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SILLIMAN JOURNAL

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The Editor's Page

This has been an eventful issue for the editors of this journal, for various reasons.

For one, we discovered accidentally the fact that one of the articles submitted for this issue had already been published in the **Silliman Journal** two years ago, when we were not editing the journal yet.

So we had to pull out the errant article, which had already been printed, and substitute another of approximately the same length, which is not an easy task, mind you.

For another, a plague struck the University Printing Press just as soon as we submitted our articles to them last December. Well, the word plague might be an exaggeration, because it was really just a case of flu. But plague or flu, the effect was the same: about half of the printing press force was knocked down.

And then, to top it all, the manager of the printing press got married in December. So with half the employees down with flu, and the manager newly married, the press was paralyzed.

All of this, really, is just our way of apologizing to our readers for the delay in this issue of the journal. We hope to have better luck next time.

With our new format and style, we feel there is no more need to introduce on this page the articles found inside. All the articles carry boxed resumés which should give the reader an idea of the contents of the issue in a glance.

There is only feature that we need to point out here: the list of M.A. theses completed at Silliman University since the graduate school was established in 1936. We are publishing this list for the first time. We think it will be of interest to future graduate students and researchers at Silliman.

Cristi Nadong

Developing Indigenous Church Music in the Kalahan Society

Delbert Rice*

This paper describes an experiment to develop indigenous church music for a Philippine cultural minority—the Kalahan of North Luzon. The author has found that certain types of Kalahan music can be utilized to express Christian concepts—and that the development of indigenous church music is possible in the Philippines.

The Roman Catholic Church overcame an ancient fixity of religious form when it approved the following statement found in the Constitution on the Sacred Liturgy, Article 119:

> "In certain parts of the world. . . there are peoples who have their own musical traditions, and these play a great part in their religious and social life. For this reason due importance is to be attached to their music, and a suitable place is to be given to it. . ."[1]

The article also suggests that the traditional music should be promoted in "sacred services" and in schools.

Dr. William Smalley, an Evangelical Protestant, discussing the use of "western" hymn tunes in an Asian country, makes a similar but more aggressive statement when he says:

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Rice and his family were well-known to the Kalahan of Imugan and adjacent areas before the experiment began and had been accepted by them. The tribal leaders were thrilled by the interest that was being shown in their customs and music. Many of them helped in the experiment to such an extent that it became a community project rather than a personal one.

The informant of Rice was Sario Oliano. The poets he asked to translate for him included Mr. and Mrs. Inway Oliano, Mrs. Mida Bogtong, Ramon Oliano, Mrs. Armenia Baguya, Mrs. Mining Tindaan and Mrs. Maria Palgui.

[1] "Constitution on the Sacred Liturgy," **The Documents of Vatican II** (New York: Guild Press, 1966), pp. 172f.

> ". . . Western music has become a form so closely identified with the church that the development of an indigenous hymnody has become difficult not on musical grounds but on 'theological'. Western culture (i.e., hymn tunes) is so closely identified with Christianity that anything else is non-Christian. This, of course, is theological heresy, and is culturally stultifying. I feel that we have a responsibility to lead or stimulate local people in the development of their cultural heritage in the church. . ."[2]

These statements are accepted by nearly all churchmen in both "younger" and "older" churches. In spite of its acceptance as a principle, however, the development of indigenous hymnody is frequently disregarded in practice. The reasons that are sometimes given for this neglect are:

1. The difficulty of finding native-born poets and composers.[3]

2. The inappropriateness of indigenous musical motif for Christian use.[4]

3. The danger of inadvertently communicating the wrong message because of previous connotations attached to a particular musical style.

The first two items are more likely to be excuses than reasons. The third item is a genuine problem; but through the application of anthropological study techniques, especially in the recently defined field of ethnomusicology, a solution should be available.

As Dr. Smalley clearly suggests above, it seems important to the health and spiritual welfare of the church that an attempt be made to stimulate the development of an indigenous hymnody in each culture where the church exists. This is the reason for the experiment which is described in this paper.

This paper was made as brief as possible because of space limitations. For that reason, several interesting branches of the experiment and other ethnic and musical data are either not recorded at all or are merely mentioned. Likewise many songs, poems and tunes have been eliminated but could be made available upon request. The paper is limited to those items which will adequately describe the purpose and technique of the experiment.

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[2] William A. Smalley, "More About Developing Non-western Hymnody," **Practical Anthropology** (January 1961), p. 45.

[3] Vida Chenoweth and Darlene Bee, "On Ethnic Music," **Practical Anthropology** (September 1968), p. 211.

[4] Common excuse made in the Philippines and heard many times by the writer.

The Setting of the Experiment: The Kalahan Society and Culture

The experiment was conducted among the Kalahan people. The Kalahan have resided on the precipitous slopes and in the valleys at the southern end of the Cordillera Mountains in North Luzon for hundreds of years. They are not properly recognized in Philippine ethnic studies because both social scientists and government officials have generally classed them with other adjacent groups. Except for a passing mention of the Kalanguya people by Dr. H. Otley Beyer[5] and an inaccurate and cursory list of vocabulary by Richard Pittman[6], they do not appear in the literature.

The oldest known home of the Kalahan is centered around Tinoc, a southern barrio of Kiangan in Ifugao[7] Province.[8] The people, however, are not Ifugao, either in agriculture or in language. Educational and governmental officers in Kiangan frequently refer to "...those people in the southern barrios who are not Ifugao."[9] The Kiangan Ifugao language and the Kalahan language are not mutually understandable although there is some common vocabulary.

The present Kalahan residents of Tinoc descended from a group of Kalahan who returned to the area after it had been completely abandoned prior to 1900.[10] These Kalahan lived adjacent to a group of Kankanai and the ethnic census of 1960 probably considered many of the Kalahan people to be Kankanai although both the Kankanai and the Kalahan consider each other as different ethnic groups. The languages are distinct and the cultures are quite different.

The other groups of Kalahan have reached eastward and southward from Tinoc, the mountain area of the municipality of Kayapa, Nueva

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[5] No written references have yet been found, but maps in government offices attributed to Beyer mention the name.

[6] Richard S. Pittman & Associates, **Notes on the Dialect Geography of the Philippines** (Summer Institute of Linguistics, 1953).

[7] This spelling is used in official documents but differs from the spelling preferred by local orthographies.

[8] This statement is based upon memories and folklore recorded by the writer but not yet published.

[9] Statement frequently heard by the writer in Kiangan.

[10] Dates computed from folklore recorded by the writer but not yet published. The return of some Kalahan is recorded by Roy Franklin Barton in **The Mythology of the Ifugaos** (Philadelphia: American Folklore Society, 1955), p. 1.

Vizcaya. There they cross paths with the Ibaloy population, and the census frequently classed the Kalahan people in that area as Ibaloy although they do not belong to that culture, either.

The language of the Kalahan, though somewhat closer to the Ibaloy than to the Ifugao or the Kankanai, remains distinct from all three. The Kalahan religion is different from the Ibaloy and the two groups recognize and insist upon their ethnic separation.

The religion of the Kalahan people points back to contacts with the Ifugao people, the people of Kiangan. Many of the myths and ceremonies have apparently been borrowed from the Ifugao since Kiangan and "people of Ifugao" are mentioned frequently in the Kalahan myths. Some of them have already been identified with Ifugao myths recorded by Dr. Barton in his study of the Ifugao.[11]

The language of the Kalahan is similar to the Pangasinan language in both grammar and vocabulary.[12] There is a possibility that the Kalahan came from the same linguistic stock as the Pangasinan and separated from their lowland brothers about the time of the coming of the Spaniards to the Philippines.[13] Racial studies, however, seem to indicate their closer connection to the other mountain groups.[14]

The agriculture, dress and much of the vocabulary of the Kalahan is similar to those of the Ibaloy. In spite of the similarities, however, there are enough differences between them.

The only certainties concerning the Kalahan people are: (1) that they consider themselves to be a unique ethnic group closely related to the so-called "Igorot" people of North Luzon, (2) that they practice swidden agriculture[15] on the slopes; and (3) that they are semi-migratory, moving their residences every few years when the "grass is greener" on some other slope.

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[11] Roy Franklin Barton, **op. cit.**

[12] Testimony of bilingual and trilingual informants. Depth study needs to be done in this area.

[13] A study should be made to evaluate this theory mentioned in Felix M. Keesing, **The Ethnohistory of Northern Luzon** (Stanford: Stanford University Press, 1962). He refers to the Ibaloy, however, not the Kalahan, since he was apparently not aware of the latter.

[14] Louis R. Sullivan, **Racial Types in the Philippine Islands,** Anthropological Papers of the American Museum of Natural History, Vol. XIII, Part 1 (New York: 1918).

[15] Swidden is sometimes called "kaingin." An excellent study including bibliography is found in Robert R. Reed, "Swidden in Southeast Asia," **Lipunan Magazine** (Institute of Asian Studies, University of the Philippines) Vol. I, No. 1, p. 24ff.

There were some sporadic Christian contacts made with some of the Kalahan people prior to World War II.[16] The present evangelistic work among them began in 1954 and has resulted in a steady growth of self-propagating churches[17] spreading out from Imugan to the south and as far north as Pampang (sometimes known as Kayapa Centro).

Fig. 1. Shown above is a typical Kalahan girl wearing a Kalahan costume. She is dancing a popular Kalahan dance called **tayaw ni titit.**

[16] Records are in the archives of the Methodist Church in the Philippines, United Nations Avenue, Manila.

[17] Records are in the archives of the United Church of Christ in the Philippines, Epifanio de los Santos Blvd., Quezon City.

The Foundation of the Experiment: The Musical Analysis

The first step in any experiment such as this should be a complete objective analysis of the musical culture of the people. Such an analysis must consider the various types of instruments which can be used and are used by the people and whether songs are **a cappella** or accompanied. Second, it is necessary to know if songs are sung by only one person or by groups, by men, women or either. Third, the analysis must reveal, also, the various technical characteristics of the music, such as pitch, meter and versification. The fourth area of analysis has to do with cultural settings in which each style of music is used. Such a complete analysis is an essential preparation for any development of indigenous church music.

If the experimenter is himself native to the culture, he might be able to short-cut some of the steps in analysis since he, presumably, will "know" unconsciously some of the data called for above. Nevertheless, there is still a value in the discipline of the analysis in the beginning stages to avoid making errors that will be hard to correct later and also to open up a field of music which might otherwise be overlooked.

Instruments and Instrumental Music

The "Orchestra." The usual instruments which are used today are gongs and drums. The gongs, called **gangha** by the Kalahan, are called "plane gongs" by Maceda,[18] and by manufacturers of Chinese musical instruments.[19] These same gongs seem to be described by Morga in his document dated 1608 describing Visayan customs.[20] Morga and others seem to indicate that these gongs came originally from Chinese traders prior to the Spanish occupation of the Philippines.[21] "Genuine" brass

[18] Jose Maceda, "Classification and Distribution of Musical Instruments in the Philippines, A Preliminary Report" (paper presented to **Musics in Asia Symposium,** 1966), p. 4.

[19] An instrument called t'ung lo appears to be very much like the Kalahan **gangha.** It is found in China and is pictured in plate 3 of Bliss Wiant, **The Music of China** (Hong Kong, Chung Chi, 1966).

[20] Quoted in Galia, Donato G., **Readings in Philippine History** (Dumaguete: Silliman University Press, 1941), p. 43f.

[21] H. H. E. Loofs, "Some Remarks on Philippine Megaliths," **Asian Studies,** III:3, p. 393, makes the suggestion that the people themselves are descended from early migrations of Cham or Moi people of China or Vietnam. If that were the case, they would have brought the gongs with them, or at least, the custom of using gongs.

gongs are now very rare and owners refuse to sell them. Some iron gongs are now being made in the Bontoc region but their use is strictly an emergency practice caused by the lack of genuine gongs for their ceremonies. The sound of the iron gongs is not appreciated by the Kalahan.

The drums, **holibaw,**[22] are 9 to 12 inches in diameter and about three feet long. One end is covered with leather stretched tightly by use of rattan cords. The other end is open. The shape is slightly oval. There are two different methods of beating the **holibaw.** Ordinarily the **holibaw** is beaten with a sharp slap of the palms, using both hands. If two **holibaw** are available, the one with the lower pitch is beaten with one hand only, using a steady beat called the **gimbal.** If a second **holibaw** is not available, a board will be used for the **gimbal** beat. The word **gimbal** definitely refers to the style of the beat, however, and not to the instrument since the same **holibaw** that is used for the **gimbal** at one time might be used for the regular beat at the next celebration.[23]

The proper Kalahan "orchestra" consists of four gongs of the proper pitch, one **holibaw** and one instrument for the **gimbal,** either another **holibaw** or a board. Small sticks are used to beat the gongs and a larger stick is used to beat the board.

The "Soloists." The other instruments which have been used by the Kalahan are for private or semi-private entertainment. Most of them are readily constructed out of local materials. They are:

(1) A bamboo zither, **koldahing** or **galdang.** This is quite common. It is made of one node of thick-walled bamboo called **kawayan.** It has four strings of fiber held up from the surface by a bridge at each end. The strings are all located on a half-circumference and a rectangular or oval hole less than two inches long is cut between the two center strings to open the sound chamber.[24]

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[22] Both the instrument and the name are the same as in the Ibaloy culture.

[23] Maceda, **op. cit.,** mistakenly uses the cognate Ibaloy word **kimbal** for the instrument, rather than the function.

[24] A nearly identical instrument is known in Dyak, Borneo, and is pictured in Marius Schneider, "Primitive Music," **Ancient and Oriental Music,** Egon Wellesa, **ed.** (London: Oxford, 1957), p. 34.

A similar instrument called a **kuliteng** is known to the Tinggian and Kalinga groups. An inadequate description is included in Fay-Cooper Cole, **The Tinguian** (Chicago: Field Museum of Natural History, 1922), p. 442 and by Maceda (**op. cit.** p. 3).

The instrument on Palawan Island called **a'gang** has a slit rather than a hole but is otherwise similar. It is well-described in Juan R. Francisco, "A Note on the Pa'gang," **Asian Studies,** Vol. 5:1 (April 1967), p. 33ff.

(2) A single reed bamboo instrument named the **tongali.** This is somewhat similar in function to a clarinet and is frequently used.[25] It is between 4 and 12 inches long and usually less than one-half inch in diameter. It is made from one piece of thin-walled bamboo locally known as **bolo.** It has three holes on the upper side and at the mouthpiece and a slit is made on the upper side so that a reed, perhaps one inch long, is lifted slightly. The reed end of the **tongali** is inserted within the mouth and the end is plugged, either with the player's tongue or with bamboo; then the instrument is played by blowing. One note, the highest, is usually used as a rhythm drone while the other three pitches develop the melody.

Even after an extensive search, the writer has been unable to find a similar instrument used by any other cultural group in the Philippines.

