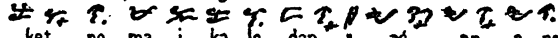
1. El texto dice  tal; en lugar de  tol; 2. El texto dice  to; en lugar  ta; 3, 5 y 7 El texto dice  ta; en lugar  ti; 4 El texto dice  da; en lugar de di; 6 Parece que se omitió nga.





Paq. 18

- Facsimile line 1
Transcription ta yo a si su ki dis to di ma gus sa di la
Translation tayo a Jesukristo dimmagus sadi la-
did He ascend
- Facsimile line 2
ngit em no nag i i an pay di toy
ngit em no nagulan pay ditoy
directly into heaven or did He remain
- Facsimile line 3
la ba vo ti da ga ?
rabaw ti daga ?
on earth ?
- Facsimile line 4 R.
sa an a di ma gus em nag i i a
Saan a dimmagus em naguan
He did not ascend directly, but remained
- Facsimile line 5
n pad a na ka pat a pal¹ sat di to
pay nakapat a parsat ditoy
for forty days on
- Facsimile line 6
y la ba vo ti da ga ket sa im u li sa di
rabaw ti daga ket sa immuli sadi
earth and afterward ascended
- Facsimile line 7
la ngit "
langit "
into heaven
- Facsimile line 8 P.
ket um ay to pay di toy da ga ti
Ket umayto pay ditoy daga ti
And will our Lord Jesus Christ
- Facsimile line 9
a po ta yo a si su ki dis to ?
Apotayo a Jesukristo ?
come again on earth ?
- Facsimile line 10 R.
o en um ay to no ka ni ba sa nan
Oen umayto no kanibusanan
Yes, He will come at the end of the
- Facsimile line 11
ti at ka vo ket i son to ti pa nang o
ti aldaw ket isonto ti panango-
world to judge
- Facsimile line 12
kom na ka da gi ti na bi ag ken na tay "
komna kadaguiti nabiag ken natay "
the living and the dead.
- Facsimile line 13 R.
no ma tay ti ta o ma tay mu et
No matay ti tao matay met
When a man dies does his soul
- Facsimile line 14
ti ka la lu a na ?
ti kararuana ?
die also ?
- Facsimile line 15 R.
sa an a ma tay ti ka la lu va ma bi a
Saan a matay ti kararuwa mabiag
The soul does not die it lives
- Facsimile line 16
g la eng a ag na na yon ket i ti
laeng a agnanayon ket iti
forever and it is
- Facsimile line 17
la eng ba gi ti ma tay "
laeng ibagui ti matay "
the body alone that dies
- Facsimile line 18 P.
ket i ti ka la lu va ngay a din a
Ket iti kararuwa ngay adin
And whither does the soul
- Facsimile line 19
yen na ?
ayenna ?
go ?
- Facsimile line 20 R.
i ti me sa ka da gi ti tal lo a i an
Iti maysa kadaguiti tal-lo a ian
It goes to either of the three destinations;

1 El texto dice ω pad; en vez de ω pay; 2. ω pal¹ sat, parsat, espacio de diez dias. 3. El texto dice ω ba; en vez de ω bo. 4. El texto dice ω q. alkavo; en vez de ω q. aldava

Pag. 19

Facsimile line 1	
Transcription	no la ngit i no in pi: el no no pud ga
Translation	no langit i no infierno i no purga- <i>either to heaven or to hell</i>
Facsimile line 2	
Transcription	to di o i ngem i da gi ti la ngat ken in pi torio i ngem i daguiti langit ken infi- tory i but i heaven and hell
Facsimile line 3	
Transcription	el no la eng ti pag ta li na a dan a erno laeng ti pagtalinaedan a <i>are the eternal destinations</i>
Facsimile line 4	
Transcription	pag i a nan a ag pe so i paguianan a agpayso i <i>of souls</i>
Facsimile line 5 P.	
Transcription	Ket a ni a ti in pi el nos a Ket ania ti infiermos a <i>What is</i>
Facsimile line 6	
Transcription	ku na i kuna ? hell ?
Facsimile line 7 R.	
Transcription	sa nga kab bu e neg i ti u neg ti da ga Sangakabanneg iti uneg ti daga <i>Hell is a place under earth</i>
Facsimile line 8	
Transcription	nga i su ti i an a min ti seb bang nga isu ti ian amin ti sebbang <i>where all kind of pains are</i>
Facsimile line 9	
Transcription	ti to ok i ket ni i su mu et. la eng ti took i ket ni i isu met. laeng <i>found and is the same place</i>
Facsimile line 10	
Transcription	ti in pag i a nan a ag na na yo ti inpaguianan a agnanayon <i>where shall stay forever</i>
Facsimile line 11	
Transcription	n da gi ti ma tay a si ba ba sol i ti ba daguiti matay a sibabasol iti ba- <i>those who die in mortal</i>
Facsimile line 12	
Transcription	sol a ma ka pa tay. sol a makapatay. <i>sin.</i>
Facsimile line 13 P.	
Transcription	ket i a ni a ti pud ga to di o a ku na ? Ket ania ti Purgatorio a kuna ? <i>And what is Purgatory ?</i>
Facsimile line 14 R.	
Transcription	sa nga kab bu e neg mu et a na kin Sangakabanneg met a nakin- <i>is a place above</i>
Facsimile line 15	
Transcription	nga to ngem ti in pi el nos a i su ngato ngem ti infiermos a isu <i>hell where those who</i>
Facsimile line 16	
Transcription	ti in pa nu lu yan da gi ti si ga ga da si a ti inpanuluyan daguiti eigegrasia <i>die in the state of grace</i>
Facsimile line 17	
Transcription	nga ya tay i ti du sa ti ba sol da nga nga matay iti dusa ti basolda nga <i>but have not completely</i>
Facsimile line 18	
Transcription	di da pay na tu luy a na i ka lot di. dida pay natuloy a naikarot di- <i>expiated their sins</i>
Facsimile line 19	
Transcription	toy la ba vo ti da ga i toy rebaw ti daga i <i>on earth, shall go.</i>
Facsimile line 20 P.	
Transcription	ket no ma i ka lo dan i ag an a no Ket no maikarodan i agan-ano- <i>After the expiation of their sins, whither</i>

