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Cagayan

compiled and edited
by Francisco Demetrio, S.J.

CAGAYAN

A Museum and Archives Publication No. 3

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This work was made possible through a financial grant from
the Asia Foundation in the Philippines. The Editor and his
Staff gratefully acknowledge a debt of thanks.

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Greetings!
Francisco Demetrio, S.J.
Sept. 24, 1971*

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PREFACE

Like a person, Cagayan de Oro City this year comes of age. It is right and honorable that we should recount her past, point to her present and speak of her future. For the past gives us the wisdom that ensures stability; the present offers witness to honest achievement; and the future lends grounds for hope that, with local identity as base upon which to build national identity, we shall yet achieve a truly national consciousness in a manner we need not rue in the years ahead.

In this brochure we shall recount the past of our City and point lightly to her present. We shall leave the future to be spoken of by others possessed with the gift of prophecy.

The writeups which touch on the present were penned by Miss Ametta Suarez, staff member of the Department of Folklore Studies and by the present writer. The historical contributions come from native Cagayanons, some living, others dead, like Dr. Blas Velez and the late Mr. Filomeno M. Bautista. An article on the General Blanco bridge over Cagayan River was penned by a Mambajaonon, the late Don Vicente S. Elio, contemporary of Dr. Jose Rizal, one time circuit judge of Camiguin. This article first appeared in Manila 77 years ago. The poems and the dramas or *zarzuelas* are original contributions by ancient Cagayan writers like Mr. Fabian Abellanosa and his brother Tolomeo. Whatever was saved of their manuscripts after the war were generously entrusted to the Museum and Archives in 1968 by Miss Corona Abellanosa. These are seeing print for the first time. The song *Ako ang Biyuda* was learned by the writer as a boy from his mother. The legends and the folkloristic materials were collected, transcribed and translated by Members of the Museum and Archives, especially Miss Mediatrix Ecohen and Miss Agnes Demetria.

The task of collecting materials from the folk is an ongoing one. It is necessary to keep it up if only to keep pace with time which inevitably hurries to their rest our active tradition bearers, those who are knowledgeable of our past. And we must have these materials available if our historians are to write a truly indigenous history.

F. Demetrio, S.J.

dear st. augustine,
it looks like fiesta
this warm august day.
i see old people in antique finery
dragging themselves to your cathedral door
while the matrons have several fits
at the idea of divining embotidos,
rellenos, and lechon.
st. augustine, the girls
are clad in their best body-fit
and minis, the men's bell bottoms
are twenty-six inches wide,
everyone's plucked and perfumed.
i hear the laughter
of cathedral bells,
so very like the joy
jingling in divisoria.
the cagayanons are in high spirits.
even the motorcab driver won't
charge 15 centavos if there is
no sign announcing discreetly in white letters,
"this is 500 meters from cogon market."
i met a beggar with one rusty loop earring
and a starving baby desperately
trying his luck at her breast.
believe it or not, she smiled as i
handed down a coin.
broken hearts are patched,
forgotten vows renewed,
ancient quarrels are kissed away.
total strangers with suspicious fine manners
and KM accents are welcome,
urged to enter the sala and
partake of a precious bite of fruitcake.
childhood friends who are now rich enough
to buy his and hers toyotas
wave at you with abandon —
something they never did before because
of some unwritten law of propriety.
the scholars throw their books away
and dip their studious fingers
in a palangana of kinilaw.
st. augustine, people exude a certain
glow as they go house hopping and
comparing smiles over bags of
"bring house." st. augustine, every one,
every single one gets a special
fare. every one becomes special
on your fiestday. st. augustine,
can't every day be fiesta —
minus headaches over embotidos,
rellenos, and lechon ?

ametta suarez

BECAUSE OF A WOMAN

SYNOPSIS

Kalambagohan would still have been the name of this city had not Fate interfered with her tricks. In the olden days, the Manobos who inhabited Kalambagohan were invaded and vanquished by the Maguindanaos from Lanao.

After much preparation, Bagani, the Manobo chieftain was all set to retake the settlement but decided that he would do so only after he had complied with the honorable code of war demanded in those times.

A welcome party was prepared for Bagani when he called on the Sultan for a conference. But during the welcome party, Bai Lawanen, the Sultan's fair daughter so charmed Bagani that talks of war were forgotten. Bagani wedded the beautiful Bai Lawanen instead.

His army were disillusioned and ashamed of what their chief did that they referred to Kalambagohan as kagay-haan, meaning a place of shame. Later on, the word was corrupted to Kagay-an and much later, with the gold deposits discovered in the vicinity, the former Kalambagohan was changed to Cagayan de Oro.

"Poetry," says Sandburg, "is the journal of a sea-animal, living on land and wanting to fly." The Filipino in his soul is a poet. He records events, his sentiments, the noble grounds where his emotions tread through the medium of song.

And the realities he creates into fascinating legends weaving the divergent cultures of Mindanao into a single pattern creating an interplay of moods and colors, etching the bright and the somber and subtle tints. Displaying in its depth the subdued passions of a people toiling under the southern sun and the calm sensuality which is his birth right as a son of Mindanao.

And so it is that in tribal Bukidnon huts in the cool valleys up in Bukidnonland, legends are retold on bright moonlit nights by aged grandmothers to big-eyed little grandchildren of KAGAYHA-AN, their ancestral home by the sea and river bank in the lowlands.

And so it was told that in our cousin-filled childhood in Lola's "Pagatpat farm" we had our share of story telling and folklore. We remember those evenings under the sampaloc trees with our venerable grandmother sitting in her cloth-bound reclining chair and us barefooted, sunbrowned children on the warm earth with our knees on our chin, one perched on the arms of the creaking chair, another comfortable in Lola's lap.

But one day in the early flush of sunrise rising behind the hills the peace of Kalambagohan was shuttered by the *kris*. The stillness was jarred by a shriek and when the *kampilan* stopped flying in the air, the Manobos had fled to the hills and Kalambagohan became the realm of the victorious Maguindanao who had walked the land routes from Lanao and who were later to move and settle in the plains in Cotabato.

Today, at Muloypuloy, Taguanao, a sturdy Lawaan tree stands swaying in the wind. Inside its crease-lined trunk is embedded a stone the size of a man's fist. Legend has it that at Muloypuloy where Bagani and his men stationed themselves preparing for the recapture of Kalambagohan, Bagani thought of a way to determine the size of his army



and allies. He posted a guard at the gate of his camp and instructed him to let every soldier who enters his camp to join the army of Bagani, place a stone, the size of a fist, at the foot of the Lawaan tree. Every afternoon Bagani would look at the pile and watch its growth, and when it reached the highest branch of the tree, he sent an emissary to the Sultan.

The time was ripe to recapture Kalambagohan. But he was not going to make a surprise seize. He was going to follow the the honorable Code of War which provided that the chief of the aggrieved army inform the enemy of his intention to make battle.

Thus it was that an emissary was sent to inform the Sultan of Bagani's wish to confer with him. It was a bright summer day with the sun turning the delta a rich golden brown. For the Sultan it was a perfect day for hunting.

The messenger uncomfortable in the sweltering heat decided to wait for the Sultan's return in the courtyard. And, Lo! . . . there was Bai Lawanen combing her dark tresses beside a reclining trunk of a Lambago tree humming a bird-like song, oblivious of two admiring eyes.

"The Sultan will receive Bagani," said the messenger. "When the moon rises again, the Sultan will open his court."

Bagani was afforded the welcome befitting his rank as chief of another tribe. When the dancers came led by the beautiful Lawanen the emissary whispered, "have you ever seen such beauty, my prince?" Bagani made no motion. And at the end of the dance the Sultan's daughter gave one last sway of her raven tresses and betrayed a faint smile in her glance.

The talks of war were forgotten. Bagani wedded the beautiful Bai Lawanen.

Bagani who started from his camp to recapture Kalambagohan the Manobo birth-right remained its noble subject and prisoner of love. His army who had trained hard and waited for the cry of battle, in their disillusionment, left Muloypuloy to make their home in the plateau that is Malaybalay, Bukidnon.

And the place Kalambagohan they referred to as KAGAYHA-AN originating from the Manobo term, "Kagay-ha" for shame. KAGAYHA-AN would remind them always of the shame and misfortune that befell them. For they were now a tribe without a Bagani, a chief.

When tales of free and fertile land in Mindanao reached the Visayas and Luzon, adventurers were lured. And when settlers with a vision of creating new communities which would always live in plenty migrated to Kagayha-an, the name was corrupted to KAGAY-AN.

Much later with the coming of the Spanish missionaries, big deposits of gold were found in Munigi, Pigtao. The quality of gold found here and in the banks of the winding Cagayan River coaxed the Spaniards to call the former "Kalambagohan" now KAGAY-AN, Cagayan de Oro.

Mrs. Corazon Calub

CAGAYAN DE ORO

SYNOPSIS

Cagayan de Oro, a thin strip of land between Macajalar bay and the mountain was once a part of Bukidnon. It was called "Kalambagohan" by the natives because of the abundance of Lambago trees in the place. The natives were leading contented lives when at the end of the 16th century, the Maguindanaos raided and captured their place, forcing them to retreat to the hills.

Bagani, the Bukidnon chieftain planned to retake the place, but only after he had followed the code of war demanded by their time. However, instead of recapturing their birth right, he was vanquished, for the second time, when he fell a victim to the beauty of the Moro Sultan's daughter. So instead of waging a legitimate war against the invader, he asked for the hand of the Princess.

His subject people were so ashamed of what he did that they never referred to the name "Kalambagohan" again. Instead, they changed the name to "Kagayha-an," a Bukidnon term meaning "a place of shame".

Informant - Mr. Bartolome Calderon
Cagayan de Oro

Collector - Miss Agnes M. Demetria
Cagayan de Oro
February 4, 1970

In the center of North Mindanao, on a thin strip of land between Macajalar Bay and the mountain, lies the city of Cagayan de Oro. The name was born by a woman's smile. Whatever there is in it, the city of Cagayan de Oro which boasts of the most beautiful name of all the cities of the country has an equally beautiful story behind it. A woman's smile caused it all, so the legend says, related by old folks and as retold by Mayor Antonio Cosin of Tagoloan, a municipality of Misamis Oriental Province.

Many hundred years ago, Cagayan was part of the Bukidnon territory. The Bukidnons called this place "Kalambagohan" because of luxuriant growth of "Lambago" trees. For sometime, the natives lived in contentment and prosperity until the end of the 16th century when the Maguindanaos, a rival tribe from Lanao raided and captured the place. The Bukidnons, after a fight, were forced to retreat to the hills.

But they were not to take their misfortunes very easily. They gathered and trained an army to retake the place. After a hard and rigid garrison training, the Bukidnons under their Chief Bagani marched to the sea determined to retake Kalambagohan which they felt was their birth right.

In those days, there were no surprise attacks. The code of war demanded that the besiegers inform the occupants of a fort or a place before any hostilities could begin. So Bagani encamped his men at the other side of the river and following the code, sent an emissary of war to the other chief of the occupation forces to inform him of his plans to retake the place.

The messenger took to his missions of bringing the news of war to the Moros. Unfortunately, the Moro Sultan was out of the village when the messenger went to the palace. As he prepared to return to his camp, the messenger beheld the Sultan's daughter who was on her way to the garden. What was heard of her beauty which spread far and wide across the countryside was more than confirmed now.

The messenger hastened to his master's headquarters and told him of the failure of his mission to contact the war chief of the

rival tribe. He, however, told him of what he saw in the enemy's camp. He tried to faithfully describe the beauty of the Sultan's daughter but the news did not seem to impress Bagani, himself set to the enemy's camp to arrange an audience with the Moro chieftain.

Bagani was accorded a welcome befitting his rank as chief of another tribe. This hospitality later proved to be a turning factor in the conference for while Bagani would want to inform the Sultan of his mission, the custom of the place then demanded that he should take part with and enjoy the welcome first before telling the Moro chieftain about his mission. For while he was in conference with the enemy chief, a woman came into the scene. The Sultan's daughter went out of her room to retrace her steps to the garden. As she swayed back her silken hair, she gave a faint smile in her glance towards the direction of the two gentlemen.

Her beauty alone was enough to captivate; but her charm wrought destruction to Bagani's plans. The strong warrior in Bagani began to waver. From here, it was a long story, but it ended with the Bukidnon Datu trusting the spear into the stairs of the Sultan's house which in those days was a man's formal proposal for marriage. The Sultan and his daughter readily accepted the proposal and thus ended the whirlwind romance of Bagani who started from his camp to subjugate and recapture the Moro camp and became its prisoner of love.

The news of the marriage was received with grief and resentment by the subjects of Bagani who trained hard to retake Kalambagohan. They felt so ashamed of what Bagani did that they never referred to the place as Kalambagohan anymore.

Instead, they changed the name to Kagayha-an (originating from the Bukidnon term, *Kagayha*, for *shame*). Some of the subjects left him and went to the plateau which is now known as Bukidnon.

Years later when the Spaniards came, they found rich gold deposits in Sitio Munigi and Pigtao and in the sand beds of the river. Because of this the conquerors consequently named it Cagayan de Oro.

Cagayan de Oro was under the jurisdiction of Datu Gumbalan, an ancestor of Libokasan Lagaolao, legendary hero of the Higaunons. Datu Gumbalan had jurisdiction over northern Mindanao as far east and north as Surigao, and as far south and northeast as Butuan.

He was the first northern Mindanao datu who was invited by the Spaniards to Manila where he was baptized and took the name of Don Pablo. He was given by the Spaniards while there, a hat and golden cane, the whereabouts of which has not yet been located.

Datu Mandagudsa of Maasam (sic. Fr. Cullen) claims the same about Gumbalan.

LIBOKASAN LAGAOLAO

He was the datu of the *Daang Lungsod* (ancient Gingoog) when the Spaniards came to subdue that region some time in 1880's. But Lagaolao was a favored chieftain, and all his people rallied around him against the Spaniards. So, for a long while, there was no end of the fighting. Then the Spaniards conceived of an idea for subduing Lagaolao and his people without more bloodshed. They invited Lagaolao to a test of valor and strength. If he was found wanting, he would surrender himself and his people to the Spaniards. Otherwise, the Spaniards would accept his chieftaincy and allow him to operate thus, recognized and respected by them.

The day came. Lagaolao was made to stand in the middle of a certain clearing by the seashore in *Daang Lungsod*. A circle of dry white sand was placed in the center. Lagaolao was given a glass of *laksoy* or nipa wine which he was to drain to the dregs while a large Spanish cannon was fired behind his back. If he trembled and spilled some of the wine on the dry white sand, that was a sign that he was weak and should therefore surrender to the Spaniards. They made him stand inside the circle over the dry white sand, gave him a glass of *laksoy*, and they fired the cannon behind him. But Lagaolao was not of weak nerves. He drained the glass, spilling not a drop on the sand. Nay more, he even swallowed the very glass itself. This

ORIGINS OF CAGAYAN DE ORO

impressed the Spaniards so much, that they gave him complete control over his people and his region, and they respected him.

He was very popular as a lawgiver and a ruler and a warrior. He owned many Chinese jars which he freely donated to his chieftains and friends. Such Chinese jars are still around, and they are called simply by the name "lagaolao". (*We have a specimen of these jars in the Museum. It was donated to the Museum by the Pabayo Family of Bulwa, Cagayan de Oro. The jar has 5 snake-heads decorating the upper part of the jar before it bulges out. The 5 snake-heads form a circle set at intervals of about 6 inches from each other.*)

PARENTAGE OF LIBOKASAN

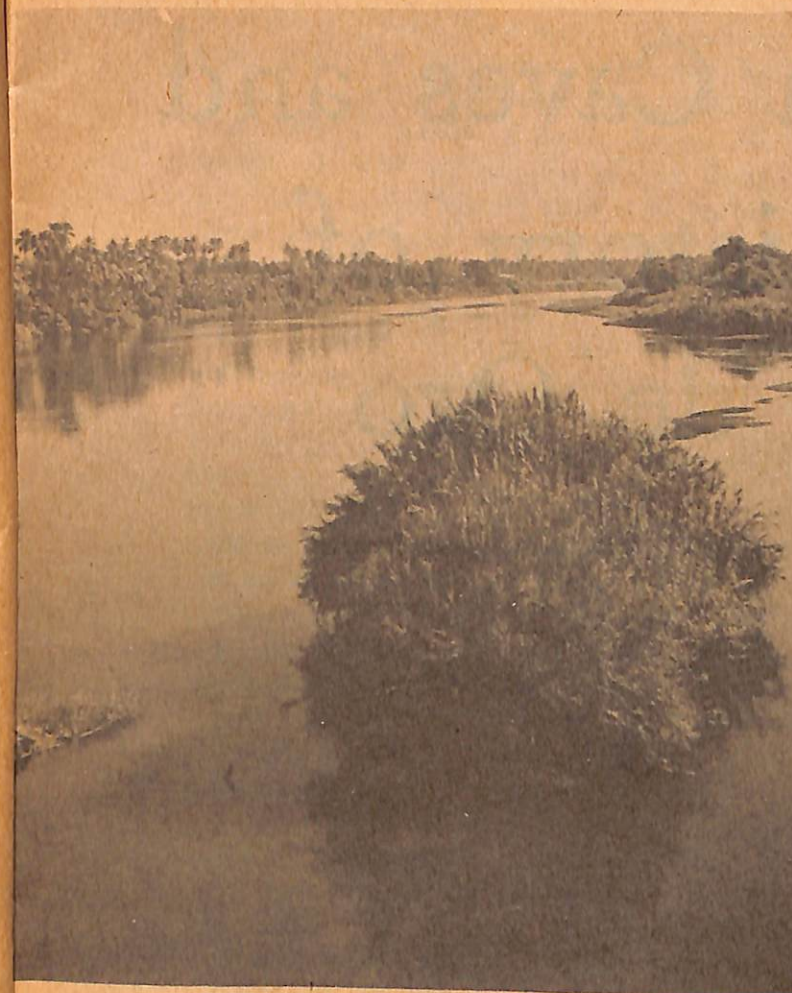
His mother was a mortal woman, *Sombo* (or beautiful lady), a direct descendant of *Indolan* (the Higaunon Lawgiver). His father was a supernatural being; the "god of the horizon" or of the "summit between the sky and the earth".