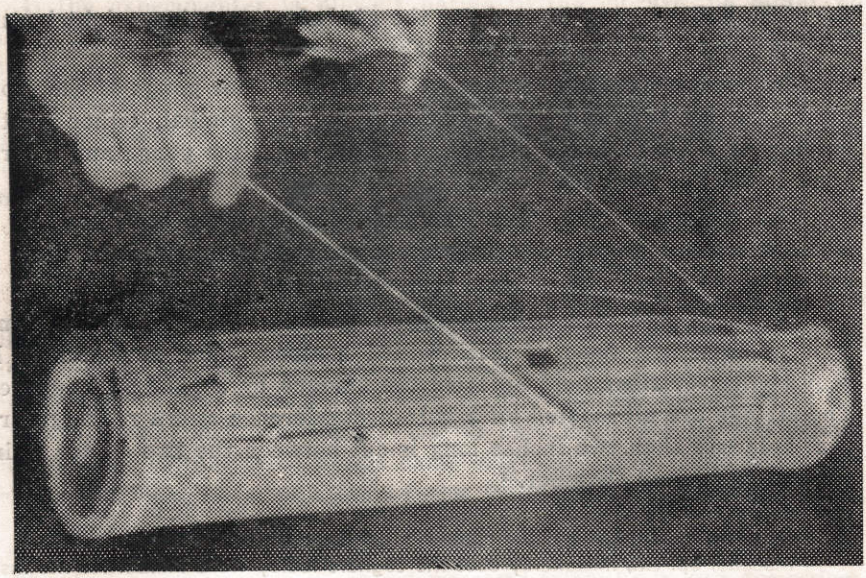

Fig. 2. Shown above is a common musical instrument of the Kalahan called **galdang.** It is made of one node of thick-walled bamboo. It has four strings of fiber held up from the surface by a bridge at each end. The strings are all located on a half-circumference and a rectangular or oval hold less than two inches long is cut between the two center strings to open the sound chamber. The picture shows one method of playing the instrument.

[25] See Figure 3.

Maceda[26] refers to a "pipe with reed" which the Kalinga calls the patottot. The **patottot,** however, is made from coiled coconut leaves with a folded leaf for a reed; and this is not similar to the **tongali** of the Kalahan.[27]

(3) A brass Jew's harp,[28] called **ko-ling.** This is somewhat common in the Kalahan communities.[29] In other parts of the Philippines a Jew's harp made of bamboo is known, but it has not been used by the Kalahan.

(4) A trumpet made of carabao horn, called a **tamboyog.**[30] It, however, is used primarily as a means of calling people or animals and is not

Fig. 3. Shown above is another Kalahan musical instrument, the tongali, showing the reed on the blowing end. This is somewhat similar in function to a clarinet and is common among the Kalahan. It is between 4 and 12 inches long and usually less than one-half inch in diameter. It is made from thin-walled bamboo.

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[26] Jose Maceda, **op. cit.,** p. 2.

[27] Luis Bancilo, a Kalinga student studying at Silliman, is well acquainted with the instrument.

[28] The term, "Jew's Harp," has no relationship to the ethnic group or religion of that name. It is a mispronunciation of a Dutch word, **jeudgtromp,** meaning "child's horn." See F.W. Galpin, "Jew's Harp," **Grove's Dictionary of Music,** A.C. Colles, editor (New York: Macmillan, 1948). Some ethnomusicologists reportedly use the name "jaw's harp" to eliminate the ethnic problem.

[29] This instrument is called an **agiweng** by the Tinggian. See Cole, **op. cit.,** p. 442.

[30] This instrument is used for the same purpose by the Ilocano who call it a **tangguyob.** It is perhaps borrowed.

used for "musical" purposes. It is played only by men, probably because the responsibility for calling the larger animals and people belongs to the men.

(5) A bamboo "vibrator" called a **pakgong.** This is very common.[31] It is made from one node of the thin-walled bamboo known locally as **okaw.** It is about two inches in diameter and from 20 to 30 inches long. It is divided in half lengthwise to within six inches of the closed end. Enough of the bamboo is removed adjacent to the split to allow the two halves to vibrate freely. It is played like a tuning fork by tapping one side against the palm of the hand. By opening and closing a hole near the base of one "leg," the instrument can be made to play either of two different pitches. Among the Kalahan, the **pakgong** is used only by women, usually while they are going to and from their fields or for entertainment during their infrequent rest periods at their swidden. It seems to be peculiarly associated with women and is never played by men. It is seldom used during celebration for "concerts" as are the **galdang, tongali** and **ko-ling.**

The use of these solo instruments is not as common today as it was in the recent past, but hopefully, their use will be revived.

Instrumental Accompaniment to Singing

Neither the "orchestra" of gongs and drums nor the "solo" instruments are ever used to accompany vocal music. It seems that either could have been used for that purpose, but there is no record whatever of the Kalahan ever singing except **a cappella.** Dr. Maquiso[32] indicates that this appears to be typical of most of the cultural minorities in the Philippines.

Patterns of Pitch

The gongs, always in sets of four, have a fixed relationship of pitches to each other but not to any external standard pitch. Their pitches correspond to the do, re, mi and fa of the modern major diatonic scale, consisting of a standard tetrachord. The bamboo zither with its four

[31] In Kalinga this instrument is called a **balingling,** according to Maceda (**op. cit.,** p. 3), and in Abra the Tinggians call it a **bunkaka** (Cole, **op. cit.,** p. 441). Maceda uses the English word, "buzzer," to describe it.

[32] Elena Maquiso, "A Study of Indigenous Hymns in the Evangelical Church in the Philippines," Thesis, Hartford Foundation, Connecticut, 1966 (mimeographed).

strings and the flute with its four pitches are both tuned to the same tetrachordal relationship of pitches.

A large number of the songs which are known to the Kalahan people are based upon these same four pitches. Some of the songs which are not based upon these pitches have already been traced to the Ibaloy or other ethnic groups. The evidence seems to point to these four pitches constituting an integral part of the Kalahan musical culture.

This precise scale has not yet been located by the experimenter in the literature concerning music from any other culture, although there are some similarities to the Greek modes behind the Gregorian chants[33] Several other musicians have also expressed their feeling that it is probably a scale unique to the Kalahan people. For this reason it is referred to henceforth as the "Kalahan Scale."[34] All of the songs using this scale seem to be of the reverie type described below.

The Kalahan people do sing songs having other than the Kalahan scale. A majority of these other songs utilize the pentatonic scale, known in folk songs from countries all over the world.

Patterns of Meter[35]

Although some songs have been found with what seems to be the equivalent of a 3/4 or 4/4 metric pattern, such as is common in Western music, none of these are set to the Kalahan scale. Some of them have already been traced to other ethnic groups. Usually the metric pattern, though regular, is not of that kind.

A common type of tune is represented in **Dayomti Lowilowi** which has six accented pulses in a verse. The first grouping, or measure, contains four time units or "beats"; the second, three; the third and fourth, four each; and the fifth and sixth, three each, giving a total metric pattern as follows:

1 - - - 1 - - 1 - - - 1 - - - 1 - - 1 - - or, writing it differently, 4 - 3 - 4 - 4 - 3 - 3.

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[33] Albert Lavignac, **Music and Musicians** (New York: Holt, 1931), p. 388f.

[34] The theory of the development of scales in primitive music as presented by Marius Schneider (**op. cit.**, pp. 14-17) might be called into question by the existence of the Kalahan Scale.

[35] Complete metric data need not be given in this paper. The writer hopes to publish it at a later time.

Other metrical patterns such as 4 - 6 - 4 - 4 - 6 and 6 - 4 - 4 - 6 - 4 - 4[36] are also found. While some persons might assume that these patterns are merely a misinterpretation of a regular 2/4 or 3/4 rhythm, the accented pulses are definite and fixed and forced the writer to accept the above interpretation. Henceforth, in this paper it will be referred to as "complex meter."

Some types of Igorot music have been described as "unmeasured."[37] Unmeasured music may exist in other Igorot cultures, but it was not found among the Kalahan, although it is admitted that the complex meter described above would be mystifying to a person trained in Western musical traditions and might be interpreted as unmeasured. Complex meter does not seem to mystify the Kalahan, however. There is an interesting similarity between the metric patterns of the Kalahan music and Hebrew poetry, which would provide a profitable field for investigation.[38]

Patterns of Versification

Most of the Kalahan tunes consist of a relatively short melody with between nine and twenty-one notes. These melodies are repeated as often as necessary to complete the song, usually six or eight times (an even number is most common). The **reverie** (mentioned below) has the longest melody.

The melody is usually divided into parts. In some of the songs it is usually divided equally and the poetic rhyme follows the melodic division. In other songs, however, the division is unequal, the second division consisting of about five pulses preceded by a long hold on the preceding note. The use of this type of subdivision will be discussed below.

Cultural Settings and Poetic Types

Music is used in three different cultural settings by the Kalahan people: ceremonial, conversational and recreational.

Ceremonial Music. Ceremonial music is called **angba.** It is found in several **baki** (recitations of myths as a part of a religious ceremony).

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[36] **Dayomtin Kamkamti** on page 351 is an example.

[37] Reported in Maquiso, **op. cit.**, p. 67.

[38] W. Stewart McCullough, "The Psalms," (Vol. IV of **The Interpreter's Bible,** ed. by G.W. Buttrick, et. al., New York: Abingdon Press, 1955), p. 11.

Typical of this type of **dayomti** is "Olalangit." The story tells of the oldest of two brothers who is quite certain that he is not loved by his father. His father scolds him frequently about everything that he does. Next, when his mother calls him to eat, his father throws hot water on him; so, he runs away, climbs a tree and sings:

Olalangit	**Olalangit**
Ikayon Olalangit,	You Olalangit birds, come
Yowak ngo paypayaki,	Make wings for me;
Yowak paypayadpadi.	Teach me to fly.
Ontayabak ngod Hagod,	I will fly upstream
Nak mangmangan ngon ogob,	Where I can eat rattan sprouts,
Ngalohangob ni ogob.	Tender rattan sprouts.

The Methods Used in the Experiment

After discovering the types of music which are part of the Kalahan culture, it was necessary to evaluate the various types to determine if any of them could be adopted for use with Christian music. It was also necessary to determine if the Kalahan people would accept the use of the same tunes or if new tunes would need to be composed which might be similar but not identical to the indigenous tunes. In this regard some who have studied the problem say:

> "A third method of providing ethnic hymns will be mentioned but it is not recommended. This is the method of putting new words to already existing indigenous melodies. This method is dangerous, as it is difficult for an outsider to assess the connotative significance of an existing melody."[47]

This danger must be considered seriously before any writing can be undertaken. Very careful analysis is essential.

Evaluation

The first question is: **What types of music, if any, can be utilized to express Christian concepts?** To answer this question, it is necessary to evaluate each type of music separately. It was decided that **angba** is not acceptable for Christian use with the Kalahan people for two reasons: first, it is an esoteric music limited to certain occasions which

[47] Vida Chenoweth, **et. al, op. cit.**, p. 211.

old or new **dayomti.** A new **dayomti** may be based upon an old tune or it may be newly composed. Many of the **dayomti,** as will be seen below, are utilized to exercise social control of individuals in the group. A good **dayomti** is very much appreciated by the community and may be remembered and repeated for many years.

The **reverie** is the most common form of the **dayomti.**[42] It has quite a long melody, usually between 15 and 21 notes or syllables. Many of them have a restatement of the basic thought of the verse repeated in the final short section of the melody.[43] This restatement sometimes repeats the words used in the first section of the song, but more frequently it employs synonyms such as would be found in the "thought parallels" of Hebrew peotry.[44]

It is interesting to note that all of the **reverie** tunes located to this date utilize complex meter.[45]

The **reverie** may be a thoughtful statement concerning some aspect of nature, but more likely it will be a satirical or humorous statement directed apparently toward some aspect of nature but symbolically directed toward some foible in the community. Frequently it will be directed obliquely to a particular person as a method of social control. The brief example given below is apparently directed, for instance, to the firefly, **kamkamti.** As the song continues, however, it becomes obvious that the firefly symbolizes a person who has been bragging about his wealth.

Kamkamti	**Firefly**
Kamkamti, Liyaliya	Firefly, Firefly,
Kantoy baboytoy lima,	He says he has five pigs,
Malat kadin dodowa,	But he really has only two,
Daka pandowan ina.	And one of them is his mother's.
Andi anam hi Ama,	None at all for his father,
Naokat ay limowa.	Who comes out and cries.
"Imananka ngoy baka,	(Firefly says to father)
Imon di kinkinaba."	Over there for you a cow,
	There in the grassy meadow."

[42] The so-called Hanunoo Mangyan have a poetic style which, in cultural setting and poetic style, is somewhat similar; but it is chanted, not sung, and the verses are memorized, not extemporaneous. It is described in Antonio Postma, "The Ambahan. . .," **Asian Studies,** III:1 April 1965, p. 71.

[43] This division is discussed above under Patterns of Versification.

[44] A commentary on this aspect of Hebrew poetry is given by Charles A. Briggs and Emilie Briggs, "The Psalms," Vol. 1 of two volumes of "Psalms" in the **International Critical Commentary** (New York: Scribners, 1908) p. xxxivff.

[45] Described above under patterns of meter.

Another example of the symbolic motif in the songs is shown in this three-line song sung to the tune, "Antikay."

Kotkotlid	**Little Lizard**
Kotkotlid batobato;	Little lizard on the rocks;
Andi anani-gato.	He had no pity.
Tinegtegtoy ongato.	He pounded his own child (with a stone).

The **humorous story** is another definite type of **dayomti.** The story is complete within the song. Sometimes the contents are risque. They are usually sung as though addressed by the singer to a person. The melody is frequently shorter than that of the **reverie.** "Thought parallels" are seldom found and all of this type which have been found to date are in 3/4 time. The theme of this song is seldom symbolic and the words are usually given in the first person singular. It is also used for social control, however. A rather typical one is entitled "Antikay" and is given below.

Antikay	**Short Wife**
Ahawak i antikay	My short wife
Nenhadhadnak di taytay.	Had a tantrum on the stairs.
Kanto ngo la ay matey.	She said that she would die.
"Kateyka la kateyka,	"Go ahead and die,
Ha-latantaka dama,	I will replace you anyway.
Igman i intibewko	There was one I saw,
Nalakban ambayado,	Wearing plaid clothes,
Kamon idadayoto	My heart is thrilled
Kamanbadok i boto."	When she comes downhill."

The **heart-call dayomti**[46] is always part of a longer story, although occasionally, now, the story will have been lost. It is a mournful or pleading song sung by the character impersonated in the story and directed to animals or to some other characters in the story. It is very emotional and when a **heart-call dayomti** is told and sung effectively, many of the listeners will burst into tears.

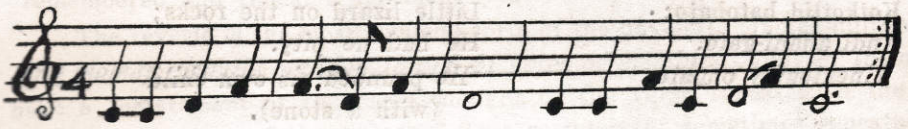
[46] The name of this type was coined by the writer.

KALAHAN TUNES

LOWILOWI

A.

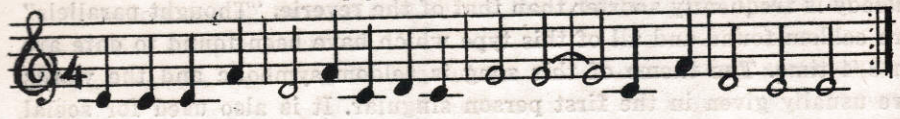
Kalahan Scale
4-3-4-4-3-3 meter



PANGINGINDAY

B.

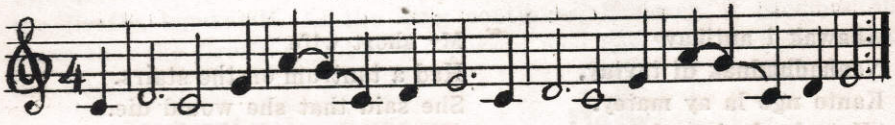
Kalahan Scale
4-6-4-4-6 meter



OLALANGIT

C.