1. El texto dice  ngat; en vez de  ngit
2. El texto dice  ya; en vez de  ma.

- Facsimile line 1 D T ?
Transcription dan ?
Translation dan ?
do they go?
- Facsimile line 2 R. ma pan da mu et la eng sa di la ngit
Mapanda met laeng sadi langit
Then they go to heaven.
- Facsimile line 3 P. ket a ag an a non to ti ba gi ?
Ket a agan-anonto ti ba gi ?
And what will become of the bodies?
- Facsimile line 4 R. ag u ngal to no um ay mang o kom
Agungarto no umay mangokom
God will return them to life when our
- Facsimile line 5 ti a po ta yo a si su ki dis to
ti Apotayo a Jesukristo
Lord Jesus Christ will come to judge us
- Facsimile line 6 P. ket a a ni an to ti i ted ti di os
Ket a anianto ti ited ti Dios
And what will God give
- Facsimile line 7 ka da gi ti na im bag a di lis di a no ?
kadaguiti naimbag a kristiano ?
the good Christians?
- Facsimile line 8 R. la nu den nan to i dat i ti go lo di a
Ranudennanto idat iti gloria
He will give them the eternal
- Facsimile line 9 nga ag na na yon a van ti in ga na
nga agnanayon aawan ti ingana
enjoyment of heaven
- Facsimile line 10 P. det a a ni a ti go lo di a a ku na ?
Ket a ania ti gloria a kuna ?
And what is glory?
- Facsimile line 11 R. i ti pa nag ay a yat ti da la lu ya
Iti panagay-ayat ti kararowe
It is the pleasure of the soul
- Facsimile line 12 nga ag kit ki ta nga ma ki la nod i ti i
nga agkitkita nga makiranod iti im-
of seeing and enjoying the good-
- Facsimile line 13 ma bag ti di os a
bag ti Dios
ness of God
- Facsimile line 14 P. kat a an a nu en nan to da u ti na
Ket a an-annuennanto daguiti na-
And what will be done with the
- Facsimile line 15 da kes a ki lis ti a no k ken sa an a
dakes a kristiano a ken saan a
bad Christians
- Facsimile line 16 lis ti a no ?
kristiano ?
Christians
- Facsimile line 17 R. pa ya nen nan to i da sa di in pi e
Payanennanto ida sadi infier-
They will be sent to Hell
- Facsimile line 18 i nos a tap no ma to to ok da nga ag na
nos a tapno matotookda nga agna-
to suffer for
- Facsimile line 19 na yon
nayon
ever
- Facsimile line 20 P. a no a ti san ta ig li si a ?
Ania ti Santa Iglesia ?
What is the Holy Church ?

1. El texto dice di; en vez de ki. 2. di; en vez de ti. 3. det, en vez de ket. 4. da; en vez de ka. 5. ima; en vez de im. 6. kat; en vez de ket. 7. 3. u; en vez de gi. 8. no; en vez de ni.

1 R. သင်္ဃာတိယောဓိတိကုဗ္ဗိယံ ဖုရိယံ။

2 P. ဧကံ ဧကံ ဟိန္ဒူ နှိန္ဒူ ဝိန္ဒူ ဝိန္ဒူ

3 ဖုရိယံ ဖုရိယံ ?

4 R. ဝိန္ဒူ ဧကံ နှိန္ဒူ ဝိန္ဒူ ဝိန္ဒူ ဝိန္ဒူ။ ဧ

5 ဝိန္ဒူ ဝိန္ဒူ ဝိန္ဒူ ဖုရိယံ နှိန္ဒူ ဝိန္ဒူ ဖုရိယံ

6 ဝိန္ဒူ ဝိန္ဒူ ဖုရိယံ။

7 P. ဧကံ။ ဧကံ ဧကံ ဟိန္ဒူ ဝိန္ဒူ ဝိန္ဒူ

8 ဖုရိယံ ?

9 R. ဝိန္ဒူ ဝိန္ဒူ ဝိန္ဒူ ဖုရိယံ ဝိန္ဒူ။ ဧ

10 ဝိန္ဒူ ဝိန္ဒူ ဝိန္ဒူ ဝိန္ဒူ ဝိန္ဒူ ဝိန္ဒူ

11 ဝိန္ဒူ။

12 P. ဧကံ။ ဧကံ ဧကံ ဝိန္ဒူ ဝိန္ဒူ ဝိန္ဒူ

13 ဝိန္ဒူ ?

14 R. ဝိန္ဒူ ဝိန္ဒူ ဝိန္ဒူ။ ဧကံ ဝိန္ဒူ

15 ဝိန္ဒူ ဝိန္ဒူ ဝိန္ဒူ ဝိန္ဒူ ဝိန္ဒူ။

16 P. ဧကံ။ ဧကံ ဧကံ ဝိန္ဒူ ဝိန္ဒူ ဝိန္ဒူ ?

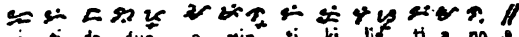
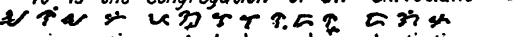

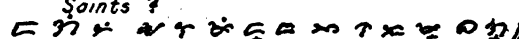

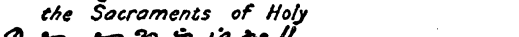

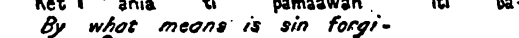


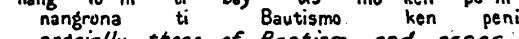

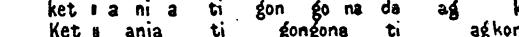
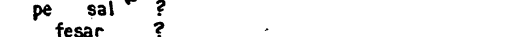
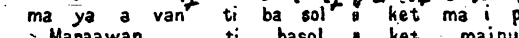
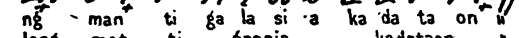
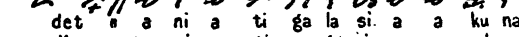

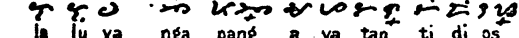
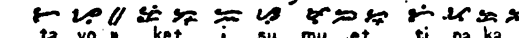
17 R. ဝိန္ဒူ ဝိန္ဒူ ဝိန္ဒူ ဝိန္ဒူ ဝိန္ဒူ ဝိန္ဒူ

18 ဝိန္ဒူ ဝိန္ဒူ ဝိန္ဒူ ဝိန္ဒူ ဝိန္ဒူ ဝိန္ဒူ

19 ဝိန္ဒူ။ ဝိန္ဒူ ဝိန္ဒူ ဝိန္ဒူ ဝိန္ဒူ ဝိန္ဒူ

20 ဝိန္ဒူ ဝိန္ဒူ။

P. ဝိန္ဒူ

- Facsimile line 1 R. 
 - Transcription i ti da gup a min ti ki lis ti a no
 - Translation Ito dagup amin ti kristiano
 - It is the Congregation of all Christians*
- Facsimile line 2 P. 
 - Transcription a ni a ti pag la la nu dan da gi ti
 - Translation Ania ti pagraranudan daguiti
 - What is the communion of*
- Facsimile line 3 
 - Transcription san tos
 - Translation Santos
 - Saints ?*
- Facsimile line 4 R. 
 - Transcription da gi ti a la mid da nga na im bag ke
 - Translation Daguiti aramidda nga naimbag ket
 - The communion of Saints are their good deeds and*
- Facsimile line 5 
 - Transcription t da gi ti mu et sak la men to ti sa
 - Translation daguiti met sakramento ti San-
 - the Sacraments of Holy*
- Facsimile line 6 
 - Transcription n ta id li si a
 - Translation ta Iglesia
 - Church*
- Facsimile line 7 P. 
 - Transcription ket a ni a ti pa ma a van i ti ba
 - Translation Ket ania ti pamaawan iti ba-
 - By what means is sin forgi-*
- Facsimile line 8 
 - Transcription sol
 - Translation sol
 - ven ?*
- Facsimile line 9 R. 
 - Transcription da gi ti pi to a sak li men to ket
 - Translation Daguiti pitó a Sakramento ket
 - By means of the seven Sacraments and*
- Facsimile line 10 
 - Transcription nang lo ni ti bay tis mo ken pe ni ten
 - Translation nangrona ti ken Bautismo ken peniten-
 - specially those of Baptism and penan-*
- Facsimile line 11 
 - Transcription si a
 - Translation sia
 - ce*
- Facsimile line 12 P. 
 - Transcription ket a ni a ti gon go na da ag kon
 - Translation Ket ania ti gongona ti agkon-
 - What do we get from Con-*
- Facsimile line 13 
 - Transcription pe sal
 - Translation fesar
 - fession ?*
- Facsimile line 14 R. 
 - Transcription ma ya a van ti ba sol ket ma i pu ha
 - Translation Mapaawan ti basol ket maipu-
 - We get the forgiveness of our sins and re-*
- Facsimile line 15 
 - Transcription ng man ti ga la si a ka da ta on
 - Translation lang met ti grasia kadataon
 - gain the grace we have lost*
- Facsimile line 16 P. 
 - Transcription det a ni a ti ga la si a a ku na
 - Translation Ket ania ti grasia a kuna
 - And what is grace ?*
- Facsimile line 17 R. 
 - Transcription sa nga ka na gan a ma ka la ing i ti ka
 - Translation Sangakanagan a makalaing iti ka-
 - A grace is a thing which purifies our so-*
- Facsimile line 18 
 - Transcription la lu va nga pang a ya tan ti di os ka da
 - Translation raruwa nga pangayatan ti Dios kada-
 - uls and make us agreeable to God*
- Facsimile line 19 
 - Transcription ta yo ket i su mu et ti pa ka i ya nan
 - Translation tayo ket isú met ti pakaiipan
 - and by means of it we go*
- Facsimile line 20 
 - Transcription su di la ngit
 - Translation sadi langit
 - to heaven*