THE EMBLEM OF LIBOKASAN LAGAOLAO

A snake-head and a pig-head crossed with each other. In the center is the *GILING* or "table of generations" set against a background which is red (for courage) and white (for peace) and black (for suffering and sacrifice).

The presence of the snake-head in the jars called "lagaolao" is meaningful under the light of this emblem.

Informants: Judge Federico del Puerto
and Ricardo de la Camara
Magsaysay, Mis. Or.
Collector: F. Demetrio, S.J.
Xavier University, 1967



Cagayan River

Kagay-an is etymologically derived from the Maranao *Kagaqui-an* which in turn is built on the root word *kaga-gi* meaning "yesterday". (Cf. *A. Maranao Dictionary* by Howard P. McKaughan and Batua A. Macaraya, p. 141). "An" as is usual in Philippine languages is locative. So *kagaqi-an* is "the place of yesterday". However, the real connotation behind this word is "the place of ancient glory". Why? "Because Cagayan is a riverine town, and the river in history is always the early locus of civilization."

The Maranaos have an ancient tradition that they once were the dwellers of Cagayan. They believe that the greater part of Misamis Oriental, from Baloy (now part of Lanao del Norte) and Tagoloan, comprised one of the 4 traditional divisions of the Maranao community, and it was simply called *Baloy* which means "single". The other 3 divisions were: *Bayabao* meaning "high", *Masiu* meaning, "isolated," and *Unayan* meaning "rural". *Baloy* was the most recent of the 4 divisions.

The Maranaos regularly traded with Cagayan in tobacco and betel-nut chew.¹ The ancestor of some of the Neri's in Cagayan was a Maranao by the name of *Sampornao* which means "point-main" (Cf. *A Maranao Dictionary*, p. 389)² *Sampornao* was said to be a native of *Baloy*.³

THE MARANAO TRADITION

¹It is interesting that the legend *St. Augustine Kept Watch* (Nagbantay si San Agustin), p. 29 expressly mentions that, the Muslims even after their route at the intercession of *St. Augustine*, continued to come to Cagayan not to enslave but to trade in tobacco and carabao.

²Cf. however, *The Village*, pp. 7, 15, 23, 25 where the word is said to mean "The Unopposed".

³Cf. *ibid.*, pp. 200-201 where it is reported: "The Moros intermarried with Bukidnons. *Samporna* and his descendants became the ruling families in Cagayan. When the Spaniards came, some of *Samporna's* descendants moved to Baroon, Lanao, and from there to Uato, Tugaya, and Ganasi in the province of Lanao. Today on the shore of Lake Lanao live Sultan *Samporna* of Tugaya, Sultan *Samporna* of Uato and Sultan *Samporna* of Ganasi. In Maguindanao, now Cotabato, where the *Samporna* ancestors originally came from, still live *Eman Samporna* of Banobo and *Eman Samporna* of Moling."

(Data supplied by *Dr. Mamintua Saber*, Museum Curator of MSU, in an interview with *Fr. Francisco Demetrio*, S.J. July 21, 1971).

The Huluga Caves and The Prehistory of Cagayan de Oro

Until quite recently, all that we knew about the beginnings of Cagayan de Oro was contained in the few and brief notices in the chronicles of the early Spanish missionaries found in Blair and Robertson. And these writings go no further back than the early 17th century, to be exact, 1622, this being the earliest reputed date for the coming to these parts of the first of the *Recollectos* from Caraga via Butuan.

Yet we know that before the coming of the Spaniards, and even before the coming of Islam, there were people already dwelling along the riverbanks of Cagayan de Oro. We shall see how this is so a little later. Like anywhere in the world, the early settlements after the discovery of agriculture were to be found beside the river; for the river has always been a pathway for human communication and commerce as well as a source of food. This was true of the Nile, of the Tigris and Euphrates, of the Yellow River, of the Mekong, of the Pasig, of the Pulangui and, as we shall see, also of Kalambagohan, the former name of Cagayan River. In other words, the first steps towards the establishment of towns and cities and their complex organization which eventually led to the great civilizations began by the riverside. A Maranao legend of the origins of Cagayan underscores this theory, when it claims that the name Kagayan derives from *kaga-qi-an*, meaning "the place of yesterday". (Confer below p. 8) In other words, the Maranaos, according to this oral

tradition, look back with nostalgia to the region of Cagayan de Oro, as the place of their "yesterday," that is, of their "ancient glory," much like the Proto-Malays, as Robert Suggs, mentions in his book, *The Island Civilizations of Polynesia* from their many new-found homes in the Pacific, still look back with longing to *Havaiki*, their original home somewhere in south China.

And yet written history has nothing to tell us about the life of our ancestors who lived along the hills and shores of our place until 1622. But there lingered in the memory of the folk of this region the consciousness of the ancientness of man in Cagayan. Oral tradition like a thin but living thread traces a trail through the mist of the past, and, despite the absence of written records, kept our ancestors mindful that they had links with antiquity, that they were not mere upstarts, they had roots in humanity; since man in fact had lived and loved in this place longer than the records relate. Legends abound telling of the beautiful Caransuli, she with the lovely white skin, so that the food she swallowed was transparent in her throat; or of Agyo, also a culture hero among the Higaunons and the Manobo, who lived in a place back of the original settlement of Cagayan, and whose memory yet lives in the twin hills which we round today as we climb higher along kilometer seven towards the airport; for these hills are called his sprinting place: "ang lukso-anan ni Agyo." or Kapitan Piro

Tayagbong, who lived in a ramshackle, dilapidated and cobwebby home. But he was a wise man. He was noted for his magical powers, too. Spanish grandees sought his advice, as well as his own people. It is said that when a Spanish Don came to his house, the old shack was transformed into a palace with glittering walls. The holes on the sides became crystal pieces, the cobwebs on the ceiling transformed into silver and gold hangings; there were guards and retainers lining the pathway leading to the house, all smartly dressed, and elegantly mannered. Yet as soon as the guests had gone, the magic was over, the old ramshackle, cobwebby, and potholed walls were there again.

But it is not only the fairy tale and the marvellous that remain in the mind of the folk about their yesterday. There are also legends which, though embroidered with fancy and imagination, yet carry a kernel of historical truth. In *The Village* which we published in 1968, we collected some 8 legends which tell of the origins of Cagayan de Oro. We have gathered 4 more which we have included in this volume. Although these 12 legends have a number of points wherein they differ, yet there is one thing they tell together: the present city of Cagayan is only the *second* settlement. There was an *earlier* sitio. This sitio was situated somewhere up the river, 8 kilometers towards the south. Some claimed it was in Tagwanao, others in Tibasak, others in Pualas, etc. Father Madigan, in his article on Cagayan de Oro on *Philippine Studies*, vol. 13 (July 1953), called the place *Himologan*, others averred it should be called Nahulugan (like Atty. Roque D. Edmilao and the late Filomeno Abellanosa). And still later, after evidence of very early human settlement, around those parts began to

appear, the people now living in that area, claimed the place traditionally was called *Huluga*,¹ and the caves found in the brow of the cliff by the river were subsequently named Huluga Caves.

THE HULUGA REGION: CAVES AND OPEN SITE

The Huluga area is on the eastern side of Cagayan River, about 8 kilometers south of the city. It is directly opposite the sawmill of Congressman Pedro (Oloy) Roa on kilometer seven on the way to the airport. To get to Huluga, one should take a left and enter the Roa compound and get right down to the river's edge. There, if he is lucky, he can engage a small *baroto* belonging to some family living close by the river, and be ferried across. Or one could get at Huluga by way of Balulang and Tibasak. He will arrive at the same spot where the traveller who has taken the highway leading to the airport will also have to come to in order to catch the ferry across the river. A third way will be to follow the trail by Makasandig, go south along the riverbank. This will take the traveller a good 2 hours hike, and the terrain is not easy.

Huluga is an elevated area, consisting of 2 levels: one higher the other lower. The upper level is actually a hill rising above the plateau which is below it. The hill is bare of trees, and a wooden cross is today planted at its highest point. To the north it slopes gradually towards the plateau which we have termed Huluga Open Site. The plateau still contains a good number of trees, especially along the edges overlooking the river. But much of it is ordinary grassland. Towards the west, the hill slopes more steeply in the direction of the riverbank. There are

¹In Bisayan, the verb "hulog" means to "throw or cast down." Local tradition from the folk living in the area today says that the elevation from the caves, including the hill which rises a little behind them, was once covered with forest. The Cagayanons used to fell trees there for timber and they would drop (hulog) the felled trees over this steep brow to the waters of the river below and would float them down the river. The place where they dropped the timber became known as "hulaga", that is, the place where they cast down their trees into the river below.).

some few trees also right above the brink overhanging the river. It is beneath the brink that the now famous Huluga Caves were discovered.



The Huluga area on the eastern side of Cagayan River.

THE HULUGA CAVES

From across the river, that is, on the western shore, the caves are not visible. However, one can see the white cliffs of limestone on the riverwall. The caves are hidden among the limestone. A large balete tree and other trees camouflage the caves. Unless pointed out, one is liable to overlook their presence. The two caves are not large at the entrance: and they lie adjacent to each other. The one on the north is situated slightly higher than the one on the south. It has an opening about 10 feet high and 7 feet wide and it contains 3 chambers. The floor has risen, the walls have closed in and the ceiling has considerably lowered because of limestone formation consequent perhaps on the increase in the seepage of water from the top. One had to hack away at the limestone flooring in order to get at the pottery and other artifacts. Much damage had been done to the stratigraphy because pot-hunters had been at work there before Mr. Pedrito Bacarro brought the existence of the caves to our attention.

The caves are about 100 feet above the level of the shore. One has to literally cling to the river-wall as he climbs. Thanks to the undergrowth and the roots of the large balete tree which hides the caves from view, one can negotiate the climb. For our team, we strung a temporary ladder of hemp and wooden steps. Right close to the opening of the first cave, the balete tree extends a large horizontal branch in front. This could make a strong base for a treehouse for some future enterprising tourist director. The place is scenic, with the river below and its wide and rugged gully gradually rising upwards to the elevation on the opposite shore.



To reach the caves one has to cling to the river wall. The roots of a large balete help the climbers

The caves were probably used as burial places. Although there is doubt in the case of the second cave, the one on the south. In the first cave the skeletal remains were mixed with sherds of local Iron Age pottery which had either been buried along with the dead or used as burial jars. No large jar, however, has been recovered whole. From this cave, too, we recovered some glassbeads, a native spoon made of shell; a boar's tooth pendant, a broken shell bracelet, some 5 stone tools (2 of them well-polished, 2 semi-polished), and a roughly fashioned jasper stone (probably a late paleolithic make). A small bronze axe-tip, some pieces of iron, badly rusted were found in addition. The second cave did not yield much finds. The floor is rocky and an abundance of river pebbles is found on the floor. One wonders how the pebbles got inside this cave since they are not found inside the first. It has been suggested that this cave might have been a habitation site, and that the people buried their dead next door. This is mere conjecture; yet the presence of metal tools and other household utensils there, as well as the absence of human bones, and the presence of animal bones seem to lend credence to this opinion.

One very interesting characteristic of these caves is that, there are no traces at all of Chinese trade pottery among the artifacts. There are only Philippine Metal or Iron Age wares. This fact seems to suggest that this is a very ancient place. The National Museum experts who have both looked at the finds and have actually come to dig in them believe that these caves cover a long-time-span: from the late Neolithic to the Metal or Iron Age. A very conservative opinion claims that the caves were used 2,500 years ago. Since local memory points to this area as the original sitio of Cagayan de Oro, we now seem to have actual evidence to support the claim of legend. There is still, however, added source of evidence.

THE HULUGA OPEN SITE

This section is about 70 feet above the river and is directly south of the hill on the higher elevation and the caves. And it is west of the southern tip of Puntod Island. It is related that the people who used the Huluga Caves as their burial sites might be possible with the inhabitants of Huluga Open. "Only a rigorous comparison of materials from controlled excavation could positively establish that relation or non-relation," remarked our archeologist.

Mr. Israel Cabanilla, archeologist from the National Museum, assisted by Mr. Ruperto Santiago, Assistant Curator of the Xavier Museum and Archives, and by Mr. Jun Gomez, President of the Xavier Folklife Archeological Society, dug 3 pits in the area and recovered a lot of local pottery sherds. But these have become so fragmentary due to the elements that it is quite impossible to reconstruct their shape; also some 70 pieces of obsidian. Of these only 3 were certainly utilized as tools. The others were waste flakes and chips. But a good number of them could be used as tools and initial inspection convinced the archeologists that some had been definitely shaped by human hands. Two flint flakes were also recovered, but Cabanilla could not guarantee exactly the nature of these two rocks. Another interesting artifact is a broken piece of polished adze made of sili-cified sandstone. The blade measures 3 and one half centimeters and its cross-section is rectangular. If we use the typological classification of Dr. H. Otley Beyer, this would be classified as being of the Late Neolithic. The length of the blade seems to suggest that it was used for small wood handicraft. Surface finds on some of the squares which were cleared but not excavated gave us sherds of Sung and Ming dynasties.

These finds in the Huluga Open site seem to bring us much closer to the original sitio of Cagayan de Oro. Whether there was a

connection or not between the people who buried their dead or dwelt in the Caves and the people who lived in the Open Site is still to be determined. But it is clear that there were people living in this area many, many centuries before the coming of Spain and of Islam. It seems even before the coming of the Chinese wares, that is, before the 17th century A.D., people had been burying their dead in Huluga Caves. We know, too, that the Huluga Open site contains many evidences for continued human existence from the late Neolithic until the Sung and Ming dynasties, that is, shortly before the coming of Spain. And, if that is so, it is quite clear that the memory kept by the folk for so long about their original sitio being situated up the river, some 8 kilometers to the south, is not just a creation of fancy and imagination, but, like most legends have a basis in historical truth.

Man is ancient in Cagayan de Oro; we are not a race of upstarts. No wonder when our forefathers chided us as children whenever we were difficult or impertinent, they would say "*walay batasan*," that is, you are lacking in the respect for the *batas*, that is, the norms of right conduct." A norm for a people is not just a measure of outward behavior. It is more a yardstick for interior valuations, for attitudes, for a cast of mind. And this has historical roots and anchorage. Even as the times change, and newer experiences enrich the soul of the Cagayanons, if he has "*batasan*" he will respect his elders, never speak disparagingly of anyone, he will discreetly maintain a neutrality between the fight of 2 equally close relatives; he will keep his peace even when provoked, particularly if thereby he will betray the *delicadeza* which is highly prized by men of culture and education. Man has been long in these hills and shores. He had impressed his intelligence and his devotion upon the soil by the riverbanks, he had given names to the many plants and trees; had listened to the call of the birds at night and at noon; had communed with the gods of trees, the rocks, the woodlands. He has sacrificed the chicken and the pig for the healing of the sick; has waked and sang and danced for the dead. Human life was



Opening of the first chamber of Huluga caves

established here long ago. Respect for the individual, love of neighbor, regard for property, in a word, civilization and culture have been with us in Cagayan for so long. We cannot betray this legacy of so long a line of men and women whom we can rightly call our ancestors. Our young men should not lose respect for their elders; they should not calumniate, they should fight for the rights of all — but they should not trample the rights of others to give to others their rights. Let us change for the better, but according to our own characteristic ethos: the good *batasan* left us by our elders.

F. Demetrio, S.J.



Interior of the first cave



The first chamber is believed to be the burial place of a shaman (native priestess)



Bones and Iron Age pottery found in the first chamber

Insik Ygua, a native of Amoy, China, came to Cagayan towards the last quarter of the 19th century, about 1860.

He started out as a food vendor (perhaps also sold *puto*). He made friends with the Recollect priests of San Agustin Church. Due to his industry and the help given him by the fathers, he gradually amassed a fortune. Like most Chinese who settled in Cagayan, he took active part in civic and public life. He was known for his goodheartedness. It is said that when he died, practically everyone in Cagayan wore black.

After many years in Cagayan he returned to China and there got married. It seems that his wife remained in his native land. However, his children (Sia Tong Joo, Sia Simeon Velez) followed him to Cagayan where they settled down.

Insik Ygua built a brick house at del Mar-Victoria streets. It was said to be the second "balay nga bato" or "house of stone" in Cagayan. The bricks used in building the house were shipped from Amoy to Cagayan in two boatloads. During the Revolution many Filipino soldiers died a violent death in this house, massacred by the Americans. The bodies were buried in the backyard. In order to appease the souls and save the inhabitants from disturbance, Insik Ygua turned their burial place into a temporary cockpit. The blood from the fighting cocks was believed to appease the restless souls. Also, on all souls' day, until quite lately, candles were lighted along the house in memory of the dead soldiers.