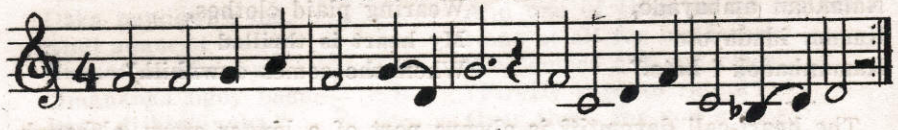
Pentatonic Scale
6-4-4-6-4-4 meter



KAMKAMTI

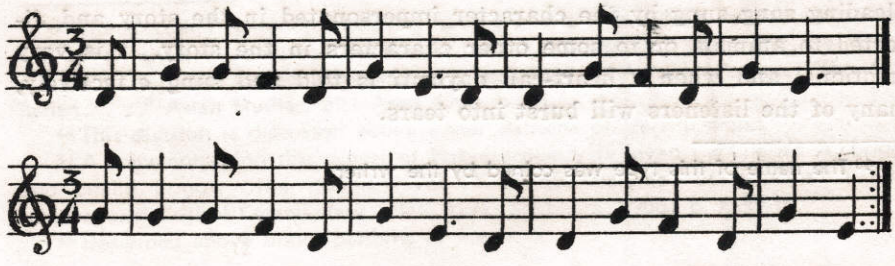
D.

6-4-4-6-4-4- meter



ANTIKAY

E.



The **baki** sometimes takes the form of a prayer. The ceremony is usually for a purpose such as healing, relieving a curse or finding a lost or missing article. The **baki** may only be recited by a special person called the **mabaki.** The **baki** is always memorized and formal and is similar to the **bonong** of the Ibaloy[39] and the Ifugao recitations which Dr. Barton calls "myths."[40]

Most of the **baki** are chanted in a rapid monotone; but a few, such as the **daing,** which is used to heal sore eyes, are sung. The singing part is called **angba.** All **angba** tunes located as of this time use complex meter.

Conversational Music. The chant known as the **baliw** is basically conversational. It is extemporaneous, formal and public. It consists of an antiphonal chant of seven syllables to each line. (Adjustment can be made for 6, 8 or even 9 syllables, but seven is preferred.) One leader will probably complete his statement in 8 or 13 rhyming lines. He will then be answered by another person who replies similarly with 8 or 13 rhyming lines. The other people at the occasion, especially the women, respond to each line by singing the words of that line again to a different tune, much longer and more drawn out than the tune of the leader.[41] There are two different tunes for the response: one is used only for a particular funeral, **baliw,** when the deceased person is addressed directly; the other is used for all other occasions.

There is no limit to the number of replies or the number of persons who may sing the **ba-liw.** It is usually the older men who compose the **ba-liw,** but occasionally younger men and women will take part if they are capable.

Recreational Music. The name **dayomiti** identifies all of the recreational music. It can be further classified into three groups which the experimenter for convenience has termed: (1) the **reverie,** (2) the **humorous story** and (3) the **heart-call.** All three categories are used for entertainment and prestige purposes in the community, as in any Western society, except that in Kalahan culture neither composer, author nor singer is a professional musician. During former celebrations, it was the custom for individuals to compete with each other in singing

[39] Laurence L. Wilson, "Nabaloi Shamanism and Sympathetic Magic," **Philippine Social Sciences & Humanities Review,** 18:187-194.

[40] Barton, **op. cit.,** pp. 1-4.

[41] A brief description of the **Ba-diw** of the Ibaloy is given in Isabel Leano, "The Ibaloy Sing for the Dead," **Philippine Sociological Review,** XIII:3, July 1965, pp. 154ff.

do not correspond to a fellowship meeting of Christians. It is only sung by the **mabaki** or other approved person. Second, it is inextricably associated with a **religious** ceremony which is, by its very nature, non-Christian. The religious connotations of the music would make its use disturbing to people who understood it. This style of music might be helpful to other ethnic groups, but it is eliminated from further consideration for the Kalahan people at present.

The **humorous story dayomti** could only be used if the contents of the poem were definitely humorous. Jesus' statement about the Pharisees' need for removing the log from their own eyes before attempting to remove the speck of dust from neighbors' eyes might be a possibility to consider. The tendency of this style of music to use poems that are risque, however, does not encourage much experimentation with this style.

The **reverie dayomti** is used to express deep emotion and also to influence moral or spiritual behavior through symbolic or semi-symbolic interpretation.[48] This cultural setting for a musical style seems ideally suited for Christian music since all of those aspects of its use in the culture are appropriate for Christian hymns.

The **heart-call dayomti** also seems to be appropriate for certain occasions if the song is intended to be sad and pleading such as might be appropriate at a funeral or in a prayer for forgiveness.

The **ba-liw** is not acceptable for hymnody because it must be extemporaneous. It could easily be acceptable for a dialogue type of sermon or for dramatic presentations, but not for group singing.[49]

The second question is: **Can the original tunes be used for a new poetic setting?** The answer seems to be affirmative. The present indigenous tunes are already used as musical settings for several poems. The tune "Antikay" is known to have at least five other poems connected with it. The **reverie**, "Pangingday," has at least two poems attached to it. All of these poems are definitely of the same **reverie** style. The "Olalangit" tune (**heart-call**) has at least one other poem connected with it. Thus, all three styles of **dayomti** tunes are commonly used as the settings for more than one poem. The basic requirement is that **reverie** tunes and **reverie** types of poems must go together, **heart-call** tunes and

[48] See description of technique above under Patterns of Poetry.

[49] Dialogue sermons using the **ba-liw** style have already been preached by the experimenter and a **ba-liw** drama of **Job** is in the making.

heart-call poems must be put together, also. There is no mixing. The very manner in which the **dayomti** came into being over the years indicates that the adoption of these same tunes for the Christian message would be both proper and acceptable.

A third question is: **Will connotations from the previous poem(s) interfere with the effectiveness of a Christian poem if set to the same tune?** Two factors indicate that interference is not likely. First, the fact that it is already a cultural habit to utilize one tune for more than one poem without their interfering with each other indicates that other poems can be added to them as long as the same basic poetic style is followed. Second, even though there seems to be a wide poetic literature among the Kalahan, the music is not wide-spread among them anymore due to acculturation pressure. In some areas, they have been entirely forgotten. In other areas, they can remember snatches of one or two songs but no more. The memory of their own musical literature is too limited for it to have implanted deep connotations in the minds of more than a few individuals.

It is also possible and acceptable to prepare new **dayomti** tunes of the various styles for use with new poems as desired; but, at this present time, since the old tunes can still be used acceptably, it was felt that they should be used at the first stage of the experiment.

Preparation and Development

The interesting similarity of Kalahan poetry to Hebrew poetry immediately suggests to the writer the appropriateness of the Psalms as basis for Christian songs using appropriate **dayomti** tunes. This was done by preparing a free translation of an appropriate Psalm in the trade language, Ilocano. All of the idioms in the original Psalm were changed from the original Hebrew idiom (which is usually carried over directly into English) into an equivalent Kalahan idiom (e.g., "The enemy at my gates," becomes "The man who comes to take my head," and "He cannot stand in the congregation," becomes "when a conference is held, he is not even called.") Every attempt is made to make a good dynamic translation[50] of the Psalm.

[50] The concept of "dynamic equivalent" in regards to translation is thoroughly covered in the book, Eugene Nida, **Toward a Science of Translating** (Leiden: Brill, 1964).

The writer and an informant, who had already demonstrated some poetic ability, then took the trade language version and worked together to prepare the first version of a Christian **dayomti.** When the first version was completed, it was given to one or more Kalahan poets for revision. The poet was not given a copy of the Ilocano or English source material since it was the purpose of the experiment to produce a "dynamic equivalent" of the Psalm, rather than a "translation."[51] Frequently the poets produced a poem which, in its vocabulary and phrasing, had very little relationship to the first version but which expressed in strong poetic images the basic thoughts of the Psalm.

If, as sometimes happened, the thought had been changed by the poet so drastically that it had a different and incorrect meaning, the writer and the informant would work again to make another Kalahan version including as such as possible of the poet's work. This version would then be presented to another poet for further revision. (It is usually best to use a different poet for the second revision if a second revision is necessary. The first poet is probably emotionally attached to the work which he did the first time and will not be able to properly redirect his thinking.)

The first Christian **dayomti** that were prepared used the **reverie** form. Later, when preparations were being made for a funeral, two different **heart-call** tunes were used as vehicles for appropriate poems; one being a Psalm and the other a newly written poem in Kalahan concerning Kalahan fears about death and the Christian answer to those fears.

Testing and Continuation

When the Christian **dayomti** was deemed complete, it was mimeographed and presented to the local Christian congregations to sing. Response determined whether it would eventually find its way into a hymnal or not. If the new **dayomti** was called for frequently during the periods of singing when the congregation met, or if people were heard singing it on the mountain trails or in the fields, it was listed as a success. If not, it must be considered as a still-born baby and buried, regardless of the amount of precious love and labor that went into its development and birth.

The writer will continue to be involved in other aspects of production of Christian music for the Kalahan people. It is hoped, however, that

51 Ibid.

as new occasions of need arise in the future, some of the poets and other individuals will have been sufficiently stimulated to compose their own Christian **dayomti** without involving the writer. This has already happened. When it begins to happen regularly, the experiment can be considered a complete success.

The Reaction to the Experiment and the Conclusions

In April of 1969, the writer and others prepared in mimeographed form a songbook of 47 pages for use in the seven organized and several unorganized congregations in the Imugan area of the Kalahan people. One-fourth of these were **dayomti** and the others used Western tunes. The **dayomti** were immediately preferred. Few desired to go back to Western tunes when they discovered that their own music was capable of expressing the Christian faith so delightfully.

It seems that this experiment has demonstrated that the development of an indigenous church music is possible in the Philippines. Although this experiment took place in only one minority culture, similar techniques could be followed in other cultures in the Philippines.[52] The immediate result would be unique hymnody for each ethnic group. Some people might feel that this would divide the Christian community into many ethnocentric groups. This may be partly true in the beginning, but it will also provide a basis for genuine Filipinization of the Christian church in this nation. As various truly indigenous songs are shared by the different ethnic groups, each group will discover its genuine affinity for the others, an affinity which is not forced upon it by political or ecclesiastical expediency but which springs genuinely from the hearts of the people.[53]

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[52] Dr. Elena Maquiso has been doing similar work in Cebuano and has encouraged this experiment.

[53] This principle is equally true internationally as modern mission theologians, such as M. M. Thomas and D. T. Niles, have shown when discussing Christian theology. See M. M. Thomas, "Indigenization and the Renaissance of Traditional Cultures," **International Review of Missions**, III:206 (April 1963), p. 191.

The Ulahingan Episodes: the Creativity of the Manobos

Elena G. Maquiso*

This article is a sequel to "The Ulahingan: A Manobo Epic" in the third quarter issue of this journal. In this second article, the author describes the singers of the epic, the kingdoms and places mentioned there, and the cycles or groups of episodes in the epic. The author is amazed at the number of episodes that these singers could chant.

I

The more one reflects on the episodes of the Manobo epic **Ulahingan,**[1] the more fascinating they become. The number alone is intriguing. When Tumatas Mampindaupan, considered the Manobo's best singer who died just more than a year ago, told this researcher some of the episodes he could chant by reciting them as fast as he could, the experience was one of surprise. More surprise was in store when he rattled the names of many characters and places, and the number of episodes he knew in relation to them. He could chant more than 1,000 episodes. In the actual recording, he averaged 11 hours of chanting an episode. Granting that he could not actually chant them all, still the accomplishment would be remarkable even if he could only sing a small portion of the total.

This researcher was also surprised when Mampindaupan said he could produce new episodes. How this is possible lies in the traditional Manobos' belief that the people celebrated in the epic, **Agyu** and his people, are still living today in **Nelendangan.** Therefore, as long as **Nelendangan** and the people continue to exist, the epic keeps on growing in length through the versatile singers whose fertile imagination can invent new themes. To say that the epic is a product of the imagination

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[1] For a general background of the epic, see "The Ulahingan: A Manobo Epic," **Silliman Journal,** Vol. XVI No. 3, Third Quarter, 1969, pp. 227-238.

is heresy to the traditional Manobos, for they truly believe in the historicity of **Agyu**, his people and Nelendangan.[2]

The creativity of the singers is surprising, considering that they are very simple, unschooled, mountain people. Many of them have not gone beyond the bounds of their barrios, and most of them have not been to school. Of the ten who have already chanted for recording, eight have not attended school, one was in the second grade, and another was able to finish high school. Only two have gone outside their own province of Cotabato, and the rest have not been outside their barrio or town. The singers before them had even less opportunities. Presumably not one of those who originally created the episodes which the present singers now chant had gone even to the first grade nor to any place outside their own. Yet, their minds were so pregnant with ideas that they were able to invent the many characters, places and experiences, and to portray vividly the details of particular situations. Equally intriguing is their capacity to weave into beautiful poetic lines the ideas in their heads as they improvise traditional tunes to go with the poetry. These lines are not memorized. Yet they seem to flow naturally, depending on individual talent, as these bards seriously chant their sacred epic.

In a way, this article is a tribute to all the singers, past and present. It would have been a distinct privilege to have had a chance to hear Mansaripad, the Manobo "prince of singers," who died in 1950 and to have been able to make a recording of his chanting for posterity. His versality had no equal, we were told.

However, we had Tumatas Mampindaupan from whom we have some episodes recorded. But his death a year ago delivered a great blow to our hopes of recording the Manobo creativity in its vivid poetic beauty and spontaneous improvisation. Besides Mampindaupan, however, the following singers have made their contribution to our collection: Langkan Abod, Santiago Abod, Kasama Bangkas, Subidan Gintaus, Dinaupan Manlagaylay, Moises Mangawasan, Ampangun Manggung and Pangulima Utu. To them and others whom we have not had a chance to hear, we are grateful for keeping this heritage alive. We hope they will pass on their knowledge to the present generation, inspiring the young to appreciate and learn the art of chanting the epic.

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[2] They assert that the places connected with the prologue of the epic exist today. The Manobos who are familiar with the epic will point to the places and recount what happened there. They claim that certain signs, such as the hardwood posts of houses, trees and rocks are still there to prove to the reality of the events.

To appreciate more the artistic capacities of the Manobos, the purpose of this article is to present the episodes, not for their content for we are only able to do that in a very limited sense at this time,[3] but merely to discuss their categories, number and the many individuals and places involved in the various ventures. To do this, we will confine our presentation to the "works" of Tumatas Mampindaupan, for it is from him that we have more insight into the variety of themes and extent of the epic. Our main source of information is a list of all the episodes which Mampindaupan indicated he knew during this writer's conference with him. From time to time, when the need arises, reference will be made to another list made up of all the episodes which Abraham Saliling said he had heard.

The statements already shared and will be made, however, are not final. The work on the epic is still going on. Therefore, further information may require a change on some things already presented.

II

Before we discuss the episodes of Mampindaupan, it might be helpful to know something first about this singer who, more than anyone else so far, has passed on to us the heritage of his people through the recordings already made. Then we will consider the kingdoms and places involved in his chanting for these regions partly determine the number of episodes. Finally, a discussion of the cycles which contribute to the length of the epic will be presented.