1. ʔ, li; en vez de ʔ, la. 2. ʔ, ni; en vez de ʔ, na. 3. ʔ, bay; en vez de ʔ, bay.
 4. ʔ, da; en vez de ʔ, ti. 5. ʔ, ya; en vez de ʔ, pa. 6. ʔ, hang; en vez de
 ʔ, lang. 7. ʔ, det; en vez de ʔ, ket. 8. ʔ, ya; en vez de ʔ, pa,
 9. ʔ, su; en vez de ʔ, sa

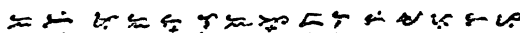
- Facsimile line 1 P. ? 4 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5
 Transcription no ag mi sa ti pad le ta ba li ka
 Translation No agmisa ti Padre ta balik -
- Facsimile line 2 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0
 sen na de di na ngi na nga sa o a in sung
 senna deydi nangina nga sao a insung -
ces the sacred words taught
- Facsimile line 3 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0
 sung ti a po ta yo a si su ki dis to a ni
 sung ti Apotayo a Jesukristo a Ania
by our Lord Jesus Christ What
- Facsimile line 4 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0
 a ti ad dat i ti os ti as en ?
 ti addat iti Ostiasen ?
is there in the Host ?
- Facsimile line 5 R. 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0
 i ti mu et la eng ba gi ti a po ta yo
 iti met laeng bagui ti Apotayo
The very body of our Lord
- Facsimile line 6 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0
 a si su ki dis to a di os a ag pe so
 a Jesukristo a Dios a agpayso
Jesus Christ, true God
- Facsimile line 7 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0
 ket ta o mu et ta i su pi man ti nag
 ket tao met ta isu piman ti nag
and true man into which the substance
- Facsimile line 8 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0
 ba li nan de di ki na ti na pay ti os ti
 balinan deydi kinatinapay ti Osti -
of the bread was changed
- Facsimile line 9 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0
 as
 as
- Facsimile line 10 P. 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0
 ket no nag ba lin a ba gi ti a po
 Ket no nagbalin a bagui ti Apo -
And if the substance of the bread was
- Facsimile line 11 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0
 ta yo a si su ki dis to de di ki na ti na pa
 tayo a Jesukristo deydi kinatinapay
changed into the body of our Lord
- Facsimile line 12 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0
 y ti os ti as a ku nam di man mu
 ti Ostias a kunam diman met
Jesus Christ, as you say, were the
- Facsimile line 13 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0
 et nag bal ba li vo ti ki ta na ken a
 nagbalaliw ti kitana ken
color and
- Facsimile line 14 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0
 ngut na ken na nam na nga ti na pay ?
 angut na ken nanamna nga tinapay ?
odor and taste of the bread not changed?
- Facsimile line 15 R. 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0
 an ta na kas kas da a vo u nay a a
 Saan ta nakaskasdaaw unay a ara -
No, it is a marvelous thing which God
- Facsimile line 16 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0
 la yid ti di os a na i ta li mu eng ka
 mid ti Dios a naitalimeng ka
has done and which is beyond our com-
- Facsimile line 17 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0
 da ta yo ket ni an nong la eng ti pa
 datayo ket ni annong laeng ti pam -
prehension but beware it is a duty of faith
- Facsimile line 18 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0
 m ma ti ta yo de toy
 matitayo deytay
to believe it
- Facsimile line 19 P. 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0
 ket a ni a ti ad dat i ti ka li
 Ket ania ti addat iti Kalis
And what is there in the Cho-
- Facsimile line 20 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0
 ay
 ay
 lica ?

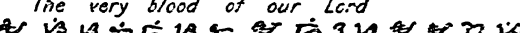
1. Parece que se omitio vs. sa. 2. vs. yid; en vez de vs. mid.

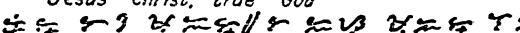
- 1 R. သက်တမ်းကုန်သောအခါကုန်တိုက်က ယူ
- 2 စံ၍၍ နှစ်ပတ်စီ နှစ်ပတ်စီ နှစ်ပတ်စီ နှစ်ပတ်စီ
- 3 နှစ်ပတ်စီကုန်သောအခါကုန်သောအခါကုန်သောအခါ
- 4 ကံကုန်သောအခါကုန်သောအခါကုန်သောအခါ
- 5 စံ၍၍
- 6 P. စံ၍၍ ကုန်သောအခါကုန်သောအခါ
- 7 စံ၍၍ ကုန်သောအခါကုန်သောအခါ
- 8 ကုန်သောအခါ?
- 9 R. ကုန်သောအခါကုန်သောအခါကုန်သောအခါ
- 10 ကုန်သောအခါကုန်သောအခါကုန်သောအခါ
- 11 ကုန်သောအခါကုန်သောအခါကုန်သောအခါ
- 12 နှစ်ပတ်စီ။ စံ၍၍ နှစ်ပတ်စီ။

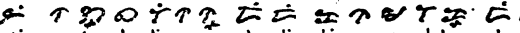



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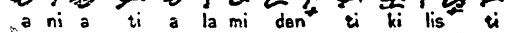
- Facsimile line 1 R. 

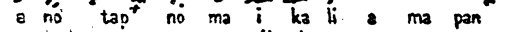
Transcription i ti mu et la eng da la ti a po ta yo
 Translation lti met laeng dara ti Apotayo
The very blood of our Lord
- Facsimile line 2 


a si su ki dis to a di os a ag pa so
 a Jesukristo a Dios a agpayso
Jesus Christ, true God
- Facsimile line 3 

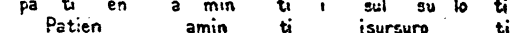
ket tao mu et a ta i su mu et la eng
 ket tao met a ta isu met laeng
and true man into which the
- Facsimile line 4 

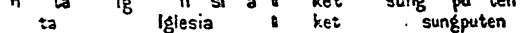
ti nag ba-li nan de di ki na a lak de di
 ti nagbalinan deydi kinaarak deydi
substance of the wine was
- Facsimile line 5 


a lak i di
 arak idi
changed
- Facsimile line 6 P. 