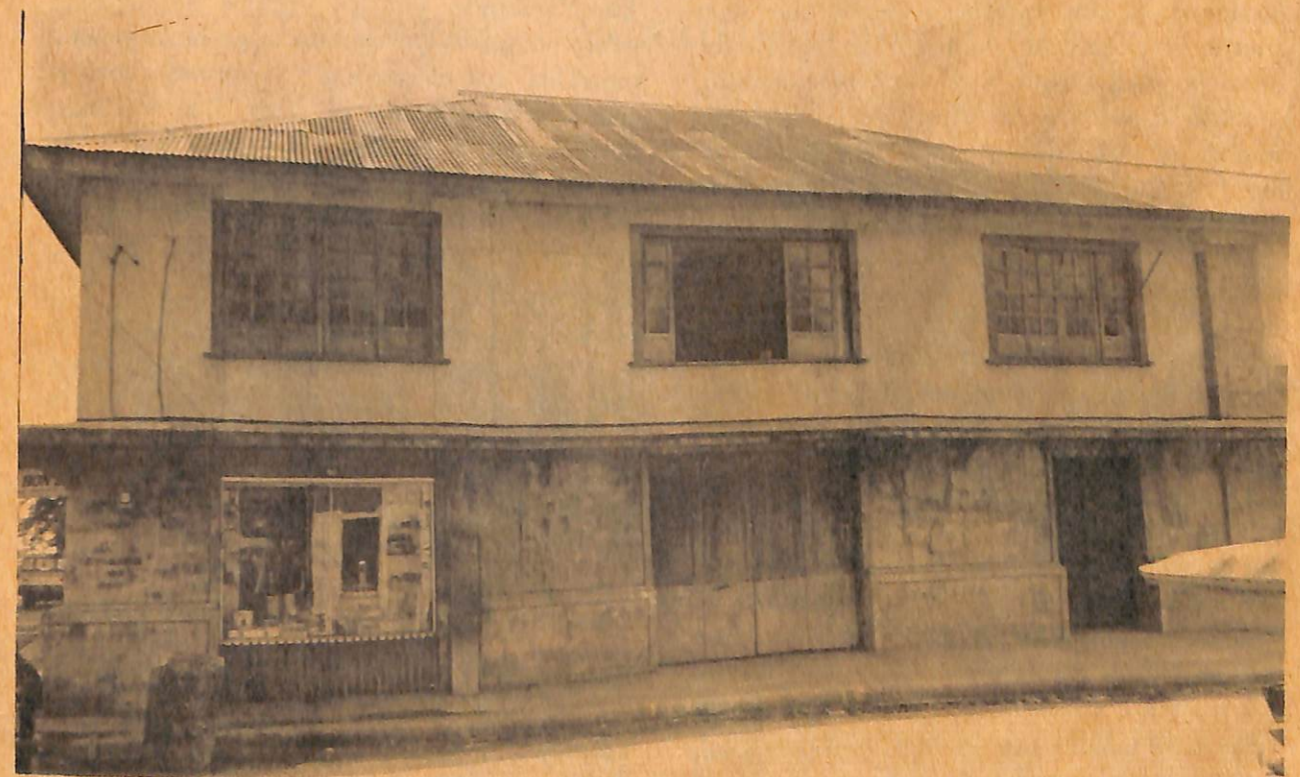
Today the house is much smaller and lower than it used to be, due mainly to the ravages of the last war. It has been renovated and the brick walls glossed over with cement coating. Many passers-by forget that it is perhaps the oldest existing house in Cagayan de Oro City. The ground floor has been converted into the well-known novelty store, Sia Bon Suan, which underlines the take-over of the old by the new.

The Brick House of Insik Ygua in del Mar-Victoria Streets



CASA DEL CHINO IGUA

Casa del Chino Igua (1882) 4th from left: Sia Igua and his sons Simeon Velez and Sia Quia (Miercoles)



(1971) The old house as renovated in 1946

Puente del General Blanco (Cagayan, Misamis Oriental)

En el bonito pueblo de Cagayan de Oro, capital de la provincia de Misamis, y sobre el río de su mismo nombre (Cagayan) se acaba bendecir é inaugurar un precioso puente colgante que lleva el nombre ilustre de nuestra querida primera Autoridad Superior, obra atrevida y gigante que en menos de un año lo ideó, ejercitó y terminó el Gobernador P.M. de dicha provincia, D. Juan Zanon y Valdiviese. He aquí algunos datos de tan monumental obra, cuya vista damos en este numero, tomada de una litografía.

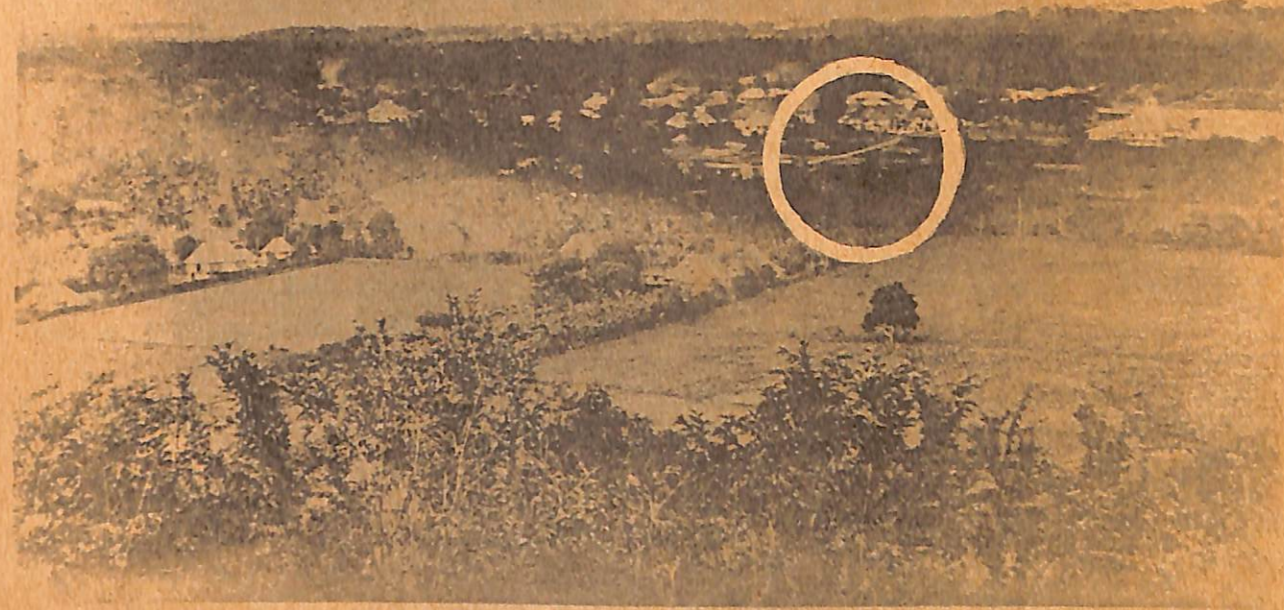
Hasta ahora se venía haciendo la travesía de tan ancho y caudaloso río en balsas y barotos, dificultando en gran manera (sobre todo en época de avenidas) la comunicación de Cagayan con los barrios y pueblos de allende el río, e imposibilitando muchas veces el transporte de ganado y del los productos agrícolas de dichos pueblos que para su transaccion comercial llevan a la cabecera, por lo que el Sr. Zanon, con el celo que le distingue y con escasos recursos con que cuenta la poblacion, comenzó la fabrica de dicho puente, que ha pocos días se bendijó se abrió al publico. En tiempo del goebnador se abrió al publico. En tiempo del gobernador Sr. Roldan, de feliz memoria, se hizo uno de balsas de cañas, pero la impetuosa corriente y las muchas avenidas de los altos montes de Misamis trae dicho río, sobre todo en época de aguas, lo destrozó y arrastraron más de una vez, ocasionando continuos gastos, por cuyas razones y por la imposibilidad de hacerlo de piedra o de harigues (pues en tiempo de avenidas de remueva mucho el álveo del río y arrastra este enormes trozos y corpulentos árboles que se estrellarían contra los estribos del puente), el Sr. Zanon ideó hacerlo coglante, a semejanza del de Clavería, en Manila, idea que ha tenido feliz término. Tiene de largo 128 m., es decir, 18 más que el de Manila y 78 mas que el Iligan, por 5.12 de ancho, o sean 1.88 menos que el de Clavería e igual, proximamente, al del río Agus; el aspecto es elegante al par que sencillo: los revestimientos

de las rampas, estribos y pozos de enganche que sirven para sujetar los bordones, son obras de cantería y de ladrillos, hechos estos en la misma poblacion, para lo cual se ha construido un horno, del que se han sacado 16,000 ladrillos para dicha obra. Los materiales del puente que soportan las columnas pesan sobre 500 y en las pruebas se le cargaron 1,100 peso muy superior al que delordinario ha de sostener (en el de Manila, las pruebas se hicieron con 266 gg.): su costo ha sido el de unos 5,000 pesos en medallon, proximamente, que se han invertido en la compra de materiales y en la comida de unos 9,000 jornales, que de la prestacion personal facilitó el Sr. gobernador quien tambien ceció gratis 180 trozos de molave que se cortaron en las montes vecinos, a cuyo corte ha asistido personalmente el Sr. Zanon. Los 8 alambres que sirven de tirantes son de hierro galvanizado y encargado exprofeso, habiendo costado 1,200 pesos: las columnas son todas de fuerte y grueso molave, de una sola pieza, sin empalme alguna, y bien empastado dor y cimentado, es quizas lo más admirable y solido de la obra. La suma recaudada, ha sido facilitado por los vecinos de Cagayan como contribucion voluntaria, en junta general presidida por el conocido y honrado comerciante y propietario D. Jose Roa y Casas; la direccion de la obra, ha estado bajo la de los Sres. Zanon y D. Timoteo Baz, y han cooperado en ella todos sin excepcion, en especial D. Leopoldo Ferrer, D. Cipriano Vamenta, D. Gaspar de la Cruz, y D. Luis Madrid, y antes de inaugurarse fue reconocido y minuciosamente examinado de order superior por un Sr. Ingeniero Militar. Nuestra cordial enhorabuena al Sr. Zanon por tan atrevida obra y al pueblo de Cagayan por contar con el puente colgante más largo, hoy por hoy, de Filipinas y por lo tanto.

P. de Olive

(Don Vicente Elio de Mambajao, Camiguin)

Mambajao, Misamis, 21 de Octubre de 1894.
Se publico en la revista "La Ilustracion Filipina" de Manila en su numero del 21 de Octubre de 1894. Con el trabajo se publico tambien la vista del puente.



CAGAYAN A VISTA DE PAJARO

Encircled portion shows sketch of General Blanco's bridge.

The Bridge of General Ramon Blanco (Cagayan, Misamis Oriental)

In the beautiful town of Cagayan de Oro, capital of the province of Misamis Oriental and spanning the river of the same name, (Cagayan), a handsome hanging bridge has just been blessed and inaugurated. The bridge carries the illustrious name of our beloved and supreme authority of the land.¹ It is a daring and gigantic work which in less than one year the governor P.M. of this province, Don Juan Zanon y Valdiviese, planned, executed and accomplished. Below are details of this monumental work whose likeness from a lithograph we are supplying in this issue.

Up to the present, people have been crossing this wide and great river in rafts and boats. This makes communication between Cagayan and the barrios and towns on the other side difficult especially during times of flood. Floods, too, render impossible the transportation of live stock and agricultural products from these towns to the capital

for commercial purposes. For this reason, Mr. Zanon, with characteristic zeal, and even with the meagre resources of the town began to build the bridge. Only a few days ago, it was blessed and opened to the public. During the time of governor Roldan, of happy memory, a bridge made of bamboo poles was built, but this river brings along impetuous current and the swelling floods from the high mountains of Misamis, especially during the rainy season. So this bridge was destroyed, washed down more than once, incurring thus continuous expenses. For this reason and because it could not be built of stone and timber (because during floods the river bed gives way and it carries away enormous logs and stout trees which crash against the main braces of the bridge), Mr. Zanon conceived of a hanging bridge similar to that of Claveria,² in Manila. This has proved to be a happy consummation. The structure is 128 m. long that is to say, 18 m. longer than that of

Manila and 78 m. longer than the bridge of Iligan. It is 5.12 m. in width, or 1.88 m. narrower than that of Claveria, and approximately as wide as the bridge over the Agus river. In appearance it is elegant but simple. The pavings of the ramps, braces and hooking shafts which serve to fasten the supports are works of polished stone and bricks manufactured in the same town. For this end, an oven was built which produced 16,000 bricks for the said project. The materials of the bridge supported by the columns weighed about 500 kg. and in the tryout it was loaded with 1,100 kgs., a weight much heavier than what it will ordinarily sustain (the bridge of Manila, was tried out with 266 kg.). It cost approximately 5,000 pesos in gold coins. This was spent in purchasing the materials and in feeding some 9,000 laborers. This amount was secured through a personal loan obtained by the Governor who also freely contributed 180 molave logs which were cut in the neighboring mountains, the cutting of which Mr. Zanon has supervised personally. The 8 wires which serve as suspenders are of galvanized iron and made to order, costing 1,200 pesos.

The columns are all of strong and huge molave, all of one single piece, without joint, well covered over with plaster and cement. This is perhaps the most admirable and solid aspect of the structure. The money collected was realized by the citizens of Cagayan as voluntary contribution during a general meeting presided over by the well-known and honorable businessman and proprietor Mr. Jose Roa y Casas. The work was directed by Messrs. Zanon and Timoteo Baz and all without exception lent a helping hand, particularly Mr. Leopoldo Ferrer, Mr. Cipriano Vamenta, Mr. Gaspar de la Cruz and Mr. Luis Madrid. And previous to the inauguration, it was gone over and thoroughly examined on superior order by a Military Engineer.

¹General Ramon Blanco was then the ruler of the Philippines.

²That is, the present Quezon Bridge over the Pasig River.

Our sincere congratulations to Mr. Zanon for such daring work and to the town of Cagayan for having the longest hanging bridge of the Philippines, at the present time.

P. de Olive
(Don Vicente Elio of Mambajao, Camiguin)

Mambajao, Misamis, October 21, 1894

It was published in the magazine *La Ilustracion Filipina*, of Manila in its issue of October 21, 1894. With the work is also published the sketch of the bridge.

translation by Fr. Demetrio, S.J.

MAJOR JUAN ZANON

Governor (1888-1890)

In spite of the lack of cooperation by the Central Government for any public works project, Governor Zanon succeeded in extending the road towards Tagoloan on the east and to Opol in the west, building permanent bridges over rivers to facilitate traveling. Some of these bridges were still in existence up to 1905. They were made of strong materials of which the posts were of huge molave and the joints and floor of the same kind of wood, sawed and brought from the forest by forced labor. The bridges were built about twelve feet high from the surface of the water and with nipa roof. These bridges were as wide as the road, usually from ten to fifteen feet wide. He also constructed small bridges over creeks but still these were of strong material and roofed with nipa. During the American regime these bridges were demolished only to be replaced by collapsible bridges, poorly made and were only good for one or two years. During the heavy rain these bridges were usually washed away.

Governor Zanon constructed a suspension bridge over the Cagayan river by forced labor under the direction of Don Timoteo Baz, on the same place where now stands the

present steel bridge. It was the first and the best of its kind in Mindanao. Huge posts and flooring material of molave, cut from the forest of Suawan were brought to Cagayan for this bridge. It was as high as the present steel bridge but only narrower. This bridge was destroyed on the afternoon of its completion. According to the story related by an eye witness that when the bridge was about to be finished a big celebration for the christening of the bridge was prepared. Food, drink, music, and hundreds of people were present waiting for the last board to be nailed. People on both ends of the bridge were held and were not allowed to pass until the ceremony was over. Luxurious tables of food and drinks were arranged beautifully on the bridge ready for the guests and high officials of the government after the ceremony was over. While they were waiting for the completion of the bridge, Father Angel, Vicar of the church of Cagayan, told them that it would be impossible to complete the work that afternoon. Gov. Zanon replied that it would be completed. The vicar answered "No". The governor said, "Unless you pray that it will not be completed, then it will not." Workers were urged to work fast to complete the bridge and they did. After the ceremony for christening of the bridge was over, people on both ends of the bridge were allowed to pass. When they met at the middle of the bridge the weight was so great the the bridge collapsed. The governor and his family, all high officials, distinguished guests, luxurious preparations for the party and everything fell into the water. Nobody died except one, Don Castillebe Hebrad, one of the Spanish high officials, who was the only one who died hit by a falling joist. The bridge was immediately reconstructed. It was so improved in its plan of construction that it was not destroyed until the big flood of 1902 when its foundation gave way to the terrific current of the flood. Thus we remember Governor Zanon as a bridge builder.