Tumatas Mampindaupan was a descendant of the tribe from where the group of Manobos were supposedly chosen by the Most High to inherit **Nelendangan**, as told in the prologue. He was born in the sitio of Melituvug, barrio of Makulintang, town of Libungan, Cotabato, about 63 years ago.[4] Melituvug is a mountain place, accessible only by foot or horseback. It is far from the stream of activities brought about by technology and modes of living today. His only motivation in getting out of his barrio and province was to visit some relatives in a place in Bukidnon. He was a farmer, toiling his own piece of land. He never went to

[3] Until the recorded materials are transcribed and translated, we will not be able to share their content except in a general way. So far, only one episode has been transcribed and translated and the work on another is still in the process. The job is a slow one, requiring the effort of more individuals.

[4] The ages of most of the older informants are merely approximations because no record is kept of their births.

school, therefore he could not read nor write. But he was a leader of his sitio and of the Langkat sect.[5] A very simple and humble man, he was very willing to chant for recording, realizing that his contribution was important for the conservation of his heritage.[6] He had hoped that this researcher would come back while he was still alive to continue the project of recording. His death in August, 1968 was a blow to the project for many episodes which he alone could chant, can no longer be recorded and known. With his only wife (others have more than one), seven sons and two daughters were born.

He learned the epic when he was about 18 years old from two individuals, one of whom was his brother-in-law. As indicated before, Mampindaupan could not only chant many episodes but also create new ones.

Listening to and watching Mampindaupan chant was quite an experience. In a room lighted only by two lanterns, he sat in a chair, small and frail, with a serious-looking but gentle feature. The room was hushed as the listeners eagerly waited for him to begin. His hands on the arms of the chair, his eyes transfixed to the semi-darkness before him, he sat without movement. Then unintelligible sounds came from his throat. Slowly he closed his eyes, and his voice rose to a pitch and he held it there. Flexible melodic lines flowed as his voice glided up and down, or proceeded in a wavelike movement with many flowery tunes as he went on chanting the sacred story of his people. In rhythm

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[5] The **Langkat** is a religious sect which is an outgrowth of the epic. In the prologue, there is a promise that another group of Manobos will be selected by the Most High for another **Nelendangan.** So from time to time, individuals would declare themselves the chosen leader to guide a selected group of people. One such man was Mampurok who in the 1920s led a big group of people-men, women and children in Kitubud mountain waiting for the **salimbal** (a heavenly elevator) to take them to heaven. When it did not appear, they settled in Kitubud and life revolved around Mampurok who showed mysterious signs, and performed wonders indicating he was the chosen one. After his death, the people continued his form of worship in which the **Ulahingan** language, poetry and music are used. Traditional Manobo animism does not have organized worship, but the **Langkat** has its own place and ritual of worship.

[6] At the beginning, some of the singers were uncooperative, suspicious of the researcher's intentions based upon their experience with other individuals who made recordings for their own personal ends. However, after knowing the purpose of the research, through the interpretation of Demetrio Bangcas who was one of two assistants in the recording job (Custodio Saliling was the other), they opened themselves up and willingly prepared for the coming of the tape recorder. However, Mampindaupan was one who was cooperative even at the beginning.

with his singing, he would chew his betel nut already in his mouth. Every now and then, he would spit out his saliva into a pail filled with ashes which was placed near his feet on the floor. He kept his eyes closed. The concentration on and the seriousness of his task were noted in the expression of his face, and the perspiration flowing down his forehead and neck. Once in a while, he would stop for a short time to rest and to chew.[7] One marvels at Mampindaupan's stamina for continuous singing for as long as six hours at a time without stopping except for short periods of rest.

Let us now consider the various episodes. If the reader has not seen the first article (see footnote 1), it is suggested that he read it for some background of the epic. However, we must point out here that the prologue tells of the earthly pilgrimage of the chosen Manobos who were rewarded immortality and paradise for faithfulness to the Supreme Being. They live in this heaven, **Nelendangan,** until today. Their life there is chanted in many episodes which are connected with many territories and individuals.

Kingdoms and Places

The different regions are all in heaven whose residents are immortals. They are closely linked with the episodes which can be categorized into three. First, we have **Nelendangan** itself which is the home of **Agyu** and his people, the chosen ones. Then we have the places where the allies of **Nelendangan** live. The third are the enemy kingdoms. **Nelendangan** is led by **Agyu** while the allied territories are ruled by individuals related to the residents of **Nelendangan** who will be named later. Each enemy kingdom is ruled by a datu who bears the name of his kingdom.

Nelendangan[8]

Nelendangan overlooks the seven seas: swampy sea, tempestuous sea where typhoons blow, calm sea, sticky or magnetic sea, red sea, wavy

[7] Chewing is part of the Manobos' existence; they derive strength from the combination of leaves, nut and lime. Betelnut chewing plays a major role in the epic. In the prologue, the last ritual transforming the people to full immortality is connected with this activity. Often in the episodes, the "dead" are brought back to life by spitting chewed betel nut over them.

[8] The description of **Nelendangan** is based upon the chanted prologue by Kasama Bangkas, the beginning of the episode by Langkan and Santiago Abod, "Tne Visit of **Lagabaan** to **Nelendangan,**" and the information furnished by Pasahi Sawidan.

sea, ice-covered sea.[9] The place is so vast that when a gong is sounded at one end, it cannot be heard in the other. The size can best be visualized by an infant who crawls and travels the entire length of the land and by the time he reaches the end, he has already become an adolescent. On the eastern side of the kingdom are mountain ranges. On top of one of these ranges is a great lake. This lake was formed by the water which the people brought with them from the earth in bamboo flutes, from the river **Nelendangan** which, according to one informant, still exists today as a creek somewhere in Aroman, Carmen, Cotabato. When the people poured the water on the ground, a lake was formed and its outlets are the rivers **Nelendangan** and **Dansuliyan**[10] passing through ten different places into the sea.

The enormous palace of **Agyu** stands between these outlets. The hardwood posts of this building were gathered from many different places of the kingdom. They are so big that it takes ten men holding their hands to encircle one. The architecture is Malayan. The posts are tied not by ordinary rattan, but by the unbreakable and transparent saliva of the gods. The major posts are bound by the remnant of the "rope" which was used in binding the firmanent of the sky. The roof is not of ordinary grass, but made of the hair of the mermaid. Another layer of roofing is made of the leaves from heaven that do not wither; instead they bloom even when the sun is burning. The joints of these posts are gilded with gold. As a matter of fact, everything is golden: the leaves, walls, posts, rooftop carvings and statues, and furnishings with geometrical designs.

The palace is divided into many rooms. Among them is a room for the throne or chair of **Agyu,** one for conferences where the elders meet with their leader, another for the female servants and still another for the male servants. Along the wall of the conference room are benches for the ranking men of the council. A door opens to the courtyard or playground which is made of silver where the people assemble to hear any decision made by the elders.

There are paths leading to the sea: a path for **Agyu** when he goes to swim, a road for **Yambungan** and her maids when they go to the bath-

[9] One informant merely calls this the "white sea." If the description of the "ice-covered sea" is "accurate", this and other pieces of information seem to support a theory of this writer that this epic has been probably influenced by or was perhaps originally of foreign source a long time ago.

[10] One informant has indicated that there are many outlets, instead of just two, as mentioned here.

ing place, a walk for the married women when they gather herbs and leaves for their sick children or when they fetch water.

The bathing place of **Yambungan** is of golden hue and fenced around with boulders so that the sharks will not snatch her. There is also a yawning of a cliff over it to protect her from the eyes of the eagle.

The kingdom is defended by several forts constructed by the men leaders: **Lena, Vanlak, Kuyasu,**[11] **Nemenugang** and **Nebeyew.** These forts, made of hard wood and iron, are beautifully designed. The principal post of the forts of **Lena** is so big that ten men can do the **saut** (war dance) on top of it.

Allied Places

As far as we are able to ascertain, there are only five places where the friends of **Nelendangan** live or rule.

1. **Baklayen:** This is the place of **Nemenugang,** the betrothed of **Yambungan,** who is the youngest sister of **Agyu.** This place is merely bypassed by the residents of **Nelendangan** on their way to invade enemy territories.

2. **Bulan.** This is the territory of **Tigyenguwa.** There are different opinions on who this person is. There are those who say that she is the daughter of one of the gods. Others indicate that she is the daughter of the Most High, although some say the child of the Supreme Being is a male.

3. **Buligen. Tigyakuwa,** who lives here, is the favorite wife of **Agyu.** She was the **katulusan** (immortal) responsible for the coming of **Agyu** and his people to **Nelendangan,** as well as the maiden in their dreams or vision who guided them. She had asked the Highest for the privilege of helping the people in their earthly pilgrimage because she was in love with **Agyu.** He did not know about this until they reached paradise or **Nelendangan,** when **Agyu** visited her in **Buligen** to marry her. **Tigyakuwa's** other name is **Lakumbing.**

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[11] According to most informants, he is a nephew of **Agyu** who was responsible for the death of the Magindanao sultan which led to the Manobo's captivity, flight and suffering. The relationship of **Lena, Vanlak, Nemenugang** and **Nebeyew** to **Agyu** will be indicated in the succeeding pages.

4. **Langit. Lagabaan** lives here. He is the father of **Agyu** and his brothers and sisters, as well as the ancestor of all Manobos. He was one of those who welcomed **Agyu** and his people upon their arrival in **Nelendangan.**

5. **Udtuwan.** This is the seventh or tenth heaven where the Most High resides. Some informants who believe that his only child is a male, say that his son lives with him. This is the place where **Agyu** and his people were brought up from the earth to receive their final blessings before they were directed to go to **Nelendangan** via the earth.

Enemy Kingdoms

Except for their names, we have no information so far concerning each of the kingdoms listed here. More research and probably the recorded episodes when transcribed and translated may yield some description of these places.

1. **Agan-an**
2. **Dampasan**
3. **Imbayaw**
4. **Insibey**
5. **Kabanen**
6. **Kablingan**
7. **Kagiling**
8. **Kambusan**
9. **Ka-uwa**
10. **Kilanggal**
11. **Kiyakbu**
12. **Kulaman**
13. **Libenan**
14. **Lintipan**
15. **Liwanen**
16. **Lumbayan**
17. **Mapayag**
18. **Masumbil**
19. **Malekdayen**
20. **Minabey**
21. **Nahindeg**
22. **Nebetes**
23. **Palanag**
24. **Sekyepen**
25. **Sumaguy**
26. **Sunlawun**
27. **Tangkulan**
28. **Udanan**

Mampindaupan has given us a total of 34 territories which include **Nelendangan,** the allied places and the enemy kingdoms. Each of these has been visited or invaded by the residents of **Nelendangan.**

In the list of episodes heard by Saliling, 41 regions are indicated, including **Nelendangan,** eight of which have been mentioned by Mampindaupan. Whether the remaining 33 places are entirely different, or some are the same as those given by Mampindaupan but only with different names, we cannot ascertain for the present. Until this is clarified, we assume that the rest of Saliling's territories not found in Mam-

pindaupan's episodes are different. These territories are:

1. **Baliwaan**
2. **Buligen***
3. **Diaganaten**
4. **Digpatey (Insanal)**
5. **Egpengebukad**
6. **Egtaan** (kingdom of black people)
7. **Edtulayapayan**
8. **Imbagted**
9. **Ingkusina (Insibey)**
10. **Intumbangel**
11. **Kagiling* (Egkelegaya)**
12. **Kapipidew**
13. **Kinabuka**
14. **Kumbawaan***
15. **Langit***
16. **Limbayan**
17. **Limbengan**
18. **Linadawan**
19. **Liwaan**
20. **Liwanen***
21. **Lumbayan***
22. **Makaranga**
23. **Madahulug**
24. **Ma-igyew**
25. **Malekdayen**
26. **Malmililung**
27. **Masumbayat**
28. **Namipidew**
29. **Negimba (Nabuyawan,** kingdom of gold)
30. **Nelendangan***
31. **Nenendung**
32. **Nesalimbal**
33. **Pagalungan**
34. **Pangambukad**
35. **Pagugilang**
36. **Penugabling**
37. **Pinsu-edan (Penladan)**
38. **Takawbaan**
39. **Tengkelaan**
40. **Udtuwan***
41. **Yegenatan**

The Cycles

The use of the term "cycle" is for convenience. Whether or not this term is appropriate here may not be known until additional information has been obtained. Mampindaupan categorized his episodes according to the characters involved which we will soon present. For example, there are episodes dealing with **Agyu's** exploits. We group these as **Agyu cycle.**

Reference has already been made to "visits" and "invasions" made by the people of **Nelendangan.** The visits are made to their allies, while the invasions are intended for their enemies. However, these visits are like invasions for there are battles involved. But this battle is merely "recreational" to keep themselves trim and to show their prowess. This "friendly invasion" is their principal pastime; after all they have nothing to do in heaven. They even "invade" their own place, **Nelendanngan.** The "invaders" come incognito and their identity is not known until the end of the battle. On the other hand, the invasions to the enemy territory are real. Here, the invaders do not appear incognito. In both

* Mentioned by Mampindaupan.

cases, however, nobody really dies for they are immortals. The "dead" are brought back to life.

1. Agyu Cycle

Agyu is the leader of the chosen group of Manobos,[12] the third child of the family. While still on earth, the eldest brother **Pamulaw** was the leader, but he relinquished the leadership to **Agyu** because of old age. **Agyu** is an earth name and the one used in the prologue. But his heavenly names are the ones used for chanting: **Begyasan** and **Mendayawi.**[13] Both mean conqueror, impregnable, aggressive, feared and fights back immediately when provoked.

Agyu's exploits include his invasions to the 28 kingdoms given by Mampindaupan, visits to **Lagabaan** in **Langit,** to **Yegpinted** or the Most High in **Udtuwan,** to **Tigyenguwa** in **Bulan,** his possession of the golden tree and his return to **Nelendangan** from an invasion of three kingdoms. There are 33 episodes in all connected with **Agyu.**

2. Bayvayan Cycle

Bayvayan is an "illegitimate" son of **Agyu** while still on earth. Bayvayan's birth was a mysterious one. **Agyu** threw an orange to the river and it floated downstream to where a young girl was taking a bath. She conceived after rubbing her hair with the orange, This happened in the morning; by noon she delivered. As soon as the child was born, immediately he became a full-grown man. It was foretold that he would not go with **Agyu** to **Nelendangan,** but he would take another path and reside in another place in heaven. He was called **Bayvayan because** he had to **pamaybay** or walk along the shore to experience hardship. His other name is **Demenees.**

Bayvayan has been delegated by the Most High to create the **Ulahingan** and to inspire those who would sing it. The first **Ulahingan**

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[12] According to historical sources and tradition reflected in the prologue, the Manobos and the Magindanaos come from the same ancestry. The two brothers, **Tabunaway** and **Mamalu,** were the leaders of a community called Banobo, which is a coastal place in Cotabato. When Kabungsuwan reached the place to propagate the Muslim religion, **Mamalu** turned Muslim while **Tabunaway** remained faithful to the traditional beliefs. The descendants of **Mamalu** are the Magindanaos; those of **Tabunaway** are the Manobos.

[13] At least two names are given to every individual, some have four. The same thing is true with names of places. This is so because the poetry is a "two-by-two" or "pair-by-pair" structure.

chant by **Bayvayan** is chanted in the prologue.