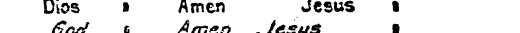
a ni a ti a la mi den ti ki lis ti
 Ania ti aramiden ti kristia-
What must the Christian do
- Facsimile line 7 

a no tap no ma i ka li a ma pan
 no tapno maikari a mapan
to merit
- Facsimile line 8 

la ngit
 langit
 heaven?
- Facsimile line 9 R. 

pa ti en a min ti i sul su lo ti sa
 Patien amin ti isursuro ti San-
He must believe all the teachings of the Holy
- Facsimile line 10 

n ta ig li si a a ket sung pu ten mu e
 ta Iglesia a ket sungputen met
Church and fulfill
- Facsimile line 11 

t a a la mi den a min ti bi lin ti
 a aramiden amin ti bilin ti
all the comandments of
- Facsimile line 12 

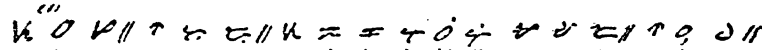
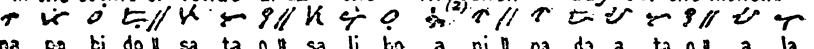
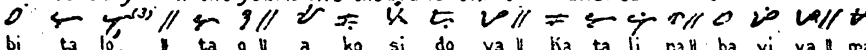
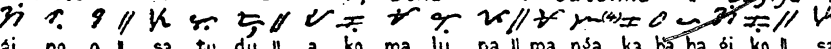
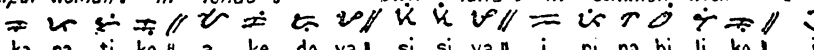
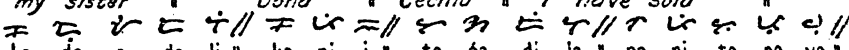
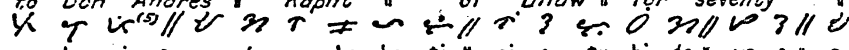
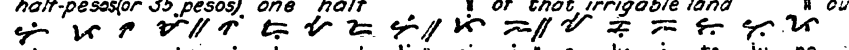

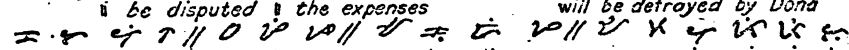
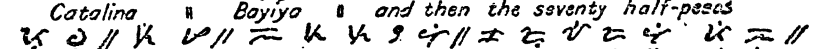
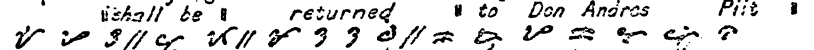
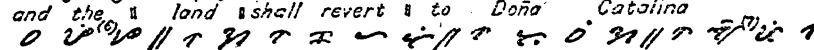
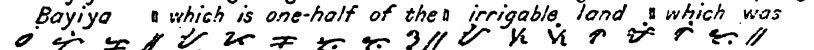
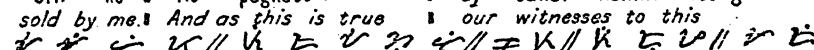
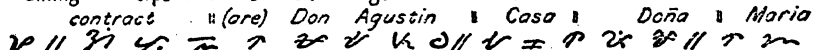
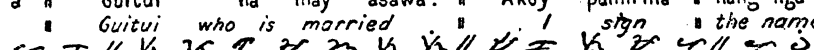
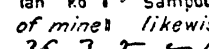
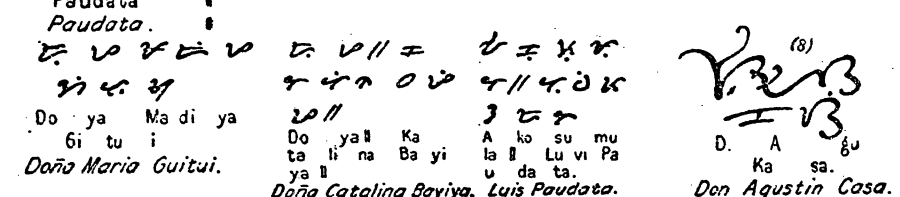
di os a man si sus
 Dios Amen Jesus
 God Amen Jesus

Documento "A"

1 u h o w n f u. v. h h = = f o f r z f h h o, w h
 2 n i o t. h h k z h h f o h h h h z k z h h z f
 3 o c f, h h o z h h z f h h, w h h z k f h h o z h h h
 4 h h z h h k u. f, h h z f h h, w h h z h h h h h h h
 5 z h h h h h z f h h, w h h h h h h h z h h h h h
 6 z h h z h h z h h = h h h h z h h h h h h h h h h
 7 h h z h
 8 h
 9 = h h h h z h
 10 z h
 11 z h
 12 z h
 13 z h
 14 o f f h
 15 z h
 16 z h
 17 z h
 18 z h
 19 z h
 20 z h
 21 z h

Handwritten signature or initials in the bottom right corner of the document.

Documento "A"

Facsimile line 1  sa ba ya na tu du sa i ka la bi li ma a da na bu va
 Transcription Sa bayan nang Tundo sa ika labing limang araw nang buwan
 Translation In the town of Tondo on the fifteenth day of the month
 Facsimile line 2  na pa bi do sa ta o sa li bo a ni na da a ta o a la
 Transcription nang Febrero sa taong isang libo't anim na raang taon at la-
 Translation of February in the year One thousand six hundred
 Facsimile line 3  bi ta lo ta o a ko si do ya ka ta li na ba yi ya ma
 Transcription bing tatlong taon Ako si Doña Catalina Bayiya ma-
 Translation thirteen taon i Doña Catalina Bayiya a prin-
 Facsimile line 4  gi no o sa tu du a ko ma lu pa ma nga ka ba ha gi ko sa
 Transcription ginoo sa Tundo akoy may lupang manga kabahagi ko sa
 Translation cipal woman in Tondo own land in common with
 Facsimile line 5  ka pa ti ko a ke do ya si si ya i pi na bi li ko i
 Transcription kapatid ko na si Doña Cecilia ipinagbili ko i
 Translation my sister Doña Cecilia I have sold
 Facsimile line 6  ka do a da li ka pi i ta ga di la na pi to po vo
 Transcription kay Don Andres Kapiit taga Dilaw nang pitong poong
 Translation to Don Andres Kapiit of Dilaw for seventy
 Facsimile line 7  sa la pi a ga na ka ha ti ni o tu bi ga ya o a
 Transcription salapi ang ganang kahati niyong tubigang yaon ang
 Translation half-peso (or 35 pesos) one half of that irrigable land our
 Facsimile line 8  ti pa na mi ni do a da li pi i a ko i to lu pa
 Transcription tipan namin ni Don Andres Piit ay kung itong lupang
 Translation stipulation with Don Andres Piit is that should the same land
 Facsimile line 9  i to ma ka u san a si ya ma ba ba ya si do ya
 Transcription ito'y magkausapin ay siyang magbabayad si Doña
 Translation it be disputed the expenses will be defrayed by Doña
 Facsimile line 10  ka ta li na ba yi ya a ko di ya a sa la pi pi to
 Transcription Catalina Bayiya at kung diyan ang salaping pitong
 Translation Catalina Bayiya and then the seventy half-pesos
 Facsimile line 11  po vo si ya i sa sa u li ka do a da li pi i
 Transcription puo siyang isasauli kay Don Andres Piit
 Translation it shall be returned to Don Andres Piit
 Facsimile line 12  a ya o lu pa ma u u vi ka do ya ka ta li na
 Transcription at yaong lupay mauwi kay Doña Catalina
 Translation and the land shall revert to Doña Catalina
 Facsimile line 13  ba yi ya na ga na ka ha ti na tu bi ga na i pi na
 Transcription Bayiya na ganang kahati na tubigan na ipinag-
 Translation Bayiya which is one-half of the irrigable land which was
 Facsimile line 14  bi li ko a pa ka to to o a sa si na mi ni to
 Transcription bili ko At pagkatotoo ay saksi namin nitong
 Translation sold by me And as this is true our witnesses to this
 Facsimile line 15  a mi ti pa si do a gu ti ka sa si do ya ma di
 Transcription aming tipanan si Don Agustin Casa si Doña Maria
 Translation contract (are) Don Agustin Casa Doña Maria
 Facsimile line 16  ya gi tu i na ma a sa va a ko na pi ma na nga
 Transcription a Guitui na may asawa Ako'y pumirma nang nga-
 Translation Guitui who is married I sign the name
 Facsimile line 17  la ko sa po na ma nga sa si a ko su mu la lu vi
 Transcription lan ko sampuod nang manga saksi Akong sumulat Luis
 Translation of mine likewise the witnesses do I wrote Luis
 Facsimile line 18  pa u da ta
 Transcription Paudata
 Translation Paudata
 Facsimile line 19  Do ya Ma di ya Do ya Ka A ko su mu
 Transcription Gi tu i ta li na Ba yi la Lu vi Pa
 Translation Doña Maria Guitui Doña Catalina Bayiya Luis Paudata Don Agustin Casa