Excerpted from the Bautista
manuscript

MUTINY IN KALAGANAN

About the end of August 1896 official news reached Cagayan that a big group of *Disciplinario* rebels in Kalaganan (Iligan) took control and command of the Spanish army garrison by first killing the Spanish officers, took most of the arms and ammunition and were on their way east with Cagayan as their objective. The *Disciplinarios* were mustered into an army unit after being militarily trained and disciplined — hence, they were officially named thus. They were a big group of criminals who were sentenced by the court in Manila for having robbed or killed or having been sentenced for big crimes according to the Spaniards. The Spanish government made use of them by giving them strict discipline in military training. Shipped to the Kalaganan Garrison they were given the mission to fight the Muslims who were always a pain in the Spanish administration's neck. With the unfavorable news from that end, the Military-Governor of the Province of Misamis Lt. Col. D. Juan de Pratt with the approval of the *Capitan General de Filipinas* organized and trained Filipino volunteers for the defense of Cagayan. The Capital of the province did not have sufficient troops for this purpose as reinforcements from other places were needed in Luzon. At that time, the seed of revolution against the Spanish government was sprouting, growing and spreading. Luzon was in the state of unrest especially in the provinces around Manila Bay.

The Filipino volunteers were grouped into a unit and divided into four sections of Infantry named and identified as the *Tercio de Voluntarios de Cagayan*. This unit together with other units of the army was under the over-all command of Colonel D. Camilo Lasala. One of those Filipino volunteers was Apolinar Velez, who at that time took leave from his civil government duties as Clerk of Court of the First Instance of the province of Misamis,

as Notary Public and as Registrar of Commerce. He was commissioned 2nd Lt. of Infantry after his training. He then was given the assignment as the officer-in-charge of the defense of Cagayan by using caution in all phases of defense as outposts, deployment of men, and the safety of civilians and their families, both native and Spanish. The women were quartered at the convento of St. Augustine which was reinforced by army sentinels.

Meanwhile, the mutineers were known to be on their way to Cagayan. News reached this place that the *Disciplinarios* were pillaging town after town, killing Chinese merchants, robbing the people and raping women. Cagayan was never in such a state of tension; and the residents were in constant fear. One midnight, twelve of the toughest rebels took advantage of the darkness, slipped near the bridge and killed the sentry. This alerted the whole garrison and an exchange of fire drove the rebels out of town. The next day a column under the command of Colonel Lasala pursued them until they had contact in the town of Santa Ana, Tagoloan. The *Tercio de Voluntarios de Cagayan* had its first baptism of fire. The rebels were defeated and those that were able to escape, ran away and scattered towards the mountain. The Spanish government in grateful appreciation decorated the officers and men with the "Red Cross of Military Merit" medal 1st Class, and those killed and wounded in action, "Red Cross of Silver of Military Merit." This award was recommended by the Capital General de Filipinas (cf. *La Oceania Española*, June 21, 1897) and approved by Royal Order of September 6, 1897 (cf. *La Oceania Española*, October 14, 1897). 2nd Lt. Velez was decorated with the above award and another medal, the "*Campaña de Mindanao*."

Informant: Dr. Blas Velez
Cagayan de Oro
August, 1969

THE GOLDEN AGE OF THE ARTS IN CAGAYAN DE ORO UNDER GOVERNOR ROLDAN (1877-1883)

Governor Roldan's administration was characterized by a golden age of Visayan literature. Such known poets and dramatists as Toribio Chavez (Captain Bibo), Vicentico Neri (Capitan Tikoy), Blasito Velez wrote their poems during this period. Justiniano Abellanosa (Capitan Miano) was a born poet but never wrote anything. He could talk in poetry at any time. It is lamentable that none of their works have been kept for the present generation. But old people of today could still quote some passages of their works and they are here given.

Aben Hamit masayod ka,
Sa ako kanimo nga paghigugma;
Sa langit dili ako mosulod
Kong sa langit didto wala ka,
Capitan Bibo

Know thou Aben Hamit,
Of my love for thee?
In Heaven I shall not enter,
If in Heaven thou aren't there.
Capitan Bibo

Dili arang kasaligan,
Ang maayo nga pandaguay;
Kay ang rosas takus ka pananglitan,
Nga sa tonok guitapnay.
Capitan Tikoy

Trust thou not,
Of faces fair;
For even the roses,
Rest on spines.
Capitan Tikoy

Indomati ingon ka sa adlaw,
Naga bahin sa imong siga;
Ang uban ingon sa planetas
Nga nagadawat sa imong silao.
Capitan Tikoy

Indomati, thou art like the sun,
That gives forth dazzling rays;
The others are like planets,
Receiving thy radiant splendor.
Capitan Tikoy

Apan kon sa luyo ako mo lingi,
May gugma nga magapamanagbanag;
Buahan, mahusay ug putli,
Pobre, tood apan maanyag.
Capitan Tikoy

If I look behind,
There is love adawning;
She's peaceful, happy, pure,
And also divine but poor.
Capitan Tikoy

Mao ba diay kining kahoya,
Ang guinganlan Biasong;
Mahumot ang dahon,
Ug ang unod ma-aslon.

Sa akong pagisip-isip,
Si Dudang dili mausik;
Kay ingon sa labor sa sisik,
Nga palaliton sa Insik.

Capitan Miano

Is this the tree,
Biasong by the name;
Fragrant is the leaf,
But sour is the fruit?

In my estimation,
"Dudang" will not be wasted;
For she, like the tortoise shells,
To the Chinese is easy to sell.

Capitan Miano

English translation
by Filomeno M. Bautista

The poem of Captain Miano for Dudang was a prophecy, for later on she married a Chinese. From her descended the Abrio family in Cagayan. (Vicente Abrio)

Governor Roldan did not only promote and develop the people's love for literature but also for Music and Art. The township and hamlets were encouraged to organize music bands. Some of the best musicians that the province ever produced learned and taught music during Roldan's administration. Blasito Velez and Nicolas Radaza of Cagayan and Velez descended the line of noted musicians of the province. From Blasito Velez, Teogenes Velez, Mrs. Mairanita Velez (Sra. Nita), Manuel Velez, Salvador Amalia Velez Mortola de Castanos, Jose Velez and Nicanor Velez, Blas Velez, Mrs. children are also well-known at present for their musical abilities. Mr. Nicanor Velez' Painting received due encouragement during this time. Jose Gabor, well known as "Pepe" Gabor and Isidro Roa were the most popular painters during this period. Later on Jose Mortola, popularly known as "Pepe" Mortola and Damian Gabor, son of Pepe Gabor, painted during the Revolutionary Period and in the American Regime, 1890 to 1910. The music influence of Governor Carballo has reached the present. Cagayan is musically inclined today. There is no part in the Philippines which has more pianos per thousand inhabitants than Cagayan. In every block in the town proper you will find one or more pianos. Even some of the small houses have pianos. Sculpture was also encouraged. Nicolas Valdenille was one of the early sculptors in the province. He worked mostly on woods and not on stones.

Filomeno M. Bautista
excerpted from the Bautista Manuscript on Philippine
Revolution in Misamis Oriental

Transcript No. 1 — *The Research Institute for Mindanao Culture* Francis C. Madigan, S.J. (ed) with the assistance of Ramon Corrales, Alfonso del Fierro, Alfredo Gales, Esterlinda Mendoza, Marilou Palabrica, Enriqueta Talibong, Cagayan de Oro Jan. 1968, p. 11-13.

SI RIZAL NAPU KAN

Sa usa ka kabunfagon mamingaon,
sa pagsidlak sa pananagbanag,
silak sa adlao sa langit nagdan-ag
taknang maitom ug masulob-on.

Ang pinalabi tang Rizal napukan,
guinhawa ug kinabuhi nawala,
tungod sa gugma sa Inahang Yota
nag tuyo bag-ong adlaw pasilakon.

Napukan si Rizal!
ug sa dugo mung miagas,
nahimo ang pag tubos
sa kaliwatan kagahapon kabos,
sa pagka olipon maluwas.

Liwas na kaisoonan
dunay nagbitbit purong bulak;
ang uban nag batbat halad sa masayang balak,
halad ning adlaw mong napukanan.

Sa landiganan sa laurel mahimayaon
nga dinoyogan sa mayogtanon luha,
makita ang imong lubnganan mamingawon
Oh Rizal, bayani sa buhing tingoha.

Lobong minatngonan nga dili matumban,
anaa ang lunsod nagtukaw kanunay,
adlaw ug gabi-i, wala malipat pagbantay
nga dili mapapas ang imong lubnganan.

Oh mga magbabalak nga Pilipinhon,
ang huros sa unos mihunong wala na,
anha kamo sa tilan sa iyang tumba,
tugtuga ang lira nga inyong tulonggon,

Himoha nang tabon nga maitom
ang tumbok sa huni makasaka sa langit,
pinahanungod nang bayani tang selimbahon,
nagahatag kanato sa iyang hiyas-ang kagawasan

Pasayloa ako nga magatuaw,
uban sa kaliwatan mo magasimba,
sa tilan sa marmol mong mabugnaw,
dinoyogan sa kasakit ang tugtug sa lira.

Pasaylua ako nga magapahayag
Kanimo, manunubos sa Pilipinas,
sa akong unang buhat nga kanimo igahalad,
sinabuag ang kabulakan kanimo maoy hiyas.

Dawata, Rizal, ang among paghandom;
sukad sa mahimayaon mong linkoranan,
tanang panumduman, ikaw ang pahalunaan
ning adlaw kanimo ug halad namo.

Ug tan-awa, gikan diha,
ang pasundayag sa kasubo;
timaan sa kasakit nga daku
pinahanungod sa Inahang Yota.

Danlag kono madagdag ang kalibutan;
ang manga sinuat sa kaagi mapanas;
himpit ang among pagtoo mapapas,
ug ayha pa kaha amo kang kalimtan.

Hoo, duna pay bayani nga paabuton;
pati mga heroes duna pay makita;
apan, Oh Pilipinas namong matahom,
anusa ka makaghupot sa sama kang Rizal unta?

Fabian Abellanos
Cagayan de Oro

*Pahuway, anak ko, ni-ining kalinawan;
igo nang paghimo sa imong paglaban;
bug-os mong tinguha maoray giabtan
king karon naquita nga katapusan.*

*King patay nga lawas,
nag lunang sa iyang dugo;
(tungod sa gugma kanako guiagas
kaluasan ko maoy guituyo).*

*Pasagdi kang huguiao sa atong kaaway,
oh lunang sa banao sa ilang kalipay;
pasagdi kan lunhao karon nga himaya,
sa ulahing adlaw kana malaya.*

*Ang lanog sa ilang singuit
pagkapukan mo niining hawan
(sa kaisog maoy mohagit
sa mga igbugto mong manlalaban).*

*Gawas kanila, ang magakakita
nga ang mga gugma kutob ra sa baba,
wala sa ilang dughan ang buhing tinguha,
bug-os nga paglaban sa Inahang Yota.*

*May uban mabug-uson
nga molipay ning kagul-anan;
(sinkamot nila akong paabuton
nga ning talikala silay motangtang).*

*Dili sapayan kong ikao mohunong
nianang kinahanglan nga magtinguhaon
basta kay ang binhi imo nang guisabuag
pugas nga tigpali motubo ra damlag.*

*Ayao na pagbangon,
aniay daghan mong igsoon;
(sa ilang paglugot ako malaum
nga ang tanom mo ilang anihon).*

*Minahal kong anak ug masinilbihon,
dawata king bulak, imong purongpurong,
halad nga dili tumbas sa mga kahago,
sa kalag mog lawas ug gugma kanako !*

*Oh Rizal, akong kalipay,
niining sabakan ko pauraray,
(dugo mo ug bukog ania motipon
pahulay padayon sa imong katulog).*

*Fabian Abellanosa
Cagayan de Oro*

PAHULAY, ANAK KO
OK JAWA 'YATHHA
PAHULAY, ANAK KO

AKO ANG BIYUDA

*Pamati-a mga puno-an
Sa Revolucion, sa Revolucion !
Ako ang biyuda nga magasaysay
Sa desesperasyon, sa desesperasyon.*

*And juramento
Didto sa "Club," didto sa "Club"
Maayong tao ang nangagtamud, ang nangagtamud,
Ay, ako ang biyuda nga daghan ug anak, ay;
Way ma paabut solong pag hilak, solong paghilak.*

*Bana ko nga matinumanon,
Tan-awa king luha, tan-awa king luha !
Mi-agas kay di ko ma-ako
Ang imong pagbiya, ang imong pagbiya.*

*And juramento
Didto sa "Club," didto sa "Club"
Maayong tao ang nangagtamud, ang nangagtamud,
Ay, ako ang biyuda nga daghan ug anak, ay;
Way mapaabut solong paghilak, solong paghilak !*

*Fabian Abellanosa
Cagayan de Oro*

Sa bag-o pa ang mga Katsila dinhi sa Pilipinas ang Cagayan de Oro guibutangan na dayon sa Padre Kura. Ang kristiyanismo milambo sa walay langan, kay mao man ang bantog sa mga tawong Cagay-anon nga dali ra kaayo mosunod sa mga butang matarong, labina sa mahitungod sa Dios. Unya mihukom ang katawhan nga ang ilang himoong patron ay si San Agustin, tungod kay sa ilang pagtoo si San Agustin makatabang kanila sa ilang kalisdanan sa igo niyang kabantog sa pagkamamumuno. Pag-abot sa adlaw nga iyang pangilin guinasaulog sa tumang kahinangop. Milaom silang maayong manlalaban sa kalisod si San Agustin.

Sa wala hinama nga mahitabo guiabot usa ka gabii niana, ang mabagang panon sa mga Moros nga nangagsakay sa ilang binta sa tuyo nga motakas sila sa Cagayan aron sa pakigbugno sa mga kristiyano ug nga mahulog sa ilang mga kamot ang mga kristiyanos. Makalilisang ang kabagaon sa mga Moros nga

NAGBANTAY SI SAN AGUSTIN

nagpalutaw sa suba sa Cagayan, labina na gayud sa tungod sa kombento ug nianang tulay. Masaba kaayo silang mga Moros kay gusto nilang dasdason sila dayon sa mga kristiyanos gawas sa pagpangandam sa unsay mahitabo kanila.

Sa mihana na pagkawas ang mga Moros mihinali paghayag ang simbahan, pero wala sila'y tawong nakita. Kini nasaksihan sa mga kristiyanos. Nahanaw ra usab ang kahayag sa sulod sa simbahan. Human, imbis nga mangawas ang mga Moros sa ilang sakayan, hinoon namalik nga nag-anam pagpalayo sa ilang nahimutangan. Diay, nanriter a sila, ingon sa dunay ilang nahadlok. Apan sa luyo niana, nalipay ang katawhan sa Cagayan sa maong hitabo, kay naluwas man sila sa madugoong kombate. Sa sunod nga gabii, mibalik na usab ang mga binta sa Moros nga labaw pa ang kadaghanon sa nauna. Mao gihapon ang nahitabo. Mihayag ang simbahan nga walay tawong nakita sa paghingat na sa mga Moros

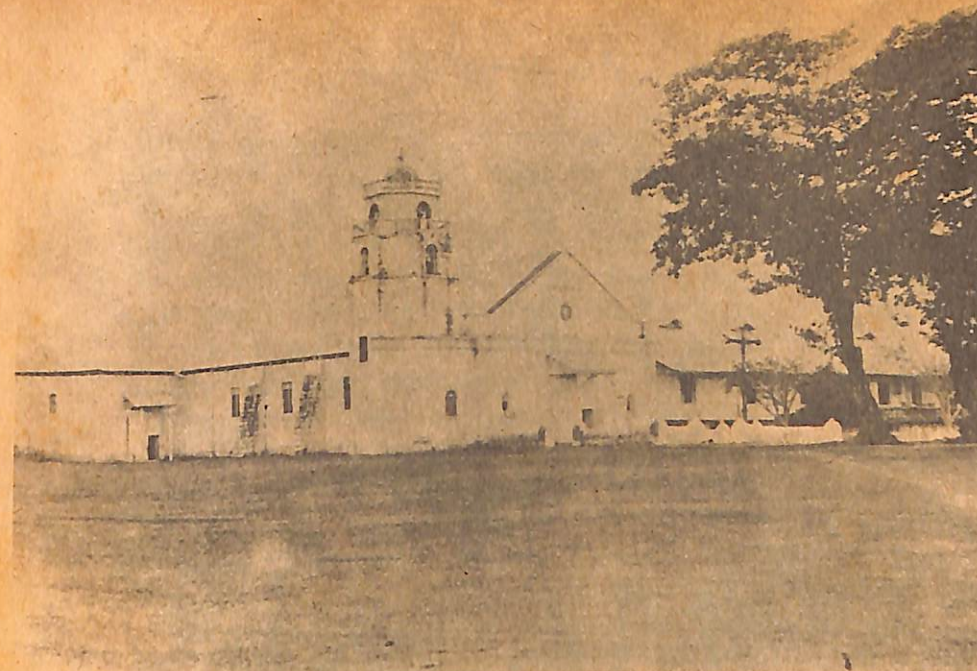
pagtakas sa Cagayan. Niadtong higayona namatikdan sa mga kristiyanos sa Cagayan nga nanghaguros pagpandagan ang mga Moros sa ilang bangka, sa dihang ang uban kanila nakalabang na sa pagpandagan sa suba. Aduna man diay ilang nakita nga nagpakugang kanila sa walay ingon. Kutob niadto wala igdungog ang mga Moros nga mibalik pa sa Cagayan. Wala na gayud. Hinoon adunay pila kanila nga mamaligya ug tabako, usahay kabaw nga moanha sa Cagayan, apan dili na sa tuyo nga mandakop sa mga kristiyanos sa paagi nga makig-away.