There are 13 episodes in the **Bayvayan** cycle. These include invasions to 10 kingdoms, a visit each to **Lagabaan, Yegpinted** and **Tigyenguwa.**

3. Beteey Cycle

Beteey is a cousin of **Agyu.** Saliling says that he is known as the **"datu te tetereman,"** or "king of short stories," He is not a storyteller; he only inspires others to tell short stories, not the **Ulahingan.** Saliling continues to say that **Beteey** does not have as many exploits in the epic as there are short stories about his adventures. However, Mampindaupan has 31 episodes in his **Beteey** cycle which includes invasions to 27 kingdoms and visits to the regions of **Lagabaan, Yegpinted** and **Tigyekuwa**. Could it be that what Saliling heard to be short stories about **Beteey's** adventures narrated in modern Manobo are actually epic episodes? This is being done today. For example, when Mampindaupan got tired of singing, he would simply narrate the episode in modern Manobo. This has been done in two episodes in our collection.

4. Beteey-Nebeyew Cycle

Beteey is now engaged in certain campaigns with **Nebeyew,** one of **Agyu's** sons born in **Nelendangan.** Nebeyew's other name is **Delemanen,** which means the shining one. He is known to burst into anger when provoked. He is also boastful, egotistical and known for his exploits with the fairer sex. The 31 episodes in this cycle include all the visits and invasions to the same places which **Beteey** alone had gone.

5. Beteey-Nebeyew-Nemenugang Cycle

A third person is added to the **Beteey-Nebeyew** partnership. **Nemenugang,** as previously indicated, is the betrothed of **Yambungan,** the beautiful and youngest sister of **Agyu.** It looks like he and **Yambungan** will be forever betrothed, and will never get married. In the prologue, the Most High has promised that another group of Manobos will be chosen to inherit another paradise. When this is fulfilled, the two will get married. This has not happened after much waiting. Finally, **Lena,** one of **Agyu's** brothers, went to the Most High to inquire. The answer given was that there will no longer be another chosen generation to be mediated by the gods. There is going to be a new heaven but this will be different from **Nelendangan** which is ruled by the gods. In this new one

the Highest himself will reign over this place through his son.[14]

Nemenugang was not by birth a **ranaanen** (person of the earth) like **Yambungan,** but he was already a **katulusan** or immortal being since the beginning. His other name is **Nengamung,** which means one who renders service to the family of the woman he intends to marry. The number of episodes attributed to this cycle is 31.

6. Lena Cycle

Lena is a brother of and a leader next to **Agyu.**[15] He is the most handsome of the brothers, that is why he is called **Tiyulaw,** after a pretty bird. He is fast and alert, so he is also known as **Kelusisi,** after a bird that flies swiftly. He is further called **Ayamen,** which means light-footed, **Aninayen,** meaning well-known, and **Pinalangga,** indicating the favorite one. He is a brave warrior and a hunter and at the same time gentle and cool-headed, but quick to make decisions and act.

There are 33 episodes in the **Lena** cycle. These include invasions to all kingdoms, visits to four allies, and episodes on his marriage to princess of **Lumbayan,** and his rescue of **Yambungan** from the ruler of **Kablingan.**

7. Lena-Beteey-Nebeyew Cycle

These three relatives join forces for their adventures to all kingdoms and to four allies, making a total of 31 episodes.

8. Lena-Beteey-Nebeyew-Nemenugang Cycle

Mampindaupan has 31 episodes also for this cycle which involves invasions to the 28 enemy kingdoms and visits to three allies.

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[14] This information was given by Saliling and confirmed by Demetrio Bangcas.

[15] Informants differ in their versions concerning the members of the ruling family. For example, there are those who say that **Lena** is only a friend of **Agyu.** However, the majority agree that they are brothers. For our purpose we will use Abraham Saliling's names from the eldest to the youngest: **Pamulaw, Vanlak, Agyu, Lena, Tabagka, Yambungan, Ikwangen and Kumulatey.**

9. **Lena-Beteey-Nebeyew-Tulalang Cycle**

Here is a four-man cycle with a new character involved. **Tulalang**[16] is **Agyu's** cousin. He does not play a prominent role in the **Ulahingan,** but he is the important character in the other Manobo epic, the **Tulalangan**.

10. **Lena-Beteey-Tulalang Cycle**

For the joint ventures of these three relatives, there are likewise 31 episodes involving 28 invasions and three visits.

11. **Lena-Nebeyew Cycle**

This cycle includes 31 episodes which have to do with the 28 enemies and three allies.

12. **Nelendangan Cycle**

There are 19 episodes in this cycle. Among those included here are visits by **Lagabaan, Yegpinted, Tigyakuwa** and **Tigyanguwa;** "invasions" by **Agyu, Bayvayan, Beteey, Beteey-Tulalang, Lena, Nebeyew, Tigyakuwa** and **Vanlak** when they return from battle; invasions by the rulers of the enemy kingdoms, and the flood episode.

13. **Tabagka Cycle**

Tabagka is a sister of **Agyu.** Because she is a tomboy, she is left alone to do what she pleases, unlike the other women of the community, including her sister **Yambungan,** who are well protected in a special place. While the other women do the household chores like spinning, weaving and sewing, **Tabagka** does the work of the men. Whenever the men go out to visit or invade other places, the defense of **Nelendangan** is left in the hands of **Tabagka,** whose other name is **Didey.** In this cycle, there are five episodes or invasions made by the rulers of various kingdoms.

14. **Tigyakuwa Cycle**

Tigyakuwa has already been identified before (see p. 366). This cycle includes episodes which deal with the visits to **Nelendangan, Udtuwan** and **Langit,** as well as the invasions to all the kingdoms attacked by **Agyu**. There are 31 episodes in all.

[16] According to Saliling, **Tulalang** has two brothers, **Mangampilan** and **Manalisim,** and a sister, **Malehindi.**

15-45. These 30 cycles are centered around the 30 sons of **Agyu** who is known to have many children. One informant even ventured to say that he has about 100. However, Mampindaupan has given us the names of 30 sons which are:

1. **Alinubuan**
2. **Dingandintan**
3. **Ibubulang**
4. **Imbalisu**
5. **Imbatalas**
6. **Imbuliyung**
7. **Inda-iyas**
8. **Impaayung**
9. **Impahimbang**
10. **Impagalugampung**
11. **Impa-inakay**
12. **Impamakay**
13. **Impamangked**
14. **Impatawa**
15. **Inalilay**
16. **Inasusasu**
17. **Inlayampeg**
18. **Insakayan**
19. **Insalana**
20. **Insalilay**
21. **Insambula**
22. **Kinatian**
23. **Kumulatey**
24. **Megsaluluy** (of Maglabe)
25. **Midtakulubu**
26. **Migsaluluy** (of Landeg)
27. **Nebeyew**
28. **Namamandung**
29. **Piutas**
30. **Taladay**

Each son invades and visits 33 kingdoms and places. This means that with 33 episodes for each of the 30 sons, there is a total of 990 episodes.

A total of 1,368[17] episodes make up all that Mampindaupan claimed he knew. We do not include those that he has chanted for recording, for, although by their titles they do not seem to belong to any of the cycles, we can be wrong. On the other hand, Saliling has pointed out certain cycles and episodes which are not found in Mampindaupan's. They make a total of 105 episodes. If we add this figure to that of Mampindaupan, we have a grand total of 1,473 possible episodes.

Episodes Already Recorded

We are grateful that at least eight episodes have been chanted by Mampindaupan for recording before he passed away. We could have done more if we had a better tape recorder that would not break down too often.

Two of these recorded episodes have been narrated instead of sung. This narration was done when Mampindaupan was too tired to chant another episode in two different recording sessions after having sung continuously for hours. So he had to narrate the story in modern Manobo language with recitations of the **Ulahingan** lyrics.

The eight cycles we have recorded are:

Agyu Cycle

1. **Agyu** and the Golden Tree.
2. **Agyu's** Return from the Invasion of **Liwanen, Kagiling, and Melekdayen.** This has not been completed.

[17] The number of episodes given in an earlier article (see footnote 1) is only 1,335. A mistake was made in the summary of the figures.

Beteey-Tulalang Cycle. Mampindaupan never mentioned of the joint adventure of **Beteey** and **Tulalang**, but he chanted one for recording entitled,

3. The Visit of **Beteey** and **Tulalang** to **Nelendangan**.

Lena Cycle

4. The Capture of **Yambungan** by the Ruler of **Kablingan** and her Rescue by **Lena**.

5. The marriage of **Lena** to the Princess of **Lumbayan** (narrated).

Kumulatay Cycle (one of **Agyu's** sons)

6. The Dream of Baby **Kumulatey**.

Nebeyew Cycle. Again Mampindaupan did not indicate a **Nebeyew** cycle, but he chanted an adventure undertaken by **Nebeyew** alone.

7. The Marriage of **Nebeyew** to the Princess of **Kambusan** (narrated).

Nelendangan Cycle

8. The Flood of **Nelendangan** and other kingdoms.

Besides the above episodes, we have also on record from Mampindaupan his version of the prologue.

Four other episodes have also been recorded but sung by other singers. One belongs to the **Impahimbang Cycle** (one of **Agyu's** sons) entitled, "The Dream of Baby **Impahimbang**" by Langkan Abod. Two belong to the **Nelendangan Cycle**: "The Visit of **Lagabaan** to **Nelendangan**" by Langkan and Santiago Abod, and "The Invasion of **Nelendangan** by the Ruler of **Imbey-ew**," chanted by Subidan Gintaus. One is of the **Tigyakuwa Cycle**, "The Visit of **Tigyekuwa** to **Nelendangan**" by Subidan Gintaus.

III

We look at the Manobos in general and the epic singers in particular with a new eye. This folk literature of the Manobos has given us a new image of ourselves as Filipinos in relation to the past. And yet, this is a past which is still with us because sensitive and creative individuals like the **Talaulahingan** or **Ulahingan** singers, have been able to preserve for us this rich tradition of our forefathers. Though the epic may have foreign influence, our admiration for the singers' imagination and originality is enhanced when we realize that they are the unschooled (most of them), unsophisticated, humble and simple people of the mountains.

The Birds of Small Islands Off The Eastern Coast of Panay

Angel C. Alcala and Warlito M. Sanguila*

The authors, in April and May, 1969, visited the islands off the eastern coast of Panay to study their bird and mammal populations. The authors felt urgent need for the study because the continuing destruction of the forests there could lead to the extinction of these birds and mammals. The authors found that the birds in these islands are similar to those in Negros.

While the vertebrate faunas of large Philippine islands are in general sufficiently known, those of small ones are usually not. Examples of the latter are the islands of Pan de Azucar, Sicogon, Calagna-an, Gigantes North, and Gigantes South, off the eastern coast of Panay.

In April and May, 1969 the authors, aided by a team of seven experienced collectors, visited these islands for the purpose of determining their vertebrate faunas. These islands, excepting Calagna-an, had been explored a year before primarily for amphibians and reptiles. During the second trip, collecting activities were extended to the birds and mammals. Only observations on birds will be discussed in this paper; those on amphibians, reptiles, and mammals will be presented in separate papers later.

There is reason for urgent explorations of these islands, and this is the fast disappearance of the original vegetation as a result of human

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activities. Destruction of the original vegetation could result in a host of after-effects. These effects are clearly shown by these islands in terms of badly eroded soil, changed vegetation, altered soil characteristics and lowering of water table. Since animals are dependent upon the physical and biological environment, it may be assumed that they have already been affected by the changes. Indeed, we have evidence that three forest species are already extinct on one of the islands (Pan de Azucar). The possibility exists that some more species may share this fate. Before they become extinct, ecologists must determine the species existing in these islands to provide data useful for setting up conservation programs. The time to do this is now.

Study Area and Method

Information on the islands is summarized in Table 1. The data on areas are from **The Census Atlas of the Philippines, 1940.** Other data are based on our observations. The figures on the vegetation types are rough estimates. All five islands are rocky, especially the Gigantes group, and are volcanic in origin. The primary forest differs from island to island: that of Sicogon is the thickest, being not appreciably logged and that of the Gigantes group the thinnest, owing to the very rocky ground surface.

The dates and localities of our bird samples are as follows: Pan de Azucar Island, April 30 to May 3, Barrio Talotoan; Calagna-an Island, May 4-8, Barrio Barangkalan; Sicogon Island, May 9-15, Barrio Buaya; Gigantes Islands, May 15-20, Barrio Lantangan. The localities were selected on the basis of proximity to the different types of animal habitats and to source of supplies.

In all of these islands, three men who were all experienced in ornithological collection and identification were assigned as full-time observers. Birds were collected by means of mist nets and by shooting. Species sighted but not collected were also recorded.

Results and Discussion

The number of resident bird species observed in the five islands is given in Table 1. In Table 2 are listed all the species sighted and collected in the islands. Seven of these are migratory, namely **Sterna albifrons** (little tern), **Lanius cristatus (brown** shrike), **Tringa totanus** (redshank), **Actitis hypoleucos** (common sandpiper), **Motacilla cinerea** (gray wagtail), **Erolia ruficollis** (little stint) and **Musicapa greseisticta** (gray-spotted flycatcher). Our stay in the islands was rather short, and we probably missed some species. Our data provide a list of bird species existing in these isands, and little may be inferred from them. However, it appears that at least three species, namely, **Dicaeum pygmaeum, Halcyon winchelli,** and **Leucotreron leclancheri,** which are strictly primary forest species, are absent from the relatively denuded Pan de Azucar Island. It is highly probable that these birds have become extinct on the island. **Dicaeum pygmaeum** was observed on three of the four islands explored; **Halcyon winchelli** only on Sicogon, the most forested among the islands; and **Leucotreron leclancheri** on both Calagna-an and Sicogon. These birds are so characteristic of tropical forests that they could not have been missed by the field observers. Since the four islands are sufficiently big to support a type of tropical forest, our guess is that they all had the three bird species in the immediate past. If this is correct, the absence of these birds on one or more of the islands must be attributed to the destruction of the original forests by man.

There are four other forest species which are apparently being pushed out of existence by the destruction of the natural vegetation. The pigeon, **Phapitreron leucotis,** was found only in Calagna-an, which has some forests, although badly logged; this bird is probably also found in Sicogon, where dense forests still exist. The second bird, the hornbill, **Penelopides panini,** still holds out in the denuded Pan de Azucar island; its presence in Sicogon is not surprising. The third species, the woodpecker, **Dendrocopus maculatus,** was observed only in Gigante Islands. It may be present also in Sicogon and Calagna-an, but the fact that we did not observe it probably indicates that it is already rare in these

islands. The fourth bird, the whistler, **Pachycephala plateni** was observed in Pan de Azucar and Gigante islands. Like the preceding species, it is probably rare in Calagna-an and Sicogon, if it exists there at all.

The remaining species listed in Table 2 are shore birds—hence do not depend on forests—and other species that can and do adapt to the environment resulting from man's agricultural activities.

The birds of these islands could be expected to show taxonomic affinities to those of Panay Island. Unfortunately, we lack comparative material from Panay Island, whose bird fauna is not completely known. However, we rely on the statement of McGregor[1] that the bird faunas of Negros and Panay are similar. In fact, Delacour and Mayr[2] have grouped together Negros and Panay, together with Cebu, Guimaras, Bantayan, Masbate, Ticao, Tablas, Romblon, and Sibuyan in the faunal division they called central Philippines. We have compared the species which we have collected from these islands with their counterparts from Negros and have found them similar taxonomically.