1. K sa; es una ligera transformacion de V y B; sa; usadas en el documento "B" y en Belarmino, respectivamente. 2. n. a; es una transformacion de V ó V, como puede verse en algunas firmas. 3. En este documento se ve que se usa a veces (.), en lugar de un punto (·) 4. n. nga; es la misma letra n, nga; usada en Belarmino. 5. Salapi tiene aqui el sentido de moneda equivalente a cuatro reales. 6. V, ya; es la misma letra V, ya; usada en "Belarmino". 7. i; es una modificacion de = o = que tambien se ve en algunas de las firmas que aqui se publican. 8. La firma de D. Agustin Casa es un verdadero monograma, donde estan enlazadas las e y n, D A y G.

Documento "B"

Handwritten mark


Handwritten mark

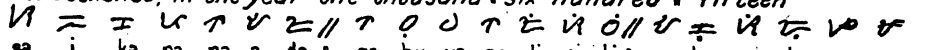
1 777 0 4 4 0 11 7 0 0 = 777 3 11 0 5 7 7 0 7
2 7
3 7
4 0 7
5 7
6 7
7 7
8 7
9 7
10 7
11 7
12 7
13 7
14 7
15 7
16 7
17 7
18 7

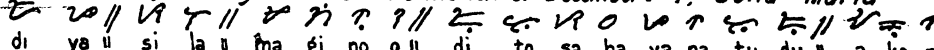
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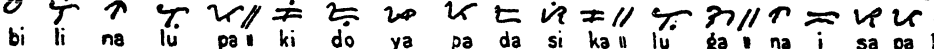
Handwritten text at the bottom of the page

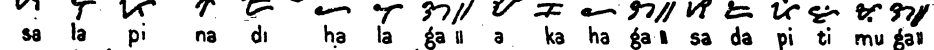
Documento "B"

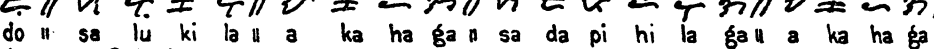
- Facsimile line 1 

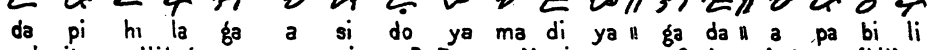
Transcription sa u la bi la li bo a ni na da a ta o mi ka lo li ma ta o
 Translation Sa ulat bilang libo a anim na raan taon may ikatlong limang taon
As reckoned, in the year one thousand six hundred fifteen
- Facsimile line 2 

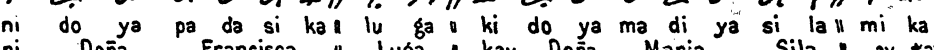
sa i ka pa na a da na bu va na di si bi a ko si du ya ma
 sa ikaapat na araw nang buwan nang Diciembre. Ako si Doña Ma-
on the fourth day of the month of December 1, Doña Maria
- Facsimile line 3 

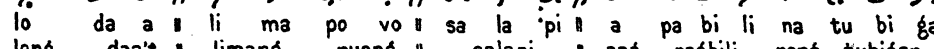
di ya si la ma gi no o di to sa ba ya na tu du a ko na
 ria Sila maginoo dito sa bayan nang Tundo ako nag-
 Sila a principal woman here in the town of Tondo have
- Facsimile line 4 

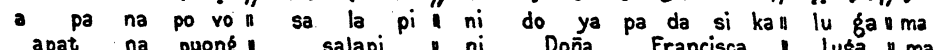
bi li na lu pa ki do ya pa da si ka lu ga na i sa pa bo vi sa
 bili nang lupa kay Doña Francisca Luga na isang pabuwisan
 sold a land to Doña Francisca Luga for
- Facsimile line 5 

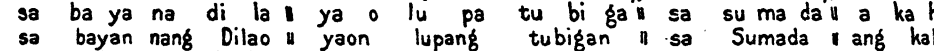
sa la pi na di ha la ga a ka ha ga sa da pi ti mu ga si do pe
 salapi na may halaga Ang kahangga sa dapit Timug si Don Pe-
 money value with interest. The adjacent land-owner (is) on the South Don
- Facsimile line 6 

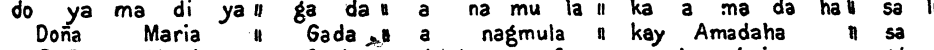
do sa lu ki la a ka ha ga sa da pi hi la ga a ka ha ga sa
 dro Salukila ang kahangga sa dapit Hilaga ang kahangga sa
 Pedro Salukila the land-owner on the North the adjacent land-owner
- Facsimile line 7 

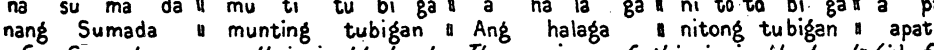
da pi hi la ga a si do ya ma di ya ga da a pa bi li
 dapit Hilaga ay si Doña Maria Gada Ang pagbili
 on the North is Doña Maria Gada The purchase made
- Facsimile line 8 

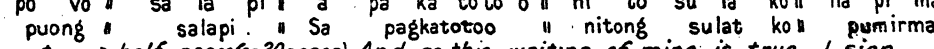
ni do ya pa da si ka lu ga ki do ya ma di ya si la mi ka
 ni Doña Francisca Luga kay Doña Maria Sila ay tat-
 by Doña Francisca Luga from Doña Maria Sila is for three
- Facsimile line 9 