Usa ka hapon niana may milabay sa simbahan usa ka Moros nga mikuyog sa higala niyang kristiyano. Nakahangad siya sa larawan ni San Agustin didto sa altar. Pagkakita niya, nahadlukan kaayo nga misinggit, "Migo, mao kanang tawhana ang nagsuroy-suroy sa daplin sa suba guikan sa luyo niining simbahan paingon nianang luyo sa torre ni Senyor Piyoy. Kana siya. Siya gayud Migo,

walay lain kay siya gani nagdala sa espada nga nagwara-wara ug ang iyang sinina nagkayab-kayab. Uban ako Migo sa mga Moros nga buot moilog sa mga Kristiyanos dinhi, pero dili na kami mo usab kay nakita namo ang tawong magbalantay sa Cagayan nga subra ang iyang kaisog. Dili namo siya madaug. Makulba siya nga tan-awon. Wala ko palandunga nga nia diay siya dinhi nagpuyo. Ngano man nga ana-a kana siya diha? Kana ba diay ang iyang balay?" Mikatawa sa hilom ang kristiyanong kauban niadtong Moros. Mikaylap ang estorya niadtong kristiyano sa tanan nga takna si San Agustin sa mga tawo sa Cagayan. Nagdugang pagkahugot ang pagtoo sa mga tawo kaniya.

Informant - Mrs. Victoria Saarenas
Cagayan de Oro

Collector - Mrs. Felisa S. Labis



The old San Agustin Cathedral

IGLESIA Y CONVENTO

San Agustin Cathedral today



ST. AUGUSTINE KEPT WATCH

When the Spaniards came to the Philippines, a Parish Priest was right away assigned in Cagayan. Christianity flourished without delay since it was noted that the people of Cagayan could be easily convinced to do righteous things, especially when it concerned God. The people decided to make St. Augustine their patron saint for they believed that St. Augustine would always look after their welfare for he was a famous leader. During his feast day, the people would celebrate with great joy. They were confident that St. Augustine would help in their difficulties.

One night a large group of Muslim pirates came in vintas to Cagayan de Oro in order to attack the Christians and to vanquish them. It was very terrifying to see them sailing along the Cagayan river directly under the convent and the bridge. The Muslims were making much noise in order to incite the Christians to attack them first. The Christians could not do anything but prepare for the attack.

When the Muslims were about to disembark, the Church suddenly became bright, although nobody was inside. This was witnessed by the Christians. Then the light disappeared. So instead of taking the place by siege, the Muslims retreated, for they seemed to be greatly afraid of something. On the other hand, the people of Cagayan were only too happy to have been saved from a bloody battle.

The following night, the Muslims came back in larger numbers than the preceding night. The same incident occurred. The church suddenly became bright when the Muslims were about to attack the place. By that time, the Christians noticed the Muslims retreating to their vintas, running swiftly and some of them run across the banks of the river. They saw something that made them terrified. From that time on, the people never heard of Muslims coming back to Cagayan. The Muslims however, came back, not to capture the Christians through fighting but some in order to sell tobacco, others carabaos.

One afternoon, a certain Muslim together with a Christian friend passed by the Church. The Muslim happened to look up towards the image of St. Augustine on the facade (altar). Upon seeing it, he shouted with fear saying: "Migo, that is the man who was walking along the river from the back of the church going towards the tower of Señor Piyoy. He is definitely the man, Migo, and no other who was brandishing a sword and his garment flapping about him. I was with the expedition of the Muslims who wanted to capture the people of Cagayan. We could not subdue him. He is awesome to behold. I never thought that he is staying here. Why is he here? Is this his house?" His Christian friend smiled silently. The story was spread throughout the people of Cagayan. It was believed that all the time, St. Augustine was protecting the Cagayanons. The story confirmed the faith of the people in their patron saint.

translated by Mediatriz Ecohen
Museum and Archives Staff
Cagayan de Oro

CHOLERA AND CHICKEN POX ARE SICK- NESSES FROM THE FAIRIES

Engkantos who bring cholera epidemic are described as garbed like priests in black.

The priests are described as trying to shield the people, yet also indirectly castigated by making *engkantos* dress like them, and also by making them deal with the *engkantos*. Howling dogs are a common motif associated with the presence of ghosts and *engkantos*.

Priests are pictured as powerful with the *engkantos*. At least, they can bargain with these spirits. Homonhon is the island whither the *engkantos* brought their victims of cholera and chicken pox.

In the olden times, when the people of Cagayan de Oro City were still few, one night there arrived 3 boats that anchored in the river near the Cathedral; it was piloted also by three men who were fair-skinned and wearing black garb as though they were priests. The three persons went directly to the convento of the fathers. Their intention was to spread cholera or chicken pox for three days. In that way they could easily get 6 thousand persons. The parish priest was saddened by what he heard. There were only 2 thousand people in Cagayan then. And now they wanted 6 thousand persons. The priest pleaded that they go to another place where there were more people. But the three fairies refused to do so. They said they had to accomplish their plan. The parish priest pleaded and pleaded, but in vain for the three would not listen. In the end, the priest said he would give them 20. They would not take it. They finally agreed to take 500.

The next morning, the dogs started howling. People got sick of cholera at the same time. When the priest saw that many seemed to have been sick, he again confronted the three men. According to them, among those sick, they would choose from them. After three days, the people of Cagayan seemed to have decreased. They really got 500 because those whom they said they needed, died.

When the fairies left, they thanked the parish priest. But the priest said: "I hope you will not be back anymore." "Aha! We will be back some other time," was their reply. When Cagayan had more people again,

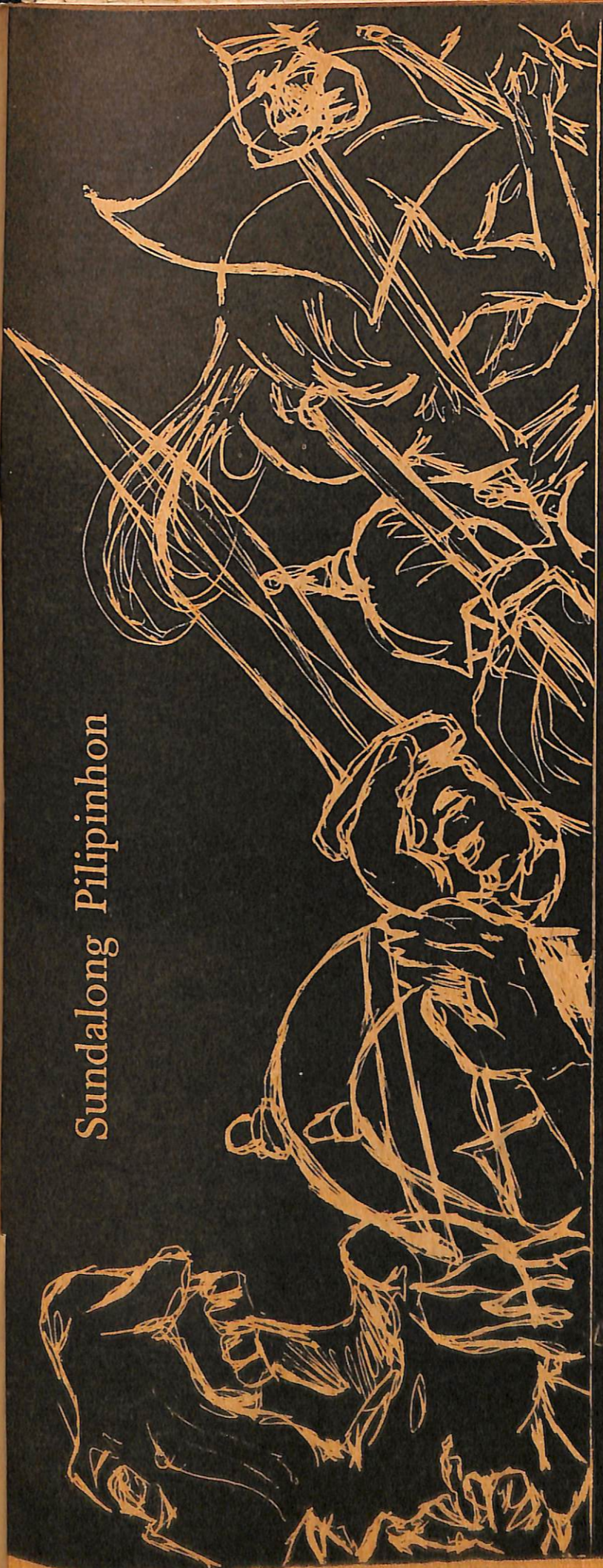
the three boats came back. As in the first, they again asked for some hundred people. Now chicken pox was the sickness they brought with them. In a short time, the people in Cagayan decreased to a considerable number. The dogs barked without end. When they got what they needed, they left.

One day, there was a Boholano traveller who was borne adrift to the island of Homonhon due to a storm. He waited for 4 days till the storm subsided. In the fourth day, he went to almost the middle of the island. In the middle was a small clearing and there stood a tree that seemed to be dead because it had no leaves. It had a big trunk but no branches. He went near the tree and at the foot of the tree he saw different kinds of shoes, jewels, dresses, trousers, and other earthly things gathered together. When he tried to look at these things, he was surprised to see the same *saya* and others that his wife wore before she died of cholera. Since his attention was already caught by his wife's dress and others, he investigated the trunk of the tree. He saw that from the bottom of the tree up to the middle, there were notches made of nails. He concluded that those notches in the tree meant the number of those who died of cholera.

He was about to go away, when he stumbled because of a shoestring. He looked at his feet to find the shoes used by his brother who died of chicken pox. He left the tree sad because he remembered his dead wife. He cried silently. While he was not very far from the tree, he heard a shout of a woman saying: "Do not worry Ninoy, because I am happy here." After that, Ninoy heard some laughter. The voice was no other than that of his wife.

"So, my wife did not die. She was just brought by the fairies to Homonhon." Then people started to believe in fairies because of what Ninoy said.

Informant — Mrs. Victoria Saarenas
Collector — Mrs. Felisa A. Labis



Sundalong Pilipinhon

ACT I

Pagbukas sa Tabel, makita sa taliwala sa lawak si Elena naga lingkod sa siya, nanahi. Motugtug ang Orquestra sa introduction. Si Elena, motindug ug moawit.

- Elena 1. *Unsa king kakulba
kanaku midan-ag
kuyhao miconsad
nga pakagubot ning h.h.
Maga pakalibog
ni-ining panumduman
kong kinsay nahulog
sa mga kaduot sa atong kaubanan*
2. *Ang aminispis
kanunay motingug
salabutan molalis
usahay momatuod
Ang pulong gui sayod
sa mga karaan
nga kong kana motingog
may mamatay nga kaubanan*
3. *Unsa kaha
ni-ining hinongdan
niapay lalawa
ako quintontunan*
4. *(Sa akong higala
ug mga igsoon
bisan sa kaila
walay himalation
apan ang mangasa
maoy tilimad-on
(dawata nga gasa
sa uban magtamdon)*

ACT II

(Sa sulod sa Esonario, mabati ang kahub sa tinagumbok sa gapin. Si Emilia mogua sa lagmit ug modool kang Elena.)

Emilia 5. Nanay durong dabokdabok
mga tao mandagandagan
(ang mga sivil nandakup
sa sakop sa kaliponan)
(Mabati sa sulod ang boto boto
ug hugyao "Biba España mueran
los trai-dores . . . Biba")

Elena Ang mga sivil nandakup
sa sakop sakaliponan.
Sus! linkod Emilia
ug ayao paglihok
kay kanang kasamuka
dagway nanuko ang guipandakop
(Moluhud) Bathalang gamhanan!
nang matahum nong langit
ipagpang himaya ang mga sa mga
sinakit

Emilia (motingdog)
Si Tatay, Nanay
asa man kaha
tingalig namay
kon tampo niana

Elena Ayao katahap
ampo kang Bathala
nga ang iyang madangat
kagawasan nila

Elena Anus-a mapala
ang pag among among
nang mga katsila
kanatong Pilipinhon
Daghan namatay na
sa atong kaubanan
guipamusil nila
walay kasal-anan

Elena Gui hulog sa lubwanan
kay naga pakita
sa buhing paglaban
sa Inahan Yota

Roberto 1. Si Rizal patay na
mao kadtong guikithang
kalag gui bulagna
ni-ining Kalibutan

Elena Rizal

Roberto Jose Rizal
ang bag-o tang Mesias
silimbahon Kristal
ning yotang Pilipino
Kalayo sa kasilag
makuli mapalong
sa dughan nagdilaab
ning uban Pilipinhon

Emilia Moadto ako sa dalan
kay ako lamang lantawon
si Tatay kaha intaon
ay unsanay nadangatan

Elena Ayaw kay ikao daguiton
sa bala nga tampalasan.

(Migua si Roberto miduol kang Elena
nagasubo)

Roberto Ang baga sa gugma
sa inahang Yota
mosunog ug mo pagba
sa gahum Katsila

Emilia Ug ikao Tatay asa man
padolong

Roberto Sa Katiponon Inday
sa atong igsoon.

Emilia Imo kaming biyaan
(Mihilak) ning walog sa pagbakho

Roberto Bathalang gamhanan
ang magtan-ao kanato

Ang daku kong gugma
kaninyo manamilit
kon dina makabalik
iampo kay patay na

Elena Wala kay katahap
ning imong kauban
(hilak) nga sa imong lubnganan
Sagdi ang uban asawa
nga walay sentimiento
sa ilang mga bana
nga mamatay sa kampo
(Kuhaon ang tabon)

Maobay imong tuyo
himaya sa viktorias
dili paba-igo
pagdaug mo ning gugma
Sundalo kalamang
bisan pa mabantug
ka away mandalagan
sa imong kaisug
Dili ka hisgutan
ni-sa huguiao magamit
ang sa imong punoan

Elena Maonay ising guit
Ug sa basahon
damlag sa manlaban
walay imong ngalan
nga didto molandong
Mao ba kana
ang bunga sa laguia
kalipayan ugma

(mohilak) ning anak mo ug asawa
(Si Roberto mo acbay kang Elena)

Roberto Himaya sa gugma
ni-ining kalibutan
minahal kong Elena
piong ug salabutan
Maoray mabati
sa imong kg. kg.
ang dakong ka inli
nga kanako ibahin
Wala ako'y tinguha
sa mga kabontugan
ni ngalan ipahamtang

sa basahon ugma
Wala koy kinahanglan
nga damlag sangiawon
ang akong paglaban
sa ngalan pilipinhon
Labao gisinkamot
ang kauliponan
nga damlag makab-ot
sa kaugalingonan
Sa ulahi makita
ang iyang banagbanag
lunhaw nga kahayag
sa among dugo tanawa
Bahin mo king gugma
kahidlao ug pagdomdom
sa atong bandera
dugo kog kamatayan
Imo akong tugotan
ning daku kong tingoha
katongdanan ko ang paglaban
sa Inahan tang yota.

2. (Elena mohilak ug moliso)

Elena Nang tuyo mong sagrado
lakat sa pagtuman
ay malisod maako
sa gugma ning dughan
(Moatubang) Ayaw pag lapasa
ang imong katungdanan
sa yotang na taohan
(ug sa imong asawa)
Lakat ug baluna
kining nga kuha
sa imong h. h.
diha pahalunan
Buhatang anting anting
sa kaaway iasdrag
kining kasingkasing
sa imong biniyaan

Roberto Bisan sa atubangan
sa akong kamatayon
pagdumdum nga dayon
takus mong lauman
Simbako kong kabasan
kinabuhi sa palad
ning lawas higdaan
ang gugma mong himatag

(Silbato alang sa pagtigom, si Roberto dao
naka-kignat mi sablay sa pusil sa iyang abaga.)

Roberto Silbalo dao llamada
sa among katiponan
sugo sa punoan
sa pagtigom nagagda
Nan adyos Elena
dawata dawata king dughan
(haluk) bunga sa akong gugma
dimu kami paglimtan

Elena Tinahud kong Roberto

Roberto Minahal kong Elena

Emilia Hinigugmang Tatay ko

Roberto Pinalanggang Emilia

Elena Simbako mamatay ka ay
ay dakong kasakit

Roberto Kalag ta Elena
magtipon sa langit

Entrusted to Xavier Folklife Museum
and Archives by Corona Abellanosa

THE FILIPINO SOLDIER

The setting and time element of this play
is in a revolutionary's home during the Spanish
regime.

On orders of higher authorities, Jose Rizal
was shot to death and an attempt was made to
quell the resistance movement.

The master of the house, Roberto by name,
was willing to dedicate his life to his country
but his wife's anxiety for his safety made her
object to his plans. She tried to discourage him
from joining the revolutionaries but the husband
would not heed her plea.

In the end, the wife was carried away by
the logic of her husband and consented that he
join his comrades in the battlefield.

ACT I

When the curtain opens, Elena is seen at the middle of the room sitting in a chair,
sewing. The orchestra plays the introduction. Elena stands up and sings.

Elena:

1. What is this fear
that envelopes me,
A pall descended
that troubles this heart
and baffles this mind?
Perchance someone has fallen
among our many relations.
2. The aminispis sounds,
My intellect refuses to believe;
sometimes it affirms
the old belief
that if it sounds
someone close has died.
3. What does this mean?
A spider falls on me.
4. Among my friends and brothers
And my acquaintances — no one is dying
But an omen is a sign;
Accept the gift which others keep.

ACT II

(During the scene, one can hear noises and footfalls. Emilia suddenly enters and approaches Elena).