Of theoretical interest is the relation between number of species and land area, a subject which is discussed at length by Preston[3] and MacArthur and Wilson.[4] In Figure 1 is shown this species-area curve in relation to Negros, Panay, and the whole Philippines. The Negros avifauna is among the most well known in the Philipines. We have drawn the curve through the points represented by Negros and the Philippines and its slope (z value) is about .25, very close to .26-.27, as predicted by Preston.[5] The small islands fall roughly in the curve. Incidentally, Panay falls below the curve, and the reason for this is that its avifauna is not completely known.

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[1] Richard C. McGregor, "Birds of the Philippines," in R. Dickerson, **et al. Distribution of Life in the Philippines** (Manila: Bureau of Science, 1928), 322 pp.

[2] Jean Delacour and Ernst Mayr, **Birds of the Philippines** (New York: Macmillan, 1946), pp. xv, 309.

[3] Frank W. Preston, "The Canonical Distribution of Commonnes and Rarity: Part I," **Ecology,** Vol. 43, pp. 185-215.

[4] Robert H. Macarthur and Edward O. Wilson, **The Theory of Island Biography** (Princeton: Princton University Press, 1967), pp. xi, 203.

[5] Preston, **op. cit.**

Table 1. Summary of Data on Islands Explored

Island	Area (Km^2)	Estimated Percentage of Area With					Number of Birds Species		
		Original Forest	Second Growth	Wooded Grassland	Cultivated	Mangrove	Collected	Sighted	Total
Pan de Azucar	16.03	5	8	38	45	4	26	15	41
Sicogon	10.90	30	5	23	40	2	14	11	25
Calagna-an	22.32	30	10	15	42	3	23	25	48
Gigante N.	4.65	25	15	0	59	1	5	29	34
Gigante S.	5.28	50	15	5	26	4			

Table 2. List of Birds of Pan de Azucar, Sicogon, Calagna-an, Gigantes North, and Gigantes South Islands. (X), collected; (X_o) observed but not collected; (–), absent. Systematic list follows that of Rand (unpublished manuscript)

BIRD SPECIES	Islands			
	Pan de Azucar	Calagna-an	Sicogon	Gigantes (North and South)
1. Butorides striatus	X	–	–	X_o
2. Nycticorax nycticorax	–	–	–	X
3. Ixobrychus cinnamomeus	X_o	–	–	–
4. Accipiter virgatus	X_o	X_o	–	–
5. Haliaeetus leucogaster	X_o	X_o	–	X_o
6. Spilornis cheela	X_o	X_o	X_o	–
7. Excalfactoria chinensis	X_o	–	–	X_o
8. Turnix suscitator	X_o	X	–	X_o
9. Rallus torquatus	X	–	–	–
10. Poliolimnas cinereus	–	–	–	X_o
11. Tringa totanus	–	X_o	–	–
12. Actitis hypoleucos	–	X_o	–	–
13. Erolia ruficollis	–	X_o	–	–
14. Sterna albifrons	X_o	X_o	X_o	–
15. Treron vernans	X	X	X	X_o
16. Phapitreron leucotis	–	X	–	–
17. Leucotreron leclancheri	–	X	X	–
18. Streptopelia bitorquata	X	X_o	–	X_o

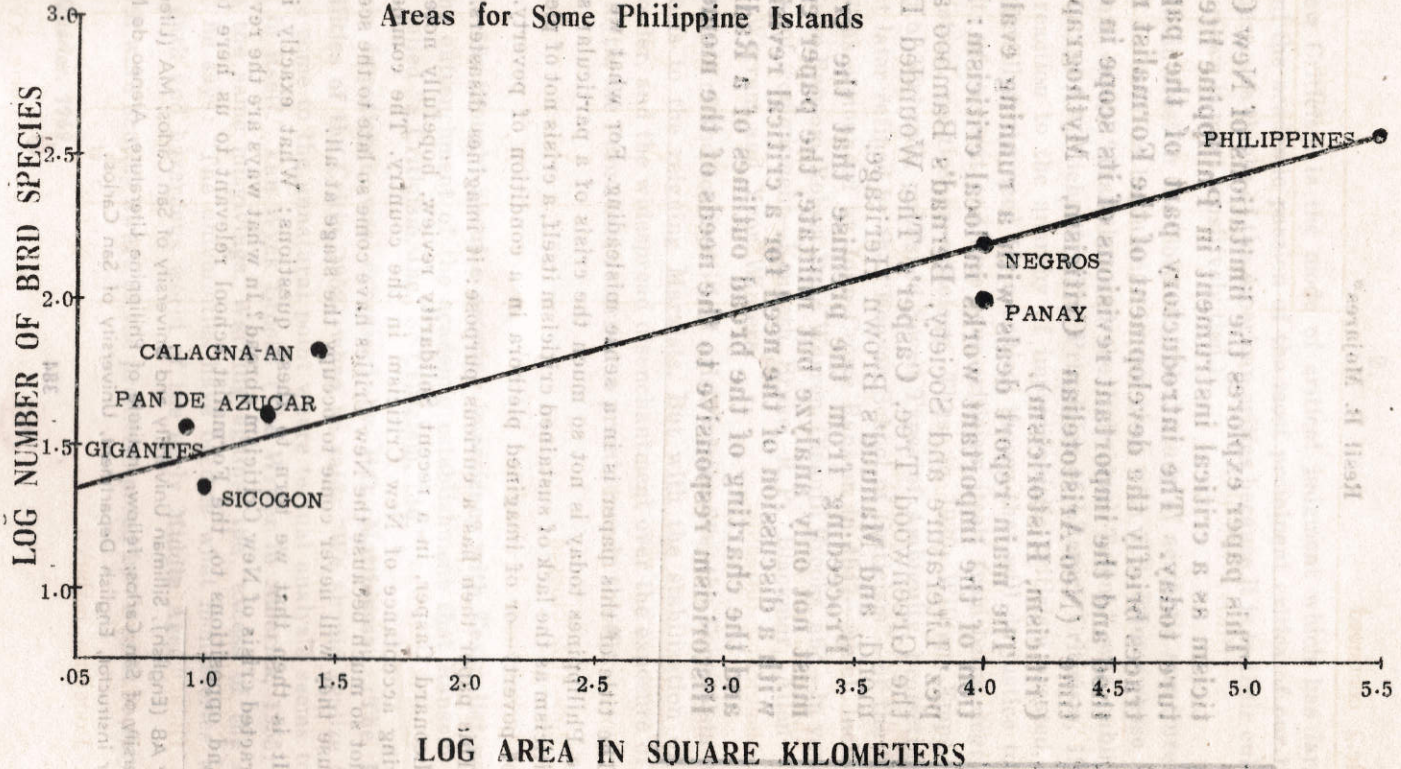
Table 2 continued

BIRD SPECIES	Islands			
	Pan de Azucar	Calagna-an	Sicogon	Gigantes (North and South)
19. Geopelia striata	X	X	–	X_o
20. Chalcophaps indica	X_o	–	–	–
21. Eudynamys scolopacea	X_o	X_o	X_o	X
22. Centropus viridis	X	X_o	–	X_o
23. Centropus toulou	–	X	–	X_o
24. Tyto capensis	–	X_o	–	–
25. Caprimulgus macrurus	–	X	–	–
26. Collocalia whiteheadi	–	X	–	X
27. Collocalia esculenta	–	X_o	–	X
28. Halcyon smyrnensis	–	X_o	–	–
29. Halcyon winchelli	–	–	X	–
30. Halcyon chloris	X	X	–	X
31. Penelopides panini	X_o	–	X_o	–
32. Megalaima haemacephala	X	X	–	–
33. Dendrocopus maculatus	–	–	–	X_o
34. Hirundo tahitica	X	X	X	X_o
35. Lalage nigra	X_o	X	X_o	X_o
36. Oriolus chinensis	X	X	–	X_o
37. Corvus macrorhynchus	–	–	X_o	X_o
38. Pycnonotus goiavier	X	X	X	X_o
39. Hypsipetes philippinus	–	X	X	X_o
40. Copsychus saularis	X	X	X	X_o

Table 2 continued

BIRD SPECIES	Islands			
	Pan de Azucar	Calagna-an	Sicogon	Gigantes (North and South)
41. Megalurus palustris	–	X_o	–	–
42. Megalurus timoriensis	X	X_o	X_o	X_o
43. Cisticola exilis	X_o	X_o	X_o	–
44. Acrocephalus arundinaceus	–	–	X	–
45. Physlloscopus olivaceus	X	X_o	X	–
46. Orthotomus atrogularis	X_o	X_o	–	–
47. Rhipidura javanica	X	X	X_o	X_o
48. Muscicapa rufigaster	X	X	–	X_o
49. Muscicapa griseisticta	X_o	X	X	–
50. Hypothymis azurea	–	X	X_o	–
51. Pachycephala plateni	X	–	–	X_o
52. Motacilla cinerea	–	X_o	–	X_o
53. Anthus novaeseelandiae	X	X_o	–	X_o
54. Artamus leucorhynchus	X	–	X	X_o
55. Lanius nasutus	X	X_o	–	–
56. Lanius cristatus	X	X_o	–	–
57. Aplonis panayensis	X	X_o	X	X_o
58. Sarcops calvus	X	X_o	X_o	X_o
59. Nectarinia jugularis	X	X	X	X_o
60. Dicaeum pygmaeum	–	X_o	X	X_o
61. Padda oryzivora	X	X	–	–
62. Lonchura malacca	X	–	–	X_o

Fig. 1. Relation Between Number of Bird Species and Areas for Some Philippine Islands



The Crisis of New Criticism

Resil B. Mojares*

This paper explores the limitations of New Criticism as a critical instrument in Philippine literature today. The introductory part of the paper traces briefly the development of the Formalist method and the important revisions of its scope in our time (Neo-Aristotelian Criticism, Mythographic Criticism, Historicism).

The main report deals with a running evaluation of the important works in local criticism: Lopez' Literature and Society, **Bernad's** Bamboo and the Greenwood Tree, **Casper's** The Wounded Diamond, **and Manuud's** Brown Heritage.

Proceeding from the premise that the critic must not only analyze but militate, the paper ends with a discussion of the need for a critical revision, and the charting of the broad outlines of a Radical Historicism responsive to the needs of the moment.

The title of this paper is in a sense misleading. For what we have in the Philippines today is not so much the crisis of a particular school of criticism as the lack of sustained criticism itself, a crisis not of plethora but of poverty—or of imagined plethora in a condition of poverty.

This paper then has a curious purpose: it imagines disasters.

Leonard Casper, in a recent **Solidarity** review, hopefully noted the growing acceptance of New Criticism in the country. The comment is sad not so much because the New Critics have come so late to the scene as because they will never come to occupy the stage at all.

It is then that we turn to these questions: What exactly is the protracted crisis of New Criticism abroad? In what ways are the revisions of, and oppositions to, the Formalist school relevant to us here today?

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2.

New Criticism is the mode of critical judgment which has largely engaged the academic passion of the most prominent critics of our time. (And here, one thinks of the American critics because it is to their culture that our own is most sensitively tied.)

This interest in the close analytical study of aesthetic structure can be said to have its beginnings in our time with T.S. Eliot (whose first important essay, "Tradition and the Individual Talent," was published in 1917) and I.A. Richards (**The Principles of Literary Criticism,** 1924). Their reaction to the anarchy of impressionistic criticism created, and partly fulfilled, the need for a critical theory that will do justice to the integrity of the text and thus save criticism itself from being degraded into history, politics or sociology. Thus, in 1929, William Empson, a student of Richards, published **Seven Types of Ambiguity,** projecting an interest later refined by the "Kenyon School of Criticism"—or the "New Critics" as announced by John Crowe Ransom in 1941—which included, aside from Ransom, Robert Penn Warren, Cleanth Brooks, and—in varying degrees of commitment—Kenneth Bruke, R.P. Blackmur, Allen Tate, Austin Warren, and Yvor Winters.

Because of the socio-political crisis of the 30s, the Formalists were the rebels to the reigning Marxists. But with the stabilization of the social order, and the widespread disenchantment over the exposure of the Soviet myth, the Formalists returned to prominence in the 40s.

3.

The 50s brought about a growing impatience with Textualist goals, with the entrenchment of the academic establishment that Ransom had earlier called "a Criticism, Inc., or Criticism, Ltd."

This impatience was expressed by F.O. Matthiessen (**The Responsibilities of the Critic,** 1952) when he said: "We should realize that we have come to the unnatural point where textual analysis seems to be an end in itself." Van Wyck Brooks (**The Writer in America,** 1953) expresses the same misgivings. Warning against the "excess of the academic," he says: "The universities have become what monasteries were in the dark and hazardous world of the early Middle Ages."

Both were acutely aware of the problems posed by "a split society"—

a society which technology, economics and politics had split into "mass civilization" and "minority culture." Arguing against isolation, Matthiessen underscores the need to come to terms with the needs of society thus:

> The series of awarenesses which I believe the critic must possess lead ineluctably from literature of life, and I do not see how the responsible intellectual in our time can avoid being concerned with politics.

Matthiessen's importance, for us, lies in the way he aspired to resolve the historical-aesthetic dichotomy at the heart of literary criticism.

> I do not mean for a moment to underestimate the value of that school (Formalism). It has taught us in particular how to read poetry with an alertness and resilience of attention that were in danger of being altogether lost through the habits set up by an age of quick journalism. All I would suggest is that analysis itself can run to seed unless the analyzing mind is also absorbed in a wider context than the text before it.

"Judgment of art," Matthiessen says, "is unavoidably both an aesthetic and a social act, and the critic's sense of social responsibility gives him a deeper thirst for meaning."

In the early 50s, Philip Rahv (**Image and Idea**, 1957), continuing the dialogue, gave a more particularized expression to the impatience with autotelic study. Rahv attacks the "critical sectarianism" of the epigone-like disciples of Tate, Ransom and Blackmur. Rahv says:

> Their attachment to the text is what is appealing about the "new critics"; what is unappealing is their neglect of context. Only in the medium of historical time is that context to be apprehended; and there is a dialectical relation between text and context, which, if ignored, in principle, must eventually lead to the impoverishment, of the critical faculty and a devitalized sense of literary art. Thus, in the long run, the neglect of context is paid for by the increasing misuse and misreading of the text itself.

Rahv is especially critical of those who practice **technicism** in the criticism of fiction (e.g., Mark Schorer, Robert W. Stallman, and others). "If the typical critical error of the thirties was the failure to dis-

tinguish between literature and life, in the present period, that error has been inverted into the failure to perceive their close and necessary relationship." ("Fiction and the Criticism of Fiction," **The Kenyon Review,** Spring 1956).

Rahv would transfer the emphasis from narrow formalism— a concern with the autonomous aesthetic structure—to historicism—a concern with the artist's vision of life, of his age, and more specifically with "the depth and intensity of the contradiction (the historical v. the aesthetic, the social v. the personal) of which (the artist) is the carrier and which more often than not proves to be the wayward secret of his power over us."

What we have in Matthiessen, Rahv, and others is a groundsweil towards a definition of the division between the historicists and the "grimly thin-lipped disciples of a more rigorous analysis." As Walter **Sutton (Modern American Criticism,** 1963) expresses it: ". . . the main problem of new theory is the relationship of historical and formalist criticism."

4.

To this day, Formalist analysis continues to be dominant. But the debate concerning its adequacy, both as a goal and as an instrument, also continues. Exposed to this dialectic, the Formalists—afraid of being frozen into "methodological orthodoxy"—have extended their limits.