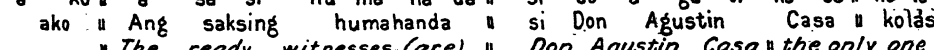
lo da a li ma po vo sa la pi a pa bi li na tu bi ga
 long daa't limang puong salapi ang pagbili nang tubigan
 hundred fifty half-pesador (75 pesos) the purchase of the irrigable land
- Facsimile line 10 


a pa na po vo sa la pi ni do ya pa da si ka lu ga ma gi no o
 apat na puong salapi ni Doña Francisca Luga maginoo
 for forty half-pesador (20 pesos) was made by Doña Francisca Luga a principal wo-
- Facsimile line 11 

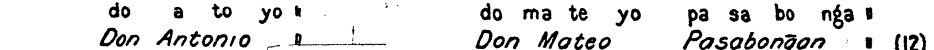
sa ba ya na di la ya o lu pa tu bi ga sa su ma da a ka ha ga si
 sa bayan nang Dilao yaon lupang tubigan sa Sumada ang kahangga si
 man in the town of Dilao of that irrigable land in Sumada the adjacent owner (is)
- Facsimile line 12 

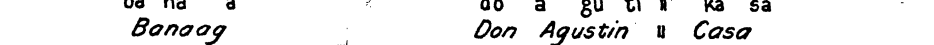
do ya ma di ya ga da a na mu la ka a ma da ha sa li bi
 Doña Maria Gada a nagmula kay Amadaha sa libis
 Doña Maria Gada which came from Amadaha on the terminal
- Facsimile line 13 

na su ma da mu ti tu bi ga a ha la ga ni to ta bi ga a pa na
 nang Sumada munting tubigan Ang halaga nitong tubigan apat na
 of Sumada a small irrigable land The price of this irrigable land (is) for-
- Facsimile line 14 

po vo sa la pi a pa ka toto ni to su la ko na pi ma
 puong salapi Sa pagkatotoo nitong sulat ko pumirma
 ty half-pesador (20 pesos) And as this writing of mine is true, I sign
- Facsimile line 15 

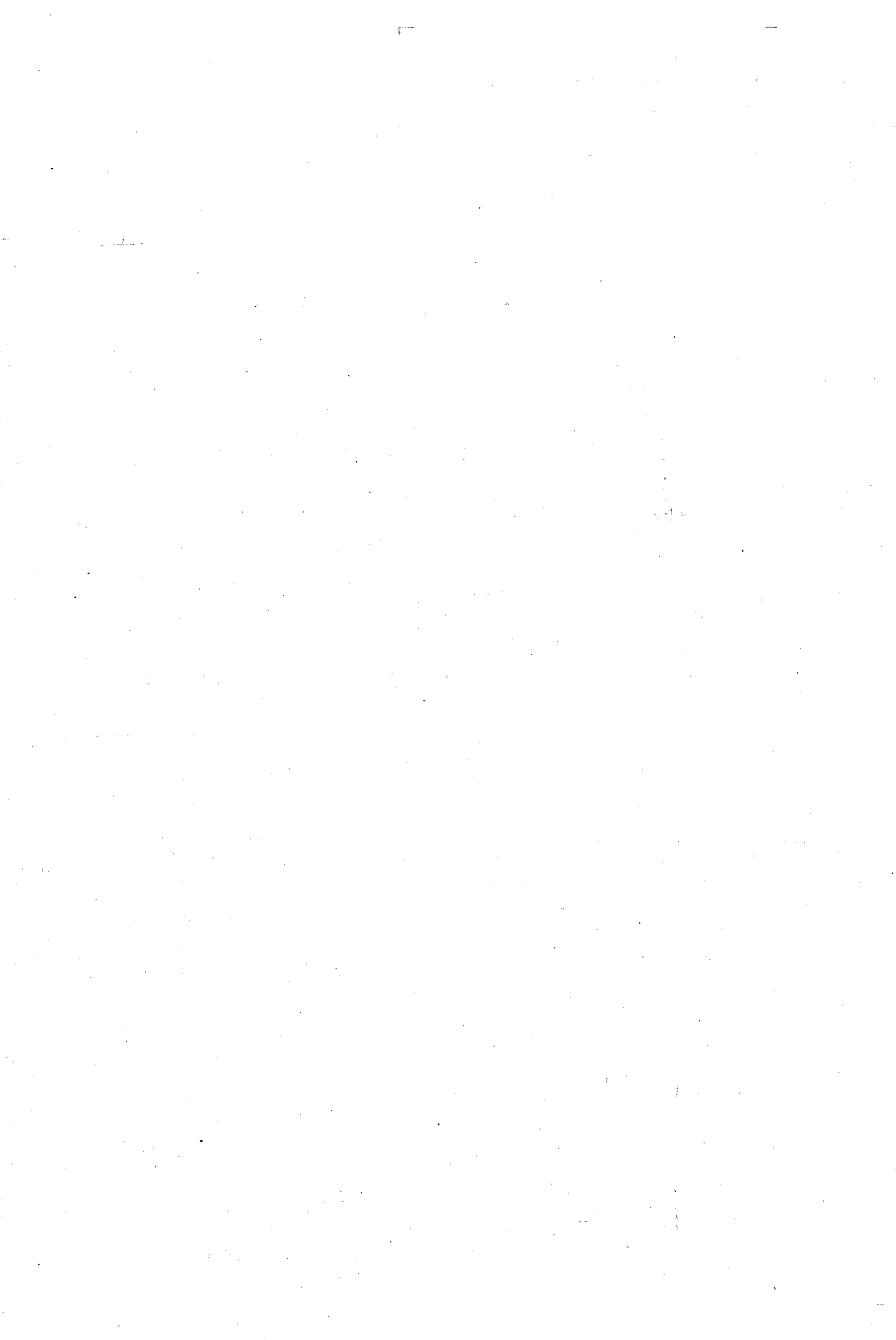
a ko a sa si hu ma ha da si do a gu ti ka sa ko la pa ta lu na
 ako Ang saksing humahanda si Don Agustin Casa kolás patalunan
 The ready witnesses (are) Don Agustin Casa the only one certifying
- Facsimile line 16 

ma te yo do mi go lu si ya ta ya si do ya ma di ya si la
 Mateo Domingo Lucia Tayasi Doña Maria Sila
 Mateo Domingo Lucia Tayasi Doña Maria Sila
- Facsimile line 17 

do a to yo do ma te yo pa sa bo nga
 Don Antonio Don Mateo Pasabongon (12)
- Facsimile line 18 

ba na a do a gu ti ka sa
 Banaag Don Agustin Casa

1. U, sa. es la misma letra U, sa. usada en el "Belarmino", con una ligera diferencia en la terminacion del brazo derecho de la letra. 2. Los rasgos de las letras & y & (a) usadas aqui, difieren poco de la & (a) usada en el "Belarmino". 3. "May ikatlong lima" quiere decir tercer cinco o tres veces cinco, o sean quince. 4. U T V, salapi; tiene aqui el sentido de moneda. 5. &, di; en lugar de &, mi. 6. Parece que el escribiente incurrió en una repetición. 7. U T V, salapi, tiene el sentido de moneda de cuatro reales (hoy medio peso). 8. y 9. &, to to; es una forma de reduplicación; en lugar de &, &, to to. 10. & T, kolás significa solo, que no tiene par. 11. y 12. Estos nombres no se mencionan en el documento.