Emilia
 Mother, there is a tumult,
 The people are running,
 The guards are arresting
 The members of the Katipunan.
 (Inside gunshots and the whooping "Long Life Spain - Kill those traitors - Long life . . .")

Elena
 The guards are arresting
 The men of the Katipunan.
 Sit down, Emilia,
 And do not stir
 It seems that in this tumult
 Those arrested are resisting.
 (Kneeling down)

Omnipotent Lord,
 in your beautiful heaven
 glorify those who
 are here downtrodden !

Emilia (standing up)
 My Father, Mother,
 Where could he be?
 Is he not among those
 arrested perhaps?

Elena
 Do not fear.
 Pray to our Lord
 That freedom they
 May attain;
 To put an end
 To the Spanish tyranny
 over us Filipinos
 (Many of our brethren died whom they
 shot down without guilt.)

Elena
 They dropped dead
 Because they showed love
 and upheld their fatherland.

Emilia
 I will go to the street
 And have a glimpse of what's happening
 (My father, what has happened to him?)

Elena
 Don't, you'll be done away
 by those rude bullets.
 (Roberto enters, sad and comes close
 to Elena.)

Roberto
 Rizal is dead.
 He was shot,
 And his spirit
 has departed from this world.

Elena
 Rizal !

Roberto
 Jose Rizal
 Our new Messiah
 Crystal idol of our natiaveland.
 The fires of opprobrium
 are hard to quench
 within the hearts of
 His brothers Filipinos.

Love for one's fatherland
 Though smoldering will
 flame out burn
 the might of Spain.

Emilia
 And where are you going, my father?

Roberto
 To the Katipunan, girl, to our brothers.

Emilia
 You are leaving us
 In this vale of tears.
 (Cries)

Roberto
 The All-Powerful Lord
 Will watch over us;
 with great love
 I now bid your farewell.
 If I return not,
 Pray; because by then
 I shall be dead.

Elena
 You have not divined
 That your wife
 To your grave (cries)
 Will first go down.
 Leave alone the other wives
 Who have no feelings for their husbands
 Who have died in the battlefield.
 (Takes off the veil)
 Do you want
 glory in victory?
 Is it not enough
 That you won my love?
 You're a mere soldier -
 If fame comes to
 the war you joined
 Your bravery shall
 Never be known nor talked about
 Nor in the shouts be mentioned -
 Only your leader
 Will be loudly hailed.
 And the future readers
 Who would read of this episode
 Will never know that you
 once fought.
 Is that the fruit of
 the war - the happiness
 (Cries) of your daughter and wife?

Roberto
 My only love
 in this world,
 Dear Elena, stop
 and think -
 Your heart can only
 hear your affection
 and fondness for me.
 I have no desire for fame,
 Nor of my name going down
 in history,
 I have no ambition
 that my name be known
 that I fought for
 my fatherland.
 I desire most of all
 An end this slavery,
 That someday we may attain freedom.
 In the end we can see the
 dawn brighten over us,
 thru the spilling of our blood.
 This is your share, your

love and care for our Flag
 So allow me
 To blood and death I go.
 (Elena cries and turns back.)

Elena
 Go now and
 fulfill your sacred aim.
 This loving heart is
 reluctant to see you go.
 (Facing Roberto)
 Do not neglect
 Your duty towards
 Your fatherland and
 Wife.
 Go now, and take with you
 The tears of your beloved;
 Make the heart of your
 deserted wife, a talisman
 against your enemies.

Roberto
 The siren calls us
 To a meeting, an
 order from our chief.
 Farewell, Elena,
 Receive, receive this
 heart and love
 And never forget us.

Elena
 My esteemed Roberto !

Roberto
 My dearest Elena !

Emilia
 My beloved Father !

Roberto
 My pet !

Elena
 If you die, oh what sorrow !

Roberto
 Our souls, Elena, shall meet
 in heaven.

Translated by:
 Mediatriz Ecolar

UMA-ABOT ANG FIESTA



UNANG GUA

Sa hawan sa usa ca balay may usa ca lamesa, may mga sia ug mga bangco sa cadaplinan. Sa ganghaan sa too, Mugua ang Pamuno sa Katiguman, mañgalot sa ulo.

Pamono Demontres, ang tagal sa tigum las 8 ang takna las 9 na caha caron, wala ni usa ca sakop nga nacaanhi, ꝓ macapool quini nga catigoman, ubus sa tanan nga mga matapol . . .
(manlantao) a . . . naa na ang Secretario guican caha sa pagpanungco.
Mosulod sa
Dapit sa wala . . .
Nagbitbit sa papel . . .

Secretario Maayong adlao
Pamono Maayo Tinoy dayon. Hain na ang mga cauban ta?

Secretario Anaa na sa olahi
Pamono Unsa na caron tacnaa? ang guicaoyonan sa unang tigum las 8 ning buntaga . . . dool na mag alas . . .

Tinoy Labilabi bitaw cabudlay magtawgon sa atong nga cauban, wala pa gani aco macapainit inigmata co ganina didto na ako nangoros sa dalan guisayohan co sila pagsungco aron macaanhi sa tagal nga . . . guiona ko ang mga miembro, si Ymong ug si Lucas nanabit pa sa ilang sangutan, si . . . ug si Anolis nandawat, si Fitong mao pa moabut cay nanganod, lain ang nangita passa ipamahao, ang mga dalaga nangaligo, ang mga miño nagpasoso pa sa bata, ang uban camulo pa maga ilis; ug nalangan aco caayo paghinuwat cay cuyogon ko na unta, guipul-an aco pag pina-abot nanghapdos na lang ang acong tiyan, busa guibiyaan co na lang, ambot cadugay(?) nga ilis. maayo na lang kaha S. Pamono nga ibulag sa atong katiguman ang mga babaing miño ug hamtong cay . . . ug magpacalangan.

Pamono Dili mahimo cay bisan diin nga bahin ug walay babaye; walay calingawan; ang mapuslan ta canila ang pag buhat ug paha . . . (?) ang paghimo sa dayan

dayan sa hawan sa atong catiguman (?) pananglit mga tucuron nga calingawan (?) pagdawat sa pag atiman sa mga dinapit daghan con taas con saysayon pag oquit (?)

Tinoy Alang sa mga dalaga lang sulti mo (?) Ang mga miño ug hamtong (?) unsa man wala mo maquita nga ang uban canila masamoc macusog moyawit (?) ang uban magtanong daw ngola, ug ang uban tungod sa cahubog daghan pahayag nga Calandracas?
Pamono Mao, Tinoy, masabut na aco, ciaw (?) cay ulitawo busa may tuyo nga maonay patampuhon ang mga dalaga, ipagawas ang mga hamtong balo ug mga miño. Unsay pasabut mo sa catiguman? Catiguman, magtigum laqui, babaye; batanon ug tigulang magtimbol sa cosug ug tuyo (?) pagcab-ot sa Casuagan. Pondoc ta magdala sa ngalan "KAGABHION," tacus masabut nga ang sulod ning catigumana ngiob sa Cangitngit, ug nanagsingcamot nga macacaplag sa cahayag. Nan ug ipinig ta ang . . . niana nga tuyo, isip nga ibilin ta sila sa calisdanan aron quita ray mabulahan. Dautan nga kita quita nga naga ca usa sa dugo ug caliwatan, usa ray yuta nga nataohan mag ynononga sa cadautan ug caayuhan. Matin-ao nga asoy, apan dumdoma ang miaging panahon ug itanding sa caron. Caniadto sila ang nagpatindog ning atong Catiguman, tanan malignat sa tigum. Ang tinodlong miembro bisan tiguang na maoy magapa alig alig pag soroy sa cadalanan. tiring tiring sa campanella nga magatawag sa mga sacop; sa diha diha magacapon quingtigbabayon sa nga tolonghaan. Caron bisan haponan pagsongco dili na modogoc pati ang mga batan on mamiño tingali caha usab nga ang singkamot papangita sa cacaladon mao ang paca ulang canila, ug angay nga ilolong ta niini ang catiguman, aron dili mapatonginahan sa ilang mga cawalad on. Quitang walay pag . . . pabilin aron sa pag atiman . . . mabuhi guihapon quini nga catigoman.

Tinoy (Ang Pamono mositsit ug moduol (?) ang Secretario (kalihim) quini . . .)
Secretario Pamati a, aha? naa na sa silong mosaka maoray nabungal nga Tosong (?)
(Mugua sa too si Eriberta, Pascuala . . . Belen ug Flora)

GUA 3

Mga Babaye Maayong adlao
Pamono ug Secretario motindog Dayon camo.
Eriberta Agoy, duha paman diay sila
Pascuala Anhi quita pahaluna sa dool sa Pamono
Damasa Maayo aron ma oyayaan ta pagpamati ang mga pahayag una.

Flora Aco sa luyo usab
Petra Cuenta icao ra quitang duha hoy.
Tinoy Ang mga caoban ta, hain naman?
Pascuala Naa na sa ulahi ang mga laqui guipagsitsit namo, cay nanagsumsum paman ogod.

Pamono Mao lagui camo, ayha na moanhi con mga libog na ang otoc, dili na magacatanol bisan ang pamolong dunay magcangolit, dunay magcapungaw ug mga masaba, cataposan mag away.

Eriberta A, basta maayong laqui ang Pamono, may catanulan guihapon bisan magobot.

Damasa Masaba tuod naa na sa dalan ang uban naglaylay
(Mugua sa wala si Anacleto . . . Cerilo . . . manag sampigay . . . padayon sa lingcoranan.)

GUA 4

Tinoy Guinoo, Pamono, dili tanalang pag hua-ton ang uban cay udto na.

Pamono Mao, mahimo, apan quinahanglan basahon mo ang listahan aron masilotan ang wala dinhi cay mao may guisabutan.

(Tinoy . . . ug mobasa sa taas . . .)
Pamono Hilom, mamati ug mutobag ang mannganlan.

Secretario Pamone — Torruano Tangeag (?) nia
Polipamono — Isidro Laniping
Kalihim — Florentino Lambungay — nia
Mamahandi — Toribia Bacay — nia

Miembros Andis Tapingig — Present
Anacleto Biad — Present
Imo Boctot — listo

Juan Tabian — libre culto
 Mariano Lampigay — Ora pro so
 Cirilo Taquilid — Ora pro nobis
 Eriberta Latipac — Nia
 Pascuala Agumod — Nia
 Damasa Togactogac — Nia
 Pascuala Tanghachac — Nia
 Flora Languiod — Nia

Wala dinhi

Maria Biaran
 Tomasa Cagaon
 Bastian Palatuad
 Antonio Tangiit
 Doardo Pangilquil
 Esteban Hingatulog
 Tanacio Cawaran
 Pablo Palatanga
 Hilario Tapoan
 Ameasio Tanong

Human na, G. Pamono.

Pamono Maayo nga dili paglingaoligaoan ang pagpaningil sa ilang silot tumanon gayud ang manapi cada usa yngon sa guicasabutan na Bucsan ta na ang pagpahayag ning catiguman.

Sa unang tigom guinahisgotan ang pag-saulog sa Sumad ning atong pundoc sa ica 19 sa Junio aron maca uban na ang saolog sa adlao nga nataohan ni Dr. Jose Rizal. Ang maong sabot wala pa mahaluna con unsay angay buhaton o' diin cuhaa ang magamit sa itagana tang macaon sa mga dinapit. Pamation co unta ang cagostohan niñong ipahayag.

Eriberta Guinoo Pamono

Pamono Guining Latipac

Eriberta Sa acong bahin maayo nga ipaagui sa amota cay maayo man ug ingon canhi nga may magaco-oton pang sapi ning catiguman; caron nga wala na ug wala naman ngani matino hangtud caron ang cahanao niadto con diin guipadpad, maayo na lang nga masig amot quita sa tag duha ca pisos alang magamit nang atong tinguha.

Pascuala Guinoo Pamono, cadapig aco nianang pahayag.

Pamono Pahayag nga nadongon ta cang Gn. Latipac dinapigan ni Gn. Agumod oyunan ba niño? ang dili mouyon, buot co pamation ang catarongan gui-

Flora pasicaran sa pag sicuahi.
Pamono Guinoo Pamono
Flora G. Sanqui od
Flora Aco mosicuahe sa pahayag ni Gn. Latipac, hinungdan kay dili maabut sa acung gahum ang duha ca pesos nga ipaamut, sa sacsi si paticio sa (?) acong cawalad on.

Damasa Aco G. Pamono ang icaduhang mosicuahe sa pahayag ni Gn. Latipac, caha masayon canila ang duha ca pisos cay cagahapon pa man sila nagpatimbang sa ilang linoquit, cami nga maga balicbalican na ngani pagpaningil sa agencia cay unom na ca buan ang wala cami macadata cay misandao man ang calobihan namo, maculi macauyon niana nga amot.

Anacleto G. Pamono

Pamono G. Biad

Anacleto Alang canaco maculi macaamut nang duha ca pisos cay nakita niño nga aco walay siguro nga pangita magasalig lamang sa kinahigan ni Tatay diin aco motoctoc.

Ymo Uy mangayo ca cang tatay, mo, labon macusog mamuhal sa suhot sa bungsod sa Bul-anon. Nagmahal na lang hinoon ang isda guican sa caagap nia, sirhan walay ipaambit yngon ug sia ra ang dunay tinai.

Juan Saba G. Boctot manaway bitao si labing salawayon.

Ymo Ngano? unsa ba aco?

Juan Tiso ug lawas boctot ug casing casing magacapico lang ang imon calag sa paningap quinabaguis ang palacat mo, usahay manangco.

Ymo Nga no man G. Tabian nga maga oquitan mo ang vida privada sairi aco ug unsay hinungdan nga icao ang mitubag sa acong pahayag batoc sa cang G. Biad, aron calang gayud macagtabi, diha? Saba camo hoy? abi nila caron nga hubog kita

Mariano Ngano, bacoc? (?) sa lihoc mo lang pigay madayag na ang macamatooran.

Cirilo Galamlam ca lang G. Taquilid dili man bitao maglayo ang atong panlihoc; maarang-arang pangani aco dili ang imo nga maurag alimango nga magalangoy.

Mariano (Motoctoc sa lamesa ug motindog)

Pamono (Motoctoc sa lamesa ug motindog)

Caigsonan dili maoy toyu sa atong tigom canang iñong mga asoy: nasairan na sa tanan, nga ang catiguman paga lhimoon diin magacausa ang hunahuna tuyo ug buhat, nga mao ang guinganlan, pag uyon, ug nang maong bahin igahibalag ang causagan, nga mao ang bunga sa singcamot. Sa catiguman iga quita ang lantoging matarong sinanga sa caligdong, caboot ug pagtahud nga maoy basahon bililhon sa mga maalum-om nga salabutan, mowagtang sa cabosong motanos sabalico nga pamatasan ug mapatay sa dautan nga cagau an sa cahungon. Sa maong caligdong ug cabo-ot nga gui yngon co diha ipagsomikad ang mga polong igabatbat, ipanono sa latid sa catarungan matngunan pagayo nga dili mahaligas sa catulinan aron mosangco sa cahosayan.

GUA 5

(Sa ganghaan wala si Ysidro Toribio . . . ug Andio)

Silang tolo Maayong adlao caninyo

Pamono Caniño man usab, pahalona sa lingkoran (Manglingkod)

Pamono Binuesa (?) na ang tigom unang hisgot nga wala matapos mao ang amot nga icapamalit sa ikatagana sa mga dinapit ugma sa sumad ning atong dinapit sa catigoman ica 19 sa Junio umaabot. Maayo cay nia camo, toyo co mga quita ang unang magpaquita sa atong mga sacop sa amot nga guinatuyo. Aco mohatag tolo ca pesos ilita kalihim.

(Secretario mogamit sa papel ug lapis, molista)
Secretario Pilay ibutang ta sa imo Gn. Lamping

Ysidro Duha ca pisos

Secretario Guinong Bacang pila ang imo

Goribia Duha ca pisos

Secretario Ymo Gn. Tapingig

Andres Pisos lang Ado

Secretario Amot mo G. Biad

Anaclito Malugsan caha 50 centavos

Secretario Ang imo G. Boctot

Ymo 50 centavos man usab

Secretario Ymo G. Tabian

Juan 40 centavos lamang

Secretario G. Lampigay pila

Mariano 20 centavos lang intaon

Secretario G. Taquilid pila man

Cirilo 20 centavos guihapon

Secretario Gng. Latipac

Eriberta Duha ca pisos

Secretario Gng. Tagoctagoc

Damasa 50 centavos

Secretario Gng. Tanghachac

Petra Duha ca pisos

Secretario Gng. Sanqui-od

Flora Levillana

Secretario Gn. Agomod

Pascuala Duha ca pisos

(Isipon sa Secretario)

Secretario 15 pesos ca Guinoohan ang nia ning listahan

Pamono Hinaoton co nga dili mahitabo ning atong catiguman ang mga guihimo sa uban, nga masayon mutug-an sa amot, ug magamit mo bayad, quini pagahimohon dili lang cay sa mga cabus, con dili pati ang mga guipacamabo-ot, wala mag-ila nga canang capalaran boling sa cadungangan.

Maayo caha nga magtagal quita ug adlao diin maghatag tagsatagsa sa atong mamahandi sa tinug an tang y amot.

Mga Babaye Sa Domingo umalabot

Mga Lalaqui Uyon cami sa Domingo gayud.