Mark Spilka ("The Necessary Stylist: A New Critical Revision," **Modern Fiction Studies, 1960-61)** says that the reaction has followed two critical lines. One is that taken by the **eclecticists**—those who "would buttress formalism with an eclectic or synoptic mixture of methods." And the other is that taken by the **formal revisionists**—those who "would broaden the base of formalism by showing that quality in verbal art depends partly on external elements, like history and language, and on shared awarenesses of those elements."

We can note three principal revisions in our time.

One is **Neo-Aristotelian Criticism** (R.S. Crane and the Chicago critics). Crane and his group define the limitation of New Criticism as an absence of a theoretical framework that would make possible its extended application. And Crane finds such a framework supplied by Aristotle's theory of literature. This theory, the Chicago critics propose, would make possible close analytical study not only in poetry, and "cer-

tain kinds of poetry," but also in the other forms as well.

But the Neo-Aristotelians, despite their disavowals, have not really acquired a personality distinct from the New Critics mainly because their obsessive interest in aesthetic structure lies outside of the more crucial dilemma (the historical v. the formalist) in literary criticism today.

The second extension is **Mythographic criticism** (Maud Bodkin, Northrop Frye, the later Ransom, Tate, and Brooks). This is also known as the Archetypal or Totemic approach. Here, the New Critics (aided principally by C.G. Jung) have elevated their interest from the level of aesthetic structure to that of mythic constructs.

(This extension was foreseen early by the old New Critical masters. In "A Burden for Critics" (**Lectures in Criticism,** Bollingen Series XVI, 1949), R. P. Blackmur says that for the critic, there is a hierarchy of interlocking interests: the study of (1) the **executive,** (2) the **conceptual,** and (3) the **symbolic** techniques. In the 40s Blackmur was content to simply describe the broad outlines of what he calls "symbolic techniques ("I mean those forces which operate in the arts that are greater than ourselves and come from beyond or under ourselves."). He sees the joining of the three—executive, conceptual, and symbolic—as the total artistic, and critical, performance.)

Critics Philip Rahv and Roy Harvey Pearce have both voiced their objections to the Totemic approach. Rahv objects to this mythographic interest because it conceptualizes the object to the degree that it is drained of its existential qualities. Pearce, on the other hand, sees in this an instance of "the eschatological fallacy" as the historical is subsumed under the ahistorical.

It is here then that the third approach presents itself: **Historicism** (Philip Rahv, Roy Harvey Pearce). It has come in the wake of voices of protest (Van Wyck Brooks, F.O. Matthiessen, Edmund Wilson) against the asocial nature of much of modern criticism.

Because the so-called "historical method" has long been in disfavor, equated as it often is to the interests of the pedant, the new historicists usually begin their studies by making the distinction between "historicism" and the old "historical approach."

Rahv makes this distinction, setting apart "creative historical insights" (as in—Rahv cites—Herder, Goethe, Marx, Nietzche) from the

laborious tracing of sources and documentation of facts. The historical imagination—which is vitally committed to the present—is, for Rahv, "an analytic instrument and a bracing resource of the modern sensibility."

Roy Harvey Pearce ("Historicism Once More," **The Kenyon Review**, 1958) believes that we are moving toward a kind of criticism which is historical not in the usual sense of the word (i.e., the historical placement and elucidation of the literary work) but in the sense of establishing between ourselves and the work "a direct, existential relationship." Calling for a "critical historicist" (instead of an "historical critic"), he underscores the need for historicism.

Pearce sees his theory as an extension of New Criticism. He says that the New Critics have saved the literary work from disappearing into context but that they themselves are in danger of falling into another heresey—that of divorcing it from context. "Literature," he says, is not an expression of (or above) history, but rather an expression **in** history. In this sense, literature must be viewed not only as the product of an author's own creative ability but of the creative potential of his culture."

The historical sense in Pearce refines Taine's concepts and recalls T. S. Eliot's definitions in "Tradition and the Individual Talent." But in Pearce, the existential character of the work also runs the risk of being subsumed under the academic. Where the Mythographic critics are tending towards a kind of psychoanalytic and theological exegesis, Pearce tends towards some form of anthropological analysis.

5.

Among Historicists, Neo-Aristotelians, and Mythographic critics, the passion for the comprehensive construct manifests itself, first, as the interest in the technical organism, and, second, as the interest in the larger aesthetic construct (the **conceptual** and the **symbolic**, in Blackmur's terms) as illumined by the tensions and balance of Myth (as in the Archetypal approach) and Culture (as in Pearce's Historicism).

What is curiously unsatisfying about these approaches is that, despite their declared compass, the weight of their argument falls on literature as **object** rather than as **instrument**, as **form** rather than **function**, as **methodology** rather than **act**. This objection does not revive the old Form-Content dichotomy; it does not speak for a compartmentaliza-

tion of the literary work but for a shift of emphasis in artistic and critical purpose.

This dissatisfaction has not as yet been given full expression in America. It is for this reason then that we can profitably turn to the literary activism of France, specifically to Jean-Paul Sartre and Roland Barthes.

1. Barthes finds a fellow-theorist in America in Susan Sontag (**Against Interpretation,** 1967) in whose writings New Criticism finds a strange consummation. Sharing with the New Critics a contempt for the Form-Content heresy, Sontag takes the Formalists themselves to task by maintaining that they, despite their protestations to the contrary, have not really succeeded in ridding themselves of the consciousness of this split. Sontag would obliterate such a distinction by seeing Art not as Form but as Act. In the opening essay of her book, she then announces the need for "an erotics of art" to take the place of an overworked hermeneutics. Hence, we have her propulsive interest in authorial biography and milieu to explain the shape of the "gesture" which is the work of art.

What Sontag and Barthes (whose **Writing Degree Zero** was translated into English and published in 1968 with a preface by Sontag) have in common is the conception of art as "gesture." What they argue for is the shift of emphasis from message to act, from the conception of literature as an autonomous world of meanings to that of literature as the artist's mode of action to ward off the obliterating influx of the Unconscious.

The literary concepts of both Sontag and Barthes are mainly apolitical. Writing within a technocratic society, they have defined the enemy as a cosmic alienation that the artist appeases by the shining gesture of his art.

2. As alternative to the limited applicability of Sontag, we have the Neo-Marxists.

Marxist aesthetics has become disreputable since the disenchantment of the 30s. Its most distinguished critical work in America—Granville Hicks' **The Great Tradition**—is now referred to as "a monument of naivete."

But in retrospect, F. O. Matthiessen, in 1949, had said: "I believe the instinct of that moment was right. . . I still believe that the princi-

ples of Marxism—so much under fire now—can have an immense value in helping us to see and comprehend our literature."

That this is so, independent Marxist thinkers of our time have persuasively demonstrated. It is unfortunate that we do not have here the English translations of the works of George Lukacs, Lucien Goldman and Walter Benjamin. But we have in Jean-Paul Sartre's **What Is Literature** (1947) a tightly reasoned-out exposition on the nature of literature from the existentialist-Marxist perspective. Because Sartre does not forsake the politics-existential basis of human action for a rarefied schema of universals, he is most relevant to our literary problems here today.

What Is Literature begins with a discussion of the motive and the nature of writing. Writing, he says, is a demonstration of the writer's freedom as it is also an appeal to the freedom of his readers. The writer liberates a truth from the darkness of the unconscious, or from the prisons of suppressions, and places it on the plane of the conscious for the reader to witness and to confront with a corresponding action.

With the existentialist's distaste for absolutes, Sartre maintains that a writer wages a struggle for **contested truths** and not for given universals. It is here, therefore, where it is demanded that a writer be a perceptive student of his society for him to discover the **particular** alienation which delimits the self in a particular society. It is then that he will know what concrete liberation he must offer his readers.

This is the crux of the question of relevance. **Relevance** is a term relative to the framework within which the question is asked. Sartre sets the framework right by asking the question: For whom does one write? Castigating writers who speak as members of the great fraternity of the dead, Sartre stresses that the writer writes for his own place and time.

And reaching this stage of the argument, Sartre launches into application by discussing "the situation in 1947."

Sartre's fidelity to the historical moment would relate him to the historicists. But he crucially diverges from them (1) in his political perspective and (2) in his existentialist recalcitrance to be drawn into an ideal construct.

6.

We have covered a large ground in a summary fashion. It is not the intent of this paper to establish a preparatory argument that would make

for too burdened a framework the content is squashed even before it is analyzed. The purpose rather is to apply a perspective to illumine a lack of significance which is significant.

It is time for us to turn to our own literary scene.

Salvador P. Lopez' **Literature and Society** (1940) is perhaps the first important commentary on local writing in English. It is the first extended presentation in this area of the premises of "committed literature." It is, unfortunately, a very bad book.

Its initial limitation as literary criticism owes to the fact that it was not conceived as a full-fledged treatise. Only the second part of the book treats centrally of the problem announced by its title.

What detracts from the seriousness of the book is that its organization does not body forth a clear central commitment. Had the author been truly moved by his argument he would have excised certain portions from the work; he would have reorganized the ideas contained in the pertinent parts. As it is, it seems that the author, in composing the work, was more interested in laying to press a mental journal rather than in arguing for a compelling thesis.

The second part of the book is curiously thin and overextended. Lopez' statement in the preface ("If it should appear to the reader that the method is over-emphatic, let him consider that the idea is comparatively new in this country. . .") does not really absolve him of a serious lapse in thought. The book remains repetitive, rhetorical, and delimited.

Because of its concepcion—or lack of it—the work is very uneven in thought. For instance: Lopez executes an almost complete about-face from "So NO: A Theory of Poetry," which virtually dismisses Villa as a presumptuous poseur, to "The Poetry of Jose Garcia Villa," which is heavily adulatory.

If the book is read as a journey towards a greater awareness (the education of the Filipino writer himself), the book still suffers from the fact that its final illumination is not so bright.

And this is where its central failure lies: the impoverishment of its critical concepts. Its call for a proletarian literature, as a result, does not go too far beyond the level of abstracted exhortation. It is based on simplistic premises: Lopez is overfacile in his distinction between "form" and content." It is prone towards sloganeering: "social

commitment" is not well-defined beyond the call for writers to treat of social problems and dedicate themselves to the cause of progress with the proletariat as its vanguard.

Lopez defines "proletarian literature" as "the interpretation of the experience of the working class in a world that has been rendered doubly dynamic by its struggles." And he says that, as a rule, proletarian literature is produced only when the writer is equipped with "political orientation and class-consciousness." He cites four characteristics of this kind of literature: it is one of hope and growth (the proletariat being the progressive class); it is revolutionary (revolution being a part of the historical process); it is functional (since literature as communication is an instrument of social change); and it is realistic in material and function.

Lopez' attitude towards these dicta is uncritical, unpardonable in the light of the fact that in 1940, there was already a fair body of critical works assessing the values and limitations of Marxist aesthetics. An example is Max Eastman's vociferous critique of Soviet aesthetics, **Artist in Uniform,** which was published in 1934.

There is a thick overlay of easy romanticism which prevents the book from being truly radical. Lopez' failure to transform this contradiction into solid insights makes his book tread the line of faddism, as is sadly the case among many of his young admirers today.

7.

As proletarianism has its expression in Lopez' work, Neo-Humanism has its vehicle in Fr. Miguel A. Bernad's **Bamboo and the Greenwood Tree** (1961). That it still remains one of the most popular commentaries on our literature indicates an absence of seriousness among our teachers and students of literature.

The book is designed as an introduction and is therefore preoccupied more with description rather than evaluation. Recalling its declared purpose, this is not, of course, its important defect. After all, description can be evaluation.

The book's crucial failing is in its perspective, Bernad's tranquil vision of "western humanism." In the second essay of the book, "Western Humanism and the Filipino," he cites three salient points as frame of reference: (1) "the concept of man himself as a free being, with an innate dignity and an eternal destiny, with inalienable rights which no

human power can destroy;" (2) "the correlative concept of society as a help to man, not as his master;" and (3) "the concept of art as man's way of creating beauty."

And he suggests that the success of the Filipino writer may be judged according to the measure of his achievement in meaningfully shaping the contradiction between a culture which is Occidental and a temperament that is Oriental.

The summariness with which Bernad sets his premises is what makes his work unpromising for the serious student, and it is what would explain, in the end, the lapses he commits in his reading.

It is this cursoriness, for example, which leads Bernad to stock praise for "authenticity and circumstantial detail," "the flavor of the countryside," in Arguilla's rural stories while summarily remarking that though the proletarian stories are competently written they are lacking in "the freshness or the lyricism of his earlier tales of barrio life."

Nowhere is Bernad's failure of perspective most evident as in his judgments on Joaquin. He sees in Joaquin "a confusion of values" and he ascribes this to a lack of **serenity** in the artist's vision of life. He sums this up neatly.

> Serenity produces clear vision; the lack of serenity results in distorted vision—distortion, not of landscape or the physical aspect of people (for these are described with vivid detail), but of ideas and moral perspective.

Bernad is disappointed that though Joaquin's stories are "definitely Christian—definitely Catholic—setting and in atmosphere. . . Yet one looks in vain for the genuinely Christian values and attitudes: such as faith, filial love, charity towards one's fellow man, sympathy, joy in the Holy Spirit. . ."

This judgment is hasty and patently ridiculous. Joaquin's vision is more complex than Bernad supposes. The development of Joaquin's thematics can be divided into two stages: eschatology and ethics. In the first stage (comprising the short stories of **Prose and Poems,** 1952), Joaquin explores the first principles and final ends of human existence. In the second (comprising the novel and the novellas), Joaquin sets forth to cover the middle-ground of existential encounters. Joaquin is not always successful because of technical deficiencies (primarily the handling of point of view) and an exuberant temperament that trips

him into disconcerting self-display, but a fair judgment on the achievement of the man must rest primarily within the framework the artist creates for himself and not a facile philosophy the critic extra-textually imposes.

8.

A firmer grasp of the resources of Textual Criticism makes Leonard Casper's **The Wounded Diamond** (1964) a more valuable work than Bernad's. But the book also illustrates the limitations of the formalistic method.

The Wounded Diamond is eclectic, placing the emphasis on autonomous structure but also availing of the insights given by the interpenetration of history and literature, biography and art (as most promisingly illustrated by the critical commentary on the novels of Rizal).

The book is restricted by its length (143 pages) and by its scope (it treats not only of Rizal but also of Estrella Alfon and D. Paulo Dizon).[1] But what makes it unsatisfying is that it is lacking in a significant center, in a sustaining thesis beyond an author-to-author structural analysis and the illustration of commonplaces, both critical and cultural.

The first chapter of the book is entitled "Diamond-Cutter Country," the second, "Plane of Cleavage: Kaingin/Metro Mart," the third, "Plane of Cleavage: Plural Past/Multiple Self."

The titles indicate a perspective that is more fancy than fresh. Casper's historical sense does not go far beyond familiar cultural concepts and conventions. Hence, he is led to epigrammatic conclusions (e.g.: "Present history lies around and within the writer. He is Time's eye: he will be its record." Or: "For him, truth has become more important than desire: he is the person/nation in direct confrontation with himself.") which are not very profitable even when taken in context.

One has the impression, reading the book, that the critic is more conscious of his writing style—and of the New Critical style—rather than in achieving a well-mortised vision concerning literature and

[1] Perhaps the real limitation is not this but that of the mind circumscribed by method, as can be judged from the limited compass of his criticism, the retracings one finds in **The Wayward Horizon** (1961), **The Wounded Diamond** (1964) and **New Writing from the Philippines** (1966).

society. The critic's explorations are often deflected from extended analysis to felicity of phrase, from original insight to the clever metaphor. This, among other things, leads the critic to falsify the importance of certain works (e.g., the poetry of Alejandrino G. Hufana, the play of Nick Joaquin). The book is prone to transfer interest from the work-under-study to itself and to leave certain promising insights not fully explored (e.g., the statement that Villa "may prove to be even more conservative than his society; and far more anachronistic.")