Don Carlos Kalaw

[Handwritten signature and notes]
D. Juan Amolinaw

[Handwritten signature and notes]
D. Agustin Wikas,
Doña Ana Atuyawan,
D. Juan Mangilet

[Handwritten signature and notes]
Don Agustin Casa,
Doña Maria Guinto,
Don Juan Tamas.

[Handwritten signature and notes]
Don Alonso Manikis, Don Agustin Kadasas

[Handwritten signature and notes]
D. Alonso Manikis;
(?) leong escritura //sulat// (?) ni D. Domingo
Alawakin, Don Agustin Kadasal.

Las firmas precedentes se encuentran en las paginas 139, 162, 163, 235 y 236 del libro D. Tom. II. Cox. 26, letra Y, de los archivos de la Universidad de Sta. Tomas.

Las firmas siguientes se encuentran en el libro G. Tom. II Cox. 26, letra Y, que se conserva en la Biblioteca Nacional, en las paginas indicadas en cada caso, desde Pag. 7 hasta Pag. 64

[Handwritten signature]
PAG. 7
VUELTO

[Handwritten signature]
PAG. 10

[Handwritten signature]
PAG. 10

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PAG. 10
Don Pedro Manlisay
Don Juan Tongui, Don Francisco Rosa, Don Agustin Bawit,
Doña Maria Banay, Francisco Golap, Don Luis Sawaan,
Don Marcos Bacla, Antonio Manyapao, Pedro Awayan.

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PAG. 13
Don Marcos Bacla

[Handwritten signature]
PAG. 14
VUELTO
Cosme Damian

[Handwritten signature]
Cosme Damian

[Handwritten signature]
PAG. 19
VUELTO
Domingo Daita

+
 F u f i n y z u z c E V F V F
 z u z c f u V F F V V
 +
 z u z c f u u u n F u f i n y
 +
 z u z c f u f o y F u f i n y
 +
 z u z c f u f o y F u f i n y

Don Geronimo Limagapi, Don Pascual Kalillo, Don Francisco Rosa,
 Don Andrés Guilen, Don Juan Tangui, Don Francisco Indiang.
 Don Pedro Maglisa, Don Marcos Baclo, Don Agustin Bawan,
 Don Alonso Paylo.

PAG. 24
VUELTO

+
 z u z c f u f o y F u f i n y
 +
 z u z c f u f o y F u f i n y
 +
 z u z c f u f o y F u f i n y

Don Geronimo Dimagapi

PAG. 38
VUELTO

Magdalena Osapan, Benito Aleha.

+
 z u z c f u f o y F u f i n y
 +
 z u z c f u f o y F u f i n y
 +
 z u z c f u f o y F u f i n y

Don Felipe Sauseda, Cristobal Botangil, D. Mateo Indiang
 Don Pedro Kayapis, Don Esteban Kapasas

PAG. 44
VUELTO

+
 z u z c f u f o y F u f i n y
 +
 z u z c f u f o y F u f i n y
 +
 z u z c f u f o y F u f i n y

Don Domingo Sunga, Doña Ana Galingin,
 Don Miguel Dipayuga, Don Agustin Kapit,
 Don Geronimo Dimagapi,
 Don Juan Gogol.

PAG. 57
VUELTO

Joseph Vidal Monano
Don Juan Gogol

PAG. 63
VUELTO

Academy
ambrosio
nom

Vidal Monano
PRG. 64 VUELTO

Don Antonio Indiang

—

ALFABETO TOMADO
DEL BELARMINO

a e — i o — u

ba be — bi bo — bu b ka ke — ki

ko — ku k da de — di

do — du d ga ge — gi go — gu g

nga nge — ngi ngo — ngu ng la le — li

lo — lu l ma me — mi mo — mu m

na ne — ni no — nu n pa pe — pi

po — pu p ha he — hi ho — hu h

sa se — si so — su s ta te — ti

to — tu t va ve — vi vo — vu v

ya ye — yi yo — yu y



Cuadro Paleográfico No. I

Alfabeto Filipino según	Año	Vocales		Consonantes													
		a	e-i o-u	ba	ca	da	ga	ha	la	ma	na	pa	sa	ta	va	ya	nga
1 Pavon	1543	𐑀	𐑁	𐑂	𐑃	𐑄	𐑅	𐑆	𐑇	𐑈	𐑉	𐑊	𐑋	𐑌	𐑍	𐑎	𐑏
2 Chirino	1604	𐑀	𐑁	𐑂	𐑃	𐑄	𐑅	𐑆	𐑇	𐑈	𐑉	𐑊	𐑋	𐑌	𐑍	𐑎	𐑏
3 Vigil	1609	𐑀	𐑁	𐑂	𐑃	𐑄	𐑅	𐑆	𐑇	𐑈	𐑉	𐑊	𐑋	𐑌	𐑍	𐑎	𐑏
4 S. Buenaventura	1610	𐑀	𐑁	𐑂	𐑃	𐑄	𐑅	𐑆	𐑇	𐑈	𐑉	𐑊	𐑋	𐑌	𐑍	𐑎	𐑏
5 F. Lopez	1621	𐑀	𐑁	𐑂	𐑃	𐑄	𐑅	𐑆	𐑇	𐑈	𐑉	𐑊	𐑋	𐑌	𐑍	𐑎	𐑏

1. Copiado de las paginas 34 y 35 de un manuscrito del P. José M^o Pabon titulado "Las Antiguas Leyendas de la Isla de Negros" fechado en 1838, que se conserva en la Biblioteca Nacional. La pagina 34 de este manuscrito empieza asi: "Reproduccion Fiel y Verdadera de un Antiquo Alfabeto Bisaya del año 1543." 2. Copiado del libro "Relacion de las Islas Filipinas y de lo que en ellas han trabajado - Los Padres de la Compania de Jesus del Padre Pedro Chirino, Procurador. Publicado en Roma por Esteban Paulino en el año 1604. En este Alfabeto faltan las letras correspondientes al Va y Nga. 3. Calcado de la "Revista de las Islas Filipinas, tomo II, pag 33." Publicado en 1877 y copiado de un antiguo codice escrito en 1609 4. Es un calco del Alfabeto que trae el Vocabulario de la lengua tagala del P. Pedro S^o Buenaventura publicado en Manila en 1613. El Vocabulario de donde tomamos este Alfabeto, se conserva en la Biblioteca del convento de los Padres Franciscanos de esta ciudad. Faltan las paginas correspondientes a las letras A y M. 5. Es un calco del Alfabeto reproducido por el P. Carro en su gramatica Ilocana, edicion de 1895.

Cuadro Paleográfico No. 2

BISAYA	TOBA	BUGUÍ	ASOCA	BORNEO	JAVA	EQUIVALENTE
u. x	u	u	u		u	A
a	a	a	a		a	B
o. v	o	o	o	o	o	D
u. i	u	u	u	u	u	E-I
g	g	g	g	g	g	G
h	h	h	h	h	h	H
k	k	k	k	k	k	K
l	l	l	l	l	l	L
m	m	m	m	m	m	M
n	n	n	n	n	n	N
ng	ng	ng	ng	ng	ng	Ng
ou	ou	ou	ou	ou	ou	O-U
p	p	p	p		p	P
s	s	s	s	s	s	S
t	t	t	t	t	t	T
v	v	v	v		v	V
y	y	y	y		y	Y

Nótese que el toba es acaso el que más se acerca al primitivo alfabeto malayo, pues procede del interior de Sumatra, donde se hallan el lago y meseta llamados Toba, cuyas riberas están pobladas de battaques, malayos puros.