Pamono Matuman unta Guining Bacang, icao cay mamahandi, maoy saligan co pagbanabana sa angay buhaton y inom sa tubig sa mga dinapit. Maayong hisgotan caron aron mapa mati sa atong mga cauban.

Toribia Duha ca pisos alang sa torta

Eriberta Diutay ra . . . igo upat

Toribia Alang sa mamon pisos

Damasa Ca mihit ba, igo duha ca pisos

Toribia Leche Plan doce nales

Pascuala Tres pesos ang igo

Toribia Merengue (?) 20 nales

Flora Cuatro pesos, maayo pagmosubra dili magcuang

Petra Socihon ta una ug ipila na tanan cay tingale magcobos ang amot

Anacleto 13 na. G. Pamono 15.50 ra ang naabtan sa atong amot; ang naabtan sa ilang yawit, 13 pesos na. 20 nales nalang ang nabilin: bayad sa Orquesta (?) ypalit sa tuba ug Sumsunan, suga, segarillo ug uban pa, asa tana man cuhaa.

Pamono G. Bacang: dili ba mahimo ug cobus cobusan canang iñong isip, cay dili na man y compot (?) ang atong amot.

Toribia Ug cobusan, mahimo man, apan hunahunaon ta una pag-ayo. Macadaghan na dinhi maghimo

sa cocalipay ug naquita ta nga ang atong inandam dili magapacatilao ang uban tang dinapit, cay mao may mouna pag dasmag sa talad ang atong mga cauban, diin ta maquita ang pagcaon nga hinangol, cay usa na catao ang mocasba sa duha ca pingan dulce camlutan diha gayud bisan dunay cocharita ang hinungdan kaha ang paghimolos sa amot; busa ug maghimo quita niana quinahanglan ang ubayubay nga andam, aron walay libog ug tamodmod.

Pamono Bueno dili ba mahimo caha ug onom lamang ca calainan ang himohon?

Eriberta Maoy hunahuna co; upat na ang nacapahayag duha na lamang ang coang.

Toribia Unsa may ydugang ta

Damasa tolo casapi lamang nga Boding

Pascuala Usa na lang ang cuang

Flora Pio namo igo na caha ang duha ca pisos

Ysidro (mohunghung) G. Lambungay capin na ug pisos ang ilang isip.

Florentino Saba lang sugdan ta sila mamati quita ug unsay madangat

Laoriano (Hinay nga paningog) Maorag mga boang, patuyang ngacngac sa walay oquit ug magahum ba sa amot.

Andio (Hinay nga paningog (?) Masuway gayud camo, sinairan tanaman ang quina iya sa carong . . . nga con toluanan sa gusto, bisan . . . dang sapit ang paga comcumon buot hudton ang sulod sa usa ca tindahan cay ug mahimo pa caha paliton lang nilag pisos ang tibooc nga calibutan.

Pamono Sit . . . Unsay ika mogong mogong niño diha? hangtud caron dili ta pa guihapon magcanona ang maligdon pamatasan.

Toribia Libac ang guinasoltihan, cay magapa siplatan cami pagtañao

Pamono Pila ang tingob isip sa ilang pahayag

Florentino 16 pesos 5-centavos

Pamono Nagcuang ang atong sapi mga cauban unsay iñong hunahuna.

Laoriano G. Pamono, sa acung bahin papun an canila, cay ila man cagostohan.

Toribia G. Pamono quinsay daigon con magsobra, ug quinsay sawayon ug magcuang dili ba quini nga catiguman? Ang among guihimo panagana batoc sa caolaon, sayod na quita nga ang Paman-talaan moasoy gayud sa walay lipodlipod.

Pamono Matood, busa hisgutan ta caron ang . . . mahimo nga cadugangan ang atong amot.

Florentino Dili ba maayo caha ug singcamutan ang pag-

paningil sa silot sa mga wala macatambong ning tigoman aron icadugang sa atong quinahanglan.

Laoriano Uyon aco niana, ang cabilinggan cay sa 12 sila manapi ang silot, onum da ca pesos ang macadugang, icapono ta ang pesos nang mga dul-an lima na ang mabilin, tingali caha ug dili guihapon ycampot.

Eriberta G. Pamono, ug dili icampot canang nabilin ipa igo na lang sa bayag sa Orquestra ug sa suga, dili quinahanglan nga magpalit pa sa tuba ug sumsuman cay nacagubot sa calipay.

Damasa Dapigan co G. Pamono canang pahayag ni Gn. Latipac.

Mariano Dili mahimo G. Pamono nga biyaon ang tuba ug sumsuman maayo man sila cay pagalaliman nang mga supas cami nga dili pacahimo niana. Magunsa na man lang magtanung: tanulon ta pag ayo cay sama baya nag-amot, human gusto ra niño ang matuman, ang amo, dili? mao canay lisod.

Pascuala G. Pamono, ang tinguha . . . himohon, alang man sa mga dinapit dili cay sa (augalingon tang ginhawa a busa angay, ang masadya ug ubayubay nga andam . . . Dili maayo nga sal-utan sa mga ilimnon, nga magpacacutao sa otoc magpacaboliscay sa matarong cagawian diin nag pagpaibabao ang casamoc.

Flora Uyon aco sa mga pahayag ni Gn. Agomod.

Pamono Napamati na niño ang asoy nga guidapigan ni Gn. Sanqui od, con quinsay uban pang mouyon pataas sa camut. (Pataas ang cadaghanan, maoray dili ang mga palahubog.)

Pamono 8 contra 5 matamud nga pahayag-Quinahanglan nga coguihan sa mama-handi ang pagpaningil sa silot aron sa cahimohan sa atong tinguha caron tuyo cong hisgotan ug unsay cali ngawan nga tacus tang icapahayag sa maong adlao.

Toribia Baile Dispraz dili ba maayo?

Eriberta Maayo pero mamalit na usab quita sa visti; macalas

Damasa Manayao na lang sa . . .

Juan Eso es, ipagcomparsa dayon si G. Taquilid ug si Sanqui-od si G. Biad ug si Gn. Tanghachac si G. Boctot ug si Gn.

Bacang mga pachada he' vivo.

Flora Saba G. Tabian wala capani cahama ohai (?)

Pamono Ysulat Kalihim aron mahalay daan ang isip. (Secretario mogamit sa papel ug lapis mosulat) 10 Rag.

Pamono Unsay gusto niñong ysunod mga G.

Anacleto Tuyo co ang calatao-an, ug uyonan man, maayo ysulod ta sa saco si G. Boctot ug si G. Taquilid ipaglumba sila sa lucso, si G. Lampigay ug si Gn. Tanqui-od ipasayao sa coracha. (Motindog ang upat) Dili cami uyon,

Pamono Lainon ta nga paagui aron dili mo dugay tanan nga ania caron masig ang-con sa calingawan ipagua sa atong sumad.

Anacleto Ang aco pandango - Ysulat no. 2. Ang aco Esti

Juan Ang aco Condiman (?)

Mariano Ang aco Condiman

Cirilo Ang aco balitao

Andres Aco cay dili mahibalo mosayao acohon co ang Orquestra maninoy co man lang si Dagombal. Pacpac tanan mao canay laqui

Pamono Camo mga guining unsa man iño

Toribia Moliso sa iang mga caubanan . . .

Mis mo Awit lang ang ato

Damasa Unsa may awiton ta

Eriberta Cadto bang Carpo.

Pascuala Tood maayo nalang cadto

Flora Quita ang mosa Gn. Agomod

Toribia G. Pamono awit ang amo

Pamono Unsang Awita

Pascuala Hinatag ni Carpo

Juan Bilangotanan, cadtong bolero sa caisdaan? maayo pag wala

Flora Dili man, bolero mo

Pamono Mibaon na niño, awitan ao, ilihoc ha? (?)

Damasa Moo, ilihoc ta ba? (Pacpac tanan . . . ang mga babae honi sa orquestra. Awit) Cabolocan nga nanagtambong dili quita mag . . . bayan . . . dayan dayan . . . hatag caambong . . . pag usic con may cuartang magaquita Y dagan pag adto sa Ynsic

cay ang sapot macaayong bata
pag uugni pagpatigayon
ang tacus mohalin yhatag
■ hiasyayom ayom
diin mahingpit ang caañag

Saput gayud ang unahon
ang terno macanindot
modang tabas tinguhaan
aron ang macatan-ao masuguiot
Sa mga Alahas parisi
pulseras aretes, ug sudlay
ayao pagtagda ang cabudlay
sangcapa ang uban niini
Alpiler, singsing, collar uban pa
walay, sapayan bisan dorable
basta binotohan sa bildo
moquinlab ug ilihoc ta

Pananglit walay sapatilla
mag medias lang basta may mucho
ang pinong banlac ang gamita
igo ang lapalapa mag sailo
nonot ang mihit nga baihon
bucton (?) dili bingan isabiog
ahaga guiling guilingon
maligdon pagdaguay (?) yduyog
Ytampi ug diot ang saya
laquison apan dili hilngon
ang pagpadayag tinguhaa
... binololohan (?)



Pastulan Ting Kaminyo-on!

SYNOPSIS:

The play centers primarily on a quarreling couple, Celestino, an errant and irresponsible husband, and Adelia, a suspicious and termagant wife. Ceminiano, their mutual friend, advised Celestino to have patience with his wife because women, he said, are by nature meticulous and termagant. When he was alone however, he vowed to himself that he would marry only when he had found one who had the makings of a good housekeeper and helpmate.

The succeeding scenes and characters serve only as exits for the quarreling couple. Near the end of the play, Ceminiano proposed to Cimena because he found her to be a sensible girl. The latter however, declined his offer.

.....nacaquita
nga kagul-anan
dinhi sa yuta
 sanacaquita
 sa ilang ilang cabulahanan
 Busa ang maayong buhaton
 aron sa walay casamucan
 tacuma ang baba ug hilum
 sa asawa (?) mo ayaw pagtumpang
 Pamoot mo aron di masunog
 sa maligutguton cainit
 sa iyang maga casaquit
 padagana ang imong caisug
 Celestino - Tumanon co ngatanan
 tambag mong acong napamati
 maoy di co maaguantahan
 ang paglohura sa pangadye
 - Ambot nganon iyang manono
 can buhat nga macapopool
 pacatonoc sa pangool
 pasudia para canaco (?)
 Ug dili aco mosabat.....
 mahimong dacung (?).....
 bisan asa ako molacao (?).....
 magsunodsunod.....
 Ceminiano - Pagostohi pag
 maora sa ubang asawa
 pangadye ang madali dangpan
 Ceminiano - con magdaut ang ilang bana

Gea 12 gua

Adelia - sa usa ca esquina sa dalan.....
 manitsit (?), magsil-ip-sil-ip.
 Celestino - Da' naa manitsit sia ba?
 Adelia - Paoli na hoy, ocioso
 Magalacat way pagdumdum
 con may macaon ba o' wala
 ingon sa walay magbohi-on
 puro libud walay pangita
 Celestino - Ayao una, una nalang
 (molingi)
 - pay acong guisulti (?)
buot sa dinautan
 ayao aco (?) pagbalibari
na baya aco
 pagpangita.
di capa motuo

buot ca nga aco magsinguita?
 Cerminiano - Cuyog na didto Celestino
 patinonot (?) sa imong asawa
 ang gusto niya tumana
 aron way dautang mahimo
 Celestino - Dinhi cara Cerminiano
 (molamano) - Ayao calimot Celestino
 (Si Celestino modool cang Adelia)
 Celestino - Bamos paoli quita Diliang
 ngano bang magcasoco ka?
 Adelia - Diliang, diliang, pamuyoc lang
 di ca pa caha magcalugda (manulod)
 (Si Cerminiano magatanud canila hangtud sa pagsulod
 Cerminiano - Ang maayong dalan sa Camiñoon
 ug dili manono sa
 masalaag mosangput
 sa poloy-anan nga
 Cana ang maquita (?)
 ning cabos co nga
 simbaco maoy dangatan (?)
 sa camiñoon co ugma
 Mag miño aco nganong dili
 cay maoy sangcoan sa olitao
 apan ug duna nay acong mapili
 magtiayon (?) nga maayo
 - Ang tinguha cong ug itimbang
 pagdala sa camiñoon
 ang catopong co sa kahimtang
 bo-utan may gawing matarong
 - Ang maayog daguay, guimbohaton
 di masinahon, di matabi
 hilicay sa motipig sa sapi
 - Ang dalaga nga matingban
 Cerminiano - ning hiyas nga acong guibolong
mao cay halaran
 ning lawas magangkon.

Gea 13 gua

(.....dalidali nga lacat, moduol)

 naca anhi aco
sacang...Celestino sugo
 icalooy mo siya cono
 sa iyang balay pag adto
 Cerminiano - Ngano unsay casamucan?
 Maria - gui away siya ni manang
 Cerminiano - Nan...iyang guitumpangan?
 Maria - Calooy sa Dios wala man
 si manang da ang magpangisog
 nagbitbit sa pisi cay maghicog
 busa canimo sia paquitabang
 Cerminiano - Na, mao canay dautan
 bamos cay atong adtoon (manulod)

Gea 14 (?) gua

(Si Epitacio ug si Cimena (?) sa loyong dalan)
 unsa (?) naquita (?) sa bata ni Tia.....

 Ang uban moyngon (?)
 quinsay manan (?)
 - Tig apol (?) lagi tiguang
 nagpatay sa piso nga boyogon
 - guihacop sa tiyan ug dughan
 - unsa man cono cadto
 - fanibal (?) ug ba sa ato
 - Maayo bang haclop (?) ang piso?
 - ambot sa hungog nga tao
 Paghaclop, nacadescanso? (?)
 - guibutang sa las dos medya
 pagca las tres nagletango
 ganinang las kuarto patay na (?)
 ug ugma sa cementerio
 Simena (?) - Mao cana ang hinu-ang
 sa mga taong borong
 daghan ang pagagamiton
 mga bacac nga tinuohan
 Minay - Tinuod?
 Loñga - Polbida pa Milay, lili aco tiao (?) bisita
 Moot (?) Leleng minsan unsa olasa, hinibo (?)
 ha linhi tinahan tana ngosito
 Misay- Mao, ayom ayomon ta, adto na aco
 Loñga - mamai maya milay, aco laco salico limo (?)
 (mosolod sila sa wala)

Interbalo 2 - Awit

Human sa awit mogua si Andong ug Dicay (?) sa too.

Gea 15 gua

Dicay - Andong, unsa unsa man ang imong panaw
 maayo ba?
 Andong - Sus, maayo kaayo Dicay; sucad sa tagos (?)
 sangco sa Gingoog ug sa tibook lungsod
 sa pulo sa Camiguing, tanan cadapig...
 Dicay - Gui amoma ca nila?
 Andong - La amomahasug (?) igoigo.....
 Binong - Maayong pagcabutang, dili gayud macagawas
 basta diha moagui. Ang imo dili ba
 caha magsayop?
 Andoy - Magsayop ngani; dili na aco pangalag
 Andoy. Hinayhinay paglibot dapit sa cosina
 pamatia ug tua naba sa taas, cay
 acoy mamati dapit sa higdaanan nila
 cay, ug naca saca na ugaling, balic dayon
 cay ayha ta singuiti
 Si Binoy moadto dapit sa wala mamati si Andoy dapit sa
 too paapiping sa daplin Si Binong mobalic mohonghong
 cang Andoy.
 Binong - Tua na sa taas, nagcoguiot na sa cosina
 Andoy - Si Asting tua na usab wala pa.....
 sulod sa cuarto ni Dicay. Dinhi ..
 sa taliwala mosinguit
 Andoy - naay duha ca cawatan.....
 lay ni Mr.....Andong.
 Binong - Mga silingan tabang como naay duha ca
 cawatan sa cang Mr. Andong.
 Modagan dayon sa daplin si.....
haba sa sulod.
 Lelong - Pasigaa suga, Nanay cawatan cono'
 Pasiang - Nanay, mga cawatan.
ang hagdan sa solod sa Esienario
 Si.....sa puerta sa too. Ang
dapit sa puerta sa wala.....
singuita, si Asting mag...
 mosinguit

Asting Loña tabang, naligpitan aco
 Loña - Sus, Malia, Unsa kini calon, hicot ca
 laco (?) pisi lala taas. singuit Acay...un
 sa mo kini mohata, lala la calaco lang (?)
tamang lenol Asiting hawili
calaco imahao (?)
 cay magmalalison canamo, guipasulod gayud,
 aron cuno macatuon, nakita na caron
 cay malahi hinoon sa maayo cong
 mano-on, kinahanglan, kinahanglan ang holga
 sa hampac, aron dili maahadsucad
 sa pagcabata hantod nga namiño na
 dili ngani macayahat king mata con
 dunay icasoco canaco ni Nanay sila
 Aron (?) balobalo binucal cono ang ilang
 mata sa cahayagan, magtubagtubag na hinoon (?)
 Phohe, caalam lamlam, magapawala sa
 pagtahud ug pagsugot sa guinicanan
 Condunay acong ipabuhat ilamolamo....
 lang, dili buhaton. Acong sugo akong...
 sogut, dili na mahagugma
 sa bulohaton pagcaon,
 aco con motungtong sa linung-ag
 may cahugos (?) pang mga anak,
 ang socaron apan, cay
 calibag-o nga binuang, aco nahinoon ang
 pasucaron alang canila.
 Mugua sa too si Leleng, magyuhomyuhom magbitbit sa
 bag ong camison: Si Pasiang magdala sa talamnon
 sinangga sa bagol.

Gula 12

Leleng - Nanay, human co nag bolda ang camison
 mo, aha, pachada lagui.
 Pasiang - Nay, nia may Brigoña, ang magpangitaon mong
 talamnon, maayog sucad aha,
 napangayo co diha eang mari mo Eding
 Molahay (?) si Dicay ang balanate, moliso.
 Dicay - Bacacon ang Inahan nga macaghopot
 caligutgut sa anac.
 (.....Leleng iyabyab and camison, ipatan-ao)
 Leleng - Tan awa nanay aha?
 Dicay (?) - Maayong pagcabolda Leleng
 (.....si Pasiang ipatan-ao ang Brigoña)

Asting - Daghan salamat,Minti.....
 Asting - mo canamo, sugo, taman sa magahom
 cay sugton ca.
 Loña - Taco los galcialo langat calato Señor
 Asting laco caocao (?) caayo, mandito
 tao pa sipalahon (?)
 Minti - Kanay mga caaway niño
 Asting - Wala, apan magadudahan co, nga ang
 nagpatungina canamo si Binong cay
 ingon ingon sa iyang tingog and icaduhang
 singit ganina.
 Minti - caaway ba niño sia?
 Asting - Dili man usab, ug dili tungod caha cay
 cami paca suco ning balaya, ug sia dili
 ngani macalabay, cay singitan man dayon
 maoy nasakitan nia kaha.
 Minti - Camo kay magasingit caniya?
 Asting - Dili si Dicay
 Minti - Ug si Dicay ang caaway, dili camo
 ang Bueno cay may duda
(,)
tawong way pag ila
balatian sa lawas
sayop o' paglapas
 sanaandan nga alima
matalithi-an
 sa hilanat dayon mobati
 daot, ang pasanginlan
 cay naca agui silag baliti
 - Nan luspud modaco ang tiyan
 cay hinginum sa tuba
 ingon na dayon cania
 - nga guihabay o guibarang
 - Diha, matawag na dayon
 sa mananambal talagma, bacacon, sasaquit motagna
 modani sa kamatayon
 - Dili maga quinahanglan
 sa husto nga mananambal
 tinahud ug ilang linudhan
 ang barang sigbin ug balbal
 - Labaw may binansay medio
 nga magpacaila sa.....
 pagalisuron (?) nila
 Epitacio - Mao, way pobre man
 walay cuarta pa(?)
 way icabayad sa bisita
 nga sa medico pangayoon

Tood wala, apan pamati
 sa singuit sa uban mamatian
 moignon, "pabayran pa lang ang kinabuhi
 mag antus aco sa pagpangutang"

- Paghaya ug pag lubong
 hangtud sa katapusan pangadye
 sa uban initang man gani
 ang ilang pagagastohon.
- Nganong dili magahum
 pag utang sa tambal ipalit
 suhol sa hustong magbubulang
 aron maayo ang pasaquit?
- Canang ca cabus nga naaco
 sa uban nga salabutan
nawang (?) ning calibutan
mopoyo nga tawo

Epitacio -ta cang panlibac (?)
quita sa namatian
si iya Barang
 ug tabangan con unsay buhat

Simona - Bamos cay cailo intaon
 maayog dili ta caubanan
 nang casaquit ug cagul-anan
 wa bay lain didtong mitambong

Epitacio - Ganinang buntag wala
 hilabihan pagcamingao
 pagsingit sa baboy guiloga
 pono ang balay sa nando-ao

Sinona - Unsa man tood ang anhaan
 ug walay catabangan buhat
 con putong tanga na lamang
 pagduca maoy madangat

Epitacio - Lipayon ang nanagsobo
 sugo sa buhat sa calo-oy
 aron mapalong o' mapoypoy
mangaon pag (?)
 Apan wa magsama ang
 niana nga casamucan
 ang uban sa buhat motabang

Epitacio - ang uban aco ang
amlo ang mga agalon
 ug aduna nay namatian
 cay ang buhat pagabiyaan
 sa ilang mga sulogoon
 Diha na musogot sa sugo
 magbalibad bisag suholan
 nga cono maoy ilang toyu
 Maayo ug maingon

cay sa calag macahimoot
 indulgencia ngani, sa can on
 sa namatian macaalaot

- cana cay bata ang namatay
 daghan olitao ug dalaga
 mananabang nga mabalaca
 ang hustong tinguha calipay
 unang
aron buhi guihapon
nga tuquibon
 ug mga uswag ba sa cahintang
ang mga sapian
 ang maalam nga mga tao
 con mubuhat ba o' mohimo
 niana nga pamatasan
 Sila duna kitay wala
 quita mogasto, sila dili
 mihit ang atong pangita

Epitacio - sa catungod ta usang
 - Despues ug quita mamatian
 mangutang para magasto
 binuang ug dacung tinunto
 ang pag dangup sa caos osan

- Casamucan maoy macuha
 niana nga pamatasan
 cahagong pilit sa pagpangita
 icabayad sa nautangan
kita camatian
 dili niana magbulahan
nga dacung binuang
 caguol maoy ma

(Sa sulod madungog ang cascás sa sista honi sa
 pandango)

Sinona - Pamati, oho, naa na
 nagsugod na silag calipay

Epitacio - Tingalig mocanta sa bogay
 mo agpas kita? (Musulod)

Gea 15 gua

(Loyung dalan mugua si Adelia nag
 sa pano linaquis ang senina nag da sa bugha)

Adelia - En ves nga pagapiutan
 gusto co nga di palacton
 magasiao na hinoon
 daw manghac nga guisalupan

- ug paludhon moluhod
 mosabat sa pagpangadye
 macatagpilao aco ngani

moigpot daw

.....anang paglakat nia

.....nga di magacapanton

.....matin-ao.....

nabuang sa laing gugma

Awayon dili motumpang

usa ca pagpuyoc canaco

aron ang buhat niang tinago

dili co na susihon lamang

- Asawang cuwang sa pagbantay

sa lihoc sa iyang tiayon

ang cawalad on nga dayon

dayag nga iyang matap

- Cay tanan pinangitaan

nga mahimo sa lalaqui

ihatag sa lain babaye

sa asawa wala na lamang

- Ang gusto cong ugalingon

dili mahamool sa labha (?)

quining dinala sa bugha

sa balicong bana motarong

- Caniadto acong nadawat

dagmal niang

sa limbong siay nagbuhat

sala nia acoy bunalan

- Caron cay acong nasusi (?)

dili co sia honongan

hangtud nga dili mabayran

ang iyang palabilabi

Sa sulod madungog ang casicas sa pandango,

Adelia - O unsa kana pandango

maayo nga ocasion

dayag nga Celestino

Diha niana acong igsapon

Padulong dapit sa nangascas mogua si Eпитacio mamahid

pahid sa singot.

Eпитacio - Sus, cainit caayo

labihan cadaghan tao

Adelia - Ug arang tua ani aco

naaba si Celestino?

Eпитacio - Anaa man ngano ba?

Adelia - Ug arang pacanauga

(Musolod si Eпитacio)

Adelia - Pag-abut acong bunalan

maoy tungnon ang iyang tuhod

aber diha ug mapiang

basta di na macaglibod

(Mugua si Eпитacio)

Eпитacio - Dili aco pacaagui

pono sa tao ang hagdan

Eпитacio - labing maayo adtoi

aron dili macadagan

(Mabati ang cagahub sa sulod, ug ang singuit)

Celestino)

Celestino - Agoy.....agoy, iluga niño

cang cahoy sa camut ni Deliang

naambawan ang tuhod co

Cerminiano Agoy, tabang

Eпитacio - Da' tua na, he, ca vivo (catawa)

.....con ang ilang

Adelia - Ayao aco niño pag cupti

ug anhi ang acong cahoy.....

tambal nga maayon mosugpoy

sa talibud nga lalaqui

Cerminiano - Tungod sa Dios Adelia

utang cong buot canimo

hangio-on co ug mahimo

ayao dinhi paquig boroca

Gea 16 nga gua

Sinipit sa too sa camot ni Cerminiano si Adelia nga

inablasyon ni Simona; sa wala si Celestino nagquiang

sinunod ni Eпитacio nga magahiling hiling sa iyang

sista.

Eпитacio - Naboong ang acong sista

quina niining magpatul-id

- ang pangabugho caramba

pati sista co nadalahig

Cerminiano - Cadacung escandalo

sa imo caron guipaquita

pila ca adlao di matipla

Adelia -caniño (?)

.....molacat sia

dilipabadlong

macalicay ba sa asawa

ang bana nga magalimbong

Celestino - Limbong? ay pastilan

pagcadaco nga boling

may hinigugma co si Deliang

mao' mao wala nay lain

Adelia - Phohe wala no, wala

maayong basbasan sa daguay

Celestino - A, duna? giunsa caha?

aber ang ngalan isay-say

Adelia - A.....dili co hinoon manganlan

cay wala may acong maquita
 apan unsa may hinungdan
 nianang imong paglacata

- Niadto, ug acoy molacat
 pagpangita sa cawalad on
 ang bun og sa imong bordon (?)
 canunay cong magcadawat
 May sala ba aco

Adelia - dayag nga wala
 sa labha nga imong nahimo
 isipa nga caron ang baos

Cerminiano - Guibatonan mo ang pagbatoc
 sa buhat nia icaa motanding?
 dautan nga casingcasing
 ang magtipig sa caligutgut

- Mangil ad dili angay huptan
 sa solud sa pagtiayon
 maca ulang sa magdolongon
 nga moa ang calinawan
- Con sa pasaylo hatagan
 ang sala sa di ta ig unsa
 labao ang atong guihiosa
 sa camifoon cauban
- Ug mangil ad ang lalaqui
 nga magadagmal sa asawa
 labing dautan ang babaye
 mangahas pagbunal sa bana
- Wala sa guipag oyunan
canamo (?)
maoy huptan
sayup sa tiayon
babaye guihimo
but on ni Bathala
 sa bocug sa laqui guicoha
 cang Adan nga unang tao

Cerminiano - Aron isipon niyang cauban
 niadtong paraiso bililhon
 paghimulos o paghiagom
 sa tana nga cabuhian
 Sa pagbuhat wala cuhaa
 dapit sa tiil ni Adan
 caron niini dili tumban
 ang hinatag caniang asawa
 wala cuhaa dapit sa olo
 cay aron ang maong asawa
 dili mangibabao sa bana
 sa gahum niining nacaco (?)
 Maoy guicoha ang gusoc

nga silingan sa casingcasing
inilog (?)
ganina.....nahimo (?)
 Palaran ang mga
 nga magatamud

- dayag nga macahaluna
 sa cahusayan guituyo
- Salamin nga tacus huptan
 sa naga usang tiayon
 usa ca matahom talambon
 sa pagpuyo macatarong
- Asawa di maca gua
 sa sulod sa panimalay
 con way pagtugot nga macuha
 sa bana niang magbalantay

Adelia - Canang matam is mong mga batbat
 maloyloy on nga Cerminiano
 walay icabayad co canimo
 dili igo ang daghan salamat

- nacatin ao ning salabutan
 ang imong mga guisaysay
caisug nagluya
nang dili na motumpang
nga cadaut
dili mobolag
bana guisalibag (6)
 sa asawa caron guipudyot
 lihoc sa bana binantayan
 sa asawa magsilibon
 paglacat sa pila ca ticang
 apason awayon dayon
- Nimanang mo tacus cadudahan
 cadto nga palabilabiha
 nga walay lain naguicanan
 ang cabuang sa lain gugma
- Igo nga ang cadautan
 nga sa asawa nadawat
 sa bana usab modangat
 aron ang lami matagamtam
- Con ang taong macapatay
 silutan sa camatayon

Adelia - ang bana nga madagmalon
 dagmal ang batoc.....
 Tabi una aco pada

- pangitaon co si ma
-(?) - Acong panghinaoton.....
 nga imo untang
-(?) daghan salamat

.....(?) Si manoy dacugay ba
 asa ba caha nalangan?

Gea 10 gua

(Cerminiano ug Epitacio)
 Cerminiano - Unsa ba nga casamuca?
 cadtong inyong nasabaan

Epitacio - Naghangyo aco cania
 nga ang guipatahi cong trahe

Epitacio - sa lunes co na unta baire
 cay caron wa pa acoy cuarta

- Ang panuway nasuco dayon
 guinganlan acog trampacoso (?)
 con di pa ang imong ayom ayom
 datahan co ug usa ca laparo

Cerminiano - Mao na sa ubang mautangan
sa pasailo
aron di mahimo (?)
ana nga cagau an
pagapo aon

Cerminiano - ang dautan pulong batbaton
 bono sa dunay utang
 Diha paghatag sa casilag
 sa ilang isigcatao
 naghangio cay wa pa ibayad
 pamolongan sa di maayo?

- Ug sala sa nacautang
 ang pagbalibad o' paghangyo
 modangup sila sa hucmanan
 aron sa pagsilot canaco
- Dili angay ang paghimo
 sa polong nga pasipala
 tao sia ug aco tao
 sa dogo ug caliwat nagsama

Senona - Unsay iniang guisamuocan
 (mudyo)

unsay nahatabo caniao?
 hilum cay escandalo.....
 ania quita sa dalan (?)
 Laum na quing
 bamos na quita
 cay maputlan ang
 sa tao canimong mamati

Epitacio - Adios Amigo Cerminiano
 ibilin co ang daghan salamat

Cerminiano - Ang pahamudlay nga maayo
 mao untay imong madangat

(Musolod si Cimena ug si Epitacio)
 Cerminiano - Ang tuyo cong guipahayag
 cang Simena niadtong adlao
 wala mapalong ni matablao
 sa iyang mga balibad

- Ga cay di man mahimo
 ug ibaagui sa sinapi
 sa cabobot on o' maayong gawi
 cabigon co ang iyang gustr
- Boot na aco magmiño
 paga abton acog hingawa
igo lang canaco
para sa asawa
co unta ang tigmalos (?)
pagsulod sa camifoon
ugmag debuenas
 ug mamalas, unsaon?
- Usa ca dacung casubo (?)
 ug dayag nga di mahimo
 ang pagpangayo divorcio
 con ang asawa di co mabuhi
- Canang ginganlan tulotimbang
 pag dala sa camifoon
 dugay nang acong tino-on
 hangtud caron di pa hibao an
- Naniid aco sa ubang miño
 way catin awan cong nacuha

Cerminiano - cay bisan ang maayong pagpuyo
 may lalis pang magcaquita
 Ang nasusi co way cahimpit
 sa pagca ayong tiayon
 ang gusto ug di magca uyon
 motoruc dayon ang
 Labao cong guimating.....
 nga antos aco
 hibao an co ang maayo
 ug magsubra ang

Gea 11 gua

(Celestino mudool cang Cerminiano)
 Cerminiano - Comusta ca Celestino
 Celestino - Calooy sa Dios maayo
 cawalad on da ang pagbautan (?)
 guitamod co ug guituman
 ang tanan nga tambag nimo

- Ang mga matam is mong polong
 nga gihuptan ning hunahun

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VERTICAL
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Andong - Nagastuhan gihapon sa bayad sa acong masakian, ug sa tigum nga acong mag-pangayoan, cay alang alang dili mangandaman ug dalit ang mga manambong.

Ang duha ca gatus nga dala co, walay nabilin
Dicay - Agay madac an man diay kita sa gasta niana Andong?

Andong - Dili sapayan, mabauj tara kana Dicay. guihunahuna co nga sa cabaibayunan dapit sa saupan, tingali macaggasto kita capin sa tulo ca gatos ca pisos.

Dicay - Labing daghan ba diay ang lungsod didto, cay sa dapit sa sobangan.

Andong - Sa kadaghanan sa munisipio, sama ra uban sa pumupuyo labing daghan ang dapit sa saupan, sa acong banabana.

Dicay - Aco, Andong, duha duha ugaling ang pag imong ihatag, bantay ha? motigham nga ni aco canta dayon.

(Pacacalle si Asting motigham dayon. Moawuit si Loñga (?) nga nagcurog ang tingog)

Loñga - Ami sa lagat mitoon
calimo aco moot loon
ami mitoon sa lagat
pasan calimo minsan mugat
Limpayan co Leleng himaya

Loñga - cana lindot limo maba
sakit tian co cawala 2
asita atay co haplosa.
Hilaot ipon kita poyo
uman uman tomi lico
ilao mugho mohoc' loco
aco lugot imo tangconggo
Mosito na Señol Asiting
caycurog lawas
tinahon inom iha, Pobida, takic calaco.

Asting - Yati ra tanawon ta
wala na may pulso mo? cabugnao ba
caayo sa imong panit, cuyap cana,
Tala inom sa vino aron macaayo, mobalic
ra kita dayon.

(Musulod sila sa wala, mugua si Minti sa too)
Minti - Dautan nga gabii dili aco magdangtan
sa catlogon, miluwat aco mamati unta
niadtong musica (?) nga nagharana wala
dinhi, demalas lacata, wala macapamati n-
ayo sa cansion sa Insic nga wala sugod
mabati pag sa acong pagcabata. Pangitaon
co, basin mocantar pagusab.

nacabadlong ug nacakuha
niadtong buhat nga talamayon
guibasolan co o' guitapatan
nga dili co na kadto pag usbon
dili co na buot hisgutan
magacahilas aco pagdumdum
Dicay - wala ca macaggasto diay

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Photo Credit - Carlos Arce
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Layout - Ametta Suarez