El asoca es el alfabeto indio más antiguo, usado en los edictos del rey Asoca, 500 años antes de Jesucristo, según K. F. Holle.

Finalmente, el buguí es el usado en la isla de Célebes.

CUADRO PALEOGRAFICO N° 3

Abh. u. Ber. K. Zool. u. Anthr.-Ehn. Mus. Dresden 1894/5 Nr. 15.

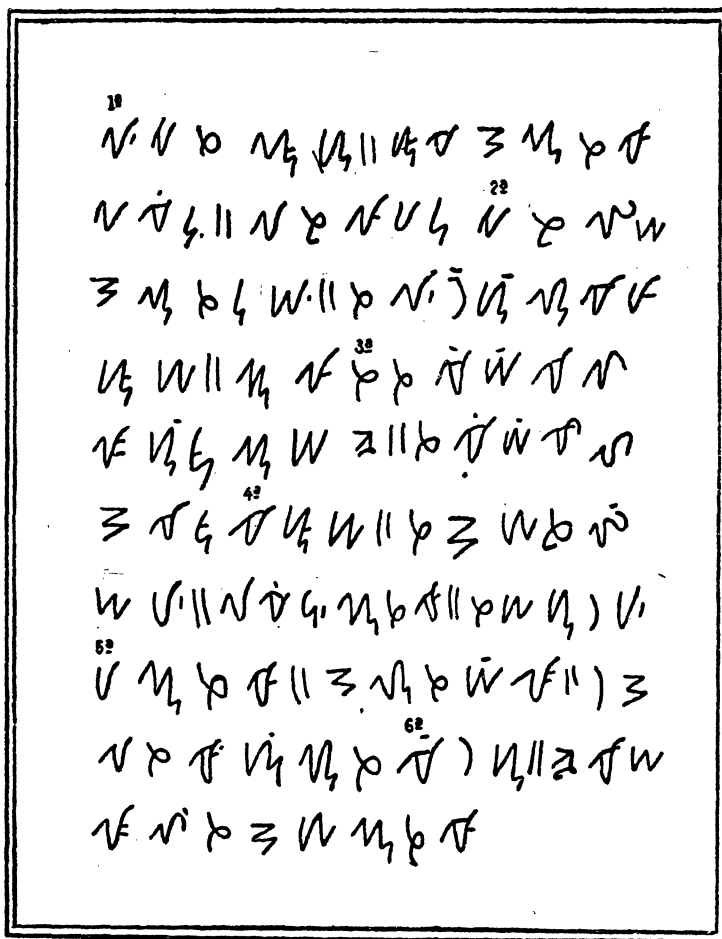
Meyer, Schadenberg u. Foy: Mangianenschrift. Tafel IV.

Alphabettafel

	Tagalisch	Tagbanuisch				Mangianisch						
	I	II	III	IV	V	VI	VII	VIII	IX	Xa	Xb	
a	ʌ	ʌ	ʌ	ʌ	V	VV	(V)	V	U	U	U	
i, e	ʌ	ʌ	ʌ	ʌ	V	VV	(V)	V	U		U	
o, u	3	3	u	W	3	3	3	(3)	3	3		
k	ʌ	+	+	X	= X	$\begin{matrix} = k \\ = k \\ = k \end{matrix}$	$\begin{matrix} x (=) k \\ = k \\ = k \end{matrix}$	$\begin{matrix} = \\ (Z k Z k) \end{matrix}$	$\begin{matrix} = k \\ = k \\ = k \end{matrix}$	$\begin{matrix} = k \\ + k \\ + k \end{matrix}$	$\begin{matrix} = k \\ = k \\ = k \end{matrix}$	
g	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	(ʌ)	ʌ	ʌ		ʌ	
n	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	
r	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	(ʌ)	ʌ	ʌ	ʌ	
d	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	
n	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	(ʌ)	ʌ	ʌ	ʌ	ʌ	
p	ʌ	ʌ	ʌ		ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	
b	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	
m	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	
y	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	
r	—	—	—	—	—	—	—	—	—	—	—	
l	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ*	ʌ	ʌ	ʌ	ʌ*	
v	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ*	[ʌ]	ʌ		ʌ*	
s	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ	ʌ		ʌ	
h	ʌ	—	—		ʌ	—	ʌ		—		ʌ	

I von López, II u. III von Marcilla, IV von Marche, V von Paterno, VI nach der Inschrift von Bambus Nr. 8140 Tafel I Figur 1, VII nach einem Manuskript, VIII nach den Inschriften von Marcilla, IX nach der Inschrift von Bambus Nr. 8141 Tafel I Figur 2, Xa u. Xb nach der Inschrift von Bambus Nr. 8143 Tafel II.

CARTA DEL MANGYAN OLYONG



Con arreglo á esta carta hemos formado el siguiente alfabeto usado entre los Mangyanes.

Vocales				Consonantes										
a	e-i	o-u	ba	ka	da	ga	ha	la-sa	ma	na	pa	va	ta	ya
√	√i	√)	√	√	√	√	√	√	√	√	√	√	√

Nótese que en esta carta se usa el corlit encima ó debajo de las consonantes como lo hacian los antiguos, pero en algunas casos colocan la raya al lado derecho de la consonante para indicar el sonido de O-U como se puede ver en algunas letras de esta carta, si bien no puede deducirse de aqui una regla precisa sobre el valor y uso del corlit.

Los numeros 1^a, 2^a, 3^a, 4^a, 5^a y 6^a, indican el principio de cada línea en la caña. Las líneas de la carta en el trozo de caña son de treinta y dos centímetros de largo y al copiarlas el mangyan Olyong en esta carta, resultan sus líneas mas cortas que las de la caña, asi es que los principios de las líneas no coinciden exactamente.

TRASCIPCION DE LA CARTA DE OLYONG

- (L. 1) Inda kang sulat lomas-og sa kanmo, amigo; ako pahaga-
(L. 2) da kualta, usa ka gatus, kang ibili sa manga sotan,
sa pag-
(L. 3) ka kami ti Mangyan poble gid sa tanan; kami ti Mang-
yan unmangid
(L. 4) mai sotan; kang utang kowintahen, amigo, sa kanmo,
kang talabaho-
(L. 5) han sa kanmo usa ka timpo, bag-o ako mule sa kan-
(L. 6) mi balai no matapus ye kang utang sa kanmo.

TRADUCCION DE LA CARTA DE OLYONG.

Esta mi carta llegará a ti, amigo; dame
dinero, un ciento, para comprar ropas, porque
nosotros los Mangyanes somos los mas pobres; nosotros los
Mangyanes
carecemos enteramente de ropas; toma en cuenta esta deuda,
amigo, que te pagaré
trabajando para ti un año, antes de volver yo a mi
pueblo, y no lo haré sin pagar esta deuda a ti.

TRANSLATION OF OLYONG'S LETTER.

This letter of mine will reach you, my friend; give me
some money, one hundred, to buy clothing, because
we Mangyans are very poor, we Mangyans
are completely without clothes; take account of this debt, my
friend, which I will pay
by working for you one year before I return to my
town, and I will not do until I have fully paid my debt to you.

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