In retrospect, therefore, **The Wounded Diamond** is a rehashing of critical commonplaces (e.g., literature as the discovery of the universal in the native, and vice versa, of self-in-society, etc.) constructed around the metaphor of the creative writer as a diamond cutter who proceeds with caution to free the truth from encrustations, along the flaws of a "multiple self." In the end, Casper seems less interested in the landscape than in his telescope.

9.

Antonio G. Manuud's **Brown Heritage** (1967) derives from a growing awareness of the need for a historical perspective both in literature and in criticism. In his foreword, Manuud defines the problem of his book as two-fold: the exploration of the culture which conditioned literary form in the Philippines and the threshing of problems relative to the need of bringing literature to a wider audience by explaining the cultural context which contains the trinity of work, writer and reader.

The weaknesses of **Brown Heritage** have already been pointed out by Nick Joaquin in his perceptive essay, "Expression in the Philippines" (**Philippines Free Press,** April 20, 1968). The book, Joaquin says, has not completely realized its stated purpose because of the uncritical liberality of its selections.

Brown Heritage is a thick book, but its conception is timid. This is immediately evident in the first question the critic poses in his foreword: "Can we begin to know and evaluate the culture which, in any one segment of time, conditioned literary form in the Philippines?" And for his second purpose, Manuud rides a tired horse: attempting to instill a larger cultural awareness to bring about a widening readership for Philippine literature.

The book would have been truly significant had Manuud decided to begin, as Joaquin suggests, with the premise of the interpenetration

of culture and literature, and from thence collected essays which discuss how both the weaknesses and strengths of culture and literature are mirrored in each. It would have been doubly significant had Manuud committed his effort to a militant goal, to the task of explaining the fact of tenuousness in our literature and the placement of a radical perspective that will raise our sights.

Like **Literature and Society,** the critical humility is largely a mask for a lack of **seriousness,** the absence of a bold commitment. But, hopefully, like Lopez' work, it is a failure along a significant direction.

A contribution of the book is that it brings within covers some of the most worthwhile critical essays of our time. And here, Bienvenido Lumbera deserves special mention.

Lumbera has made Tagalog literature his field of study. His interest in literary history lies not in simple documentation but in explaining how an uncritical attitude towards tradition can foster a stasis of mediocre works. "The problem of literary paralysis is serious," Lumbera says as he points out the lamentable withdrawal of vernacular writers from the "openness" to milieu to the mechanical repetition of conventions.[2]

In "The Folk Tradition of Tagalog Poetry," Lumbera refers to the tyranny of conservatism as a vicious cycle: "A limited view of experience results in limited technical resources which, in turn, perpetuate the limited outlook."

In "Philippine Literature and the Filipino Personality," he compares the achievement of the Tagalog writers to that of their conuterparts in English. The writer in English, exposed to a vital Western tradition, has acquired an "ironic temper"—"that quality of mind which recognizes experience as a flux of meshed data that the human mind seldom quite adequately grasps." On the other hand, the Tagalog writer is prone to the uncathartic simplification of experience (1) bound as he is to the insular tradition of the folktale, the corrido and the awit, and (2) sharing as he does that generally passive attitude of the Filipino towards experience which makes him prone to follow the worn rote of custom and ceremony.

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[2] Nick Joaquin gives this a larger expression in his historical articles on our common "heritage of smallness," our perpetuation of mediocrity—in Bernanos' terms: the refusal of the large intellectual risk.

But Lumbera, for the moment, is more interested in genres, in the development of literary form, rather than the play of social, political, and historical forces in the shaping of literature. What Lumbera does for Tagalog literature is the kind of performance needed for local writing in English today. But this must be carried out not only in the confines of literary history—e.g., the transmutations of genres—but also in the larger context of history itself.

10.

Philippine literary criticism is—to use Bernad's term—inchoate, but not so much because literature itself is nascent but because the critics themselves, despite their pride in their supposedly free valuating minds, are timid creatures of conventions, forfeiting the larger task of militating for the large excellence for the smaller one of analytically studying and suggesting small excellencies.

Without necessarily negating the value of New Criticism, one has to recognize that our society cannot afford the leisurely academicism of most American universities. A passionate cramming of lessons is necessary for the Filipino critic to meet the pressure exerted on his discipline by proliferating social events and non-events.

The need, both in literature and in literary criticism, is a **radical historicism** attuned to the problems of our own historical moment.

Formalist study must be moved from the position of ends to the position of means to bring the interest to where it is now crucial: the definition of the larger ends. As it is, there is already the discernible outlines of two perspectives to signify this shift. These are the perspectives that now demand to be widened and sharpened.

One is the re-emergence of "proletarian" aesthetics as signified by the journalistic pronouncements of Ninotchka Rosca and the critical essays of Petronilo Bn. Daroy. Incomplete in conception, it does not only tend to sacrifice effective form for declared purpose, it tends to simplify history itself by latching on to a dogmatic class-struggle view.[3]

[3] This is partly a simplification for purposes of argument. Rosca has not, as evidenced in her **Graphic** articles, really applied herself to theory although she stands as the most promising spokesman for literature within the so-called Second Propaganda Movement, promising as she does that artistic intelligence needed to widen the restrictive dogmatism of Jose Ma. Sison. Daroy is the more cautious thinker. But his essays still suffer from the fact that they do not collect their largely valid insights into a fully worked-out theory of national literature. (See **Against the National Grain,** 1966; "Aspects of Philippine Writing in English," **Philippine Studies,** April 1969.)

Another is represented by Bienvenido Lumbera, a perspective which is limited by the fact that it has not as yet gone beyond the preoccupation with genres to a discussion of the sociology of literature.

The need for a historical perspective has become the regnant impression concerning the state of local letters. Fr. Horacio de la Costa ("The Responsibility of the Writer in Contemporary Philippine Society," **The Background of Nationalism and Other Essays,** 1965) expresses this as "that gathering of all our diverse cultural strains in one common remembered experience." Though Fr. de la Costa rightly defines the broad goal (the sharing of remembered experience which results in "an increased awareness of what we are and should be, both individually and together"), he is mainly non-activist in his outlook.

The limitations of Fr. de la Costa's non-specific prescriptions can be seen in the operation of the historical sense in the works of Nick Joaquin.

Of all the Filipino writers in English, past or present, Joaquin is credited as the writer equipped with the richest **historical consciousness.** But this judgment is best seen as a provisional impression for the historical sense in Joaquin as creative arts is still developing towards a truly propulsive realization.

Joaquin's short stories establish a powerful but limited system of ideas which is **ahistorical.** While it is true that Joaquin makes use of historical materials (the tadtarin rites, the obsolescent Spanish order, the Naval procession, the miraculous tales), his thematic interest is eschatological (i.e., the matter of the first and final principles of existence). Thus, while historical parallels are, of course, available to the reader, the focus is not so much on the field of national experience as on the scene of archetypal encounters. The central figure in his stories is that of the Self threatened by the withering forces of God (as in "The Legend of the Dying Wanton" and "The Mass of St. Sylvestre"), Earth (as in "Summer Solstice," "The Difficulties of a Diplomat," and "After the Picnic"), Fate (as in "May Day Eve" and "Guardia de Honor").

Joaquin's play achieves a historical perspective but it is a perspective which is lame, not only because of technical defects (e.g., a shaky conception that emasculates the force of farce) but because of conceptual narrowness (the proferred ethics is formulistic and tepid).

The Woman Who Had Two Navels is symphonic in conception, an

orchestration of the personal-national-metaphysical dilemmas confronting the Filipino as National and as Man. But the total effect is creaky because Joaquin, the Romantic Propagandist, desiring to address not only his contemporaries but also posterity, gets lost in self-conscious, manipulated form.

In the novellas, Joaquin enlarges, to better effect, his eschatological consciousness (as in "Doña Jeronima" and "Candido's Apocalypse") and his historical sense (as in "The Order of Melkizedek"), and these stand as his best realized works to date. But Joaquin's major achievement still lies ahead of him.

11.

A radical historicism comprehends the existence in literature of a double dialectic. The first is **the formalist v. the historical:** the mediation between the recognition of art's integrity as an autonomous structure, on one hand, and the recognition of art's position in history both as cause and effect, on the other. The second is **the eschatological v. the existential:** the mediation between the recognition of final ends and first principles beyond history, on one hand, and the recognition of the ethics of existential encounters within history, on the other.

It is not the purpose of radical historicism to subject this to the levelling process of the tepid liberal intelligence but to sharpen the tensions of this dialectic, instilling fierce partisanship for certain values according to the needs of the historical moment.

To take the Philippine situation as our instance.

The crisis in Philippine society today derives from its neo-colonial character: an artificially-structured economy which preserves, to a lopsided degree, the vices of a prematurely deteriorating Capitalist society. In the social sphere, this manisfests itself, among other things, in the petty individualistic pursuit of profit and pleasure. In Art, this expresses itself in academicism and dilletantism: the cultivation of the elitist formal intelligence.

The nationalists will blame our colonial education for this but this reading of the tragic flaw, while true, is partial. Our ills, flourishing on unnatural intellectual and economic grounds, have roots traceable to a darker substratum. Uncovering the layers of implanted economies, both American and Spanish, we find ourselves confronted with an amorphous

racial consciousness feeding on the largely self-diminishing soils of geography (our insular and archipelagic construction), religion (our proneness to substitute sign for the spirit, constructing the eschatological prison where man is alien in a god-infested universe), and the common memory of what Nick Joaquin has called our "heritage of smallness."

What we confront, therefore, is the self mutilated by lethargy, a moral kind that is both inborn and imposed, ancestral and contemporary.

It is within this context that the critic (as well as the writer)—knowing that Art is "a permanent revolution"—arrives at an understanding of the truths that must be wrested from the unconscious and placed on that plane of collective awareness to engender the galvanic action.

At this stage of non-creative crisis, the crisis must be deepened and the intelligence must be partisan.

The Foraging Deployment of Velvet-fronted Nuthatches and Elegant Titmice

Rodolfo B. Gonzales and Angel C. Alcala*

The authors studied the foraging habits of two Philippine birds—the velvet-fronted nuthatches and elegant titmice—found in mixed companies of birds. They found out that in mixed flocks containing both species, nuthatches forage on the trunks and proximal parts of branches while titmice forage on the distal parts of branches.

Mixed companies of small and medium-sized birds foraging amicably together seem to be a common sight in tropical and temperate forests[1] Such groups are characterized by heterogeneity and variability in species composition. In Philippine forests, as many as 10 or more distinct species make up these mixed flocks, which contain both insectivorous and omnivorous birds.

The functions of these mixed companies of birds have been the subject of speculation by some writers[2] who suggest the following functions of the association: (1) it increases vigilance and gives rapid warning of danger; (2) it affords protection from predators; (3) it results in discovery of food concentrations; and (4) it is essentially display behavior designed to regulate population densities. Not one of these suggested functions are so far sufficiently documented as to be acceptable to ornithologists and ecologists.

Whatever the explanation of the association, it is obvious that it benefits the birds involved. Otherwise it would not have survived to the

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[1] V. C. Wynne-Edwards, **Animal Dispersion in Relation to Social Behavior** (New York: Hafner Publishing Co., 1st ed., 1962), pp. 415-418.

[2] Wynne-Edwards, **loc. cit.**

present. Our main interest in this study, however, is not to determine its functions but to know something about the spacing system adopted by the components of these mixed flocks.

To put it another way, we have asked the question: What locations of the environment are utilized for foraging by the component species? We decided to ask this question, for purposes of the present study, with regard to the velvet-fronted nuthatch (**Sitta frontalis**) and the elegant titmouse (**Parus elegans**), two of the 10 or so species which regularly occur in the mixed flocks. We do not imply by the choice that the other species are less important. Our choice was dictated in part by the limited time available to us for the field work and in part by previous observations that these two species appeared to have similar foraging movements: both possess remarkable agility to clamber about trunks and branches of trees, tirelessly scrambling about upwards and downwards as they search for food. In fact, their tree-climbing abilities strongly resemble the remotely-related woodpeckers and tree-creepers. These two species would therefore most likely compete with each other in terms of foraging substrate.

Study Areas and Methods

Observations were made in the submontane and lowland forest of southeastern Negros, specifically in Cuernos de Negros, Lake Balinsasayao, the hydroelectric area in Amlan, and Sitio Jumalon in Siaton during the period between August, 1968 and July, 1969. The elevations of these study areas range from 200 feet (Jumalon) to 3,500 feet (Lake Balinsasayao) above sea level. Only one of us (Gonzales), with one or two assistants, did the field work, which was limited to week-ends and short vacations on account of school duties. Supplementary observations were made in Mt. Katanglad, Bukidnon Province, and in the Takalon forests, South Davao province, all in Mindanao, in May and June, 1969, at the altitudes of from 1,600 to 3,880 feet above sea level.

The observers roamed the forests until they encountered a mixed flock, which they followed as far as was possible. Notes were recorded on: (1) composition, including numbers of distinct species and numbers of individuals of each species, (2) spatial distribution, or foraging position, of the member species with special reference to the nuthatch, and the titmouse; (3) amount of fighting, if any, between these two species. Notes were also taken on the behavior of nuthatches and titmice when foraging alone and away from mixed flocks.

In the later part of the study, a few nuthatches and titmice were shot with a shotgun. Their stomachs were subsequently removed and preserved in 10% formalin solution for later examination in the laboratory.

Observations

Composition of the Flocks

Of 18 mixed flocks observed, 11 (63%) behaved essentially as closed units, drifting in concert in one direction. For such flocks, identification and almost complete counting of all their component species were possible. However, it was not so for those flocks which were rather open or diffused in distribution in the vegetation. In this situation only the nuthatches and titmice were given attention.

In the flocks whose members were identified and counted, the most abundant group was that of the yellow white-eye (**Zosterops**). The titmice and other species were present in relatively smaller numbers (Table 1). In this connection, it may be noted that, with reference to titmice, the local situation appears to be somewhat different from that in Europe and North America, because in these continents the congeners of the elegant titmouse are usually the most numerous in woodland flocks.[3] In both situations, however, nuthatches participate as a minority group.

Occurrence of Nuthatches and Titmice in Mixed Flocks

Although velvet-fronted nuthatches and elegant titmice were regularly found in mixed-species flocks, they were not always in each other's company. Of 11 mixed-species flocks encountered in this study, 5 contained the two species foraging together; the other 6 contained only one or the other.

The difference in the frequency of occurrence of nuthatches and titmice in mixed flocks may be correlated with altitude at which observations were carried out. Nuthatches were seldom seen in mixed flocks encountered at elevations below 2,000 feet. Titmice, on the other hand, were frequent participants in mixed flocks met with at all altitudes, from as low as 2000 feet or less above sea level (forest of Jumalon) to as high as mountain peaks. These observations would seem to corrobo-

3 Wynne-Edwards, **loc. cit.**, and D. H. Morse, "Foraging Relationships of Brown-headed Nuthatches and Pine Warblers," **Ecology** (Vol. 48, 1967).

rate those of Delacour and Mayr,[4] according to whom titmice are "found from coasts to tops of mountains, in forests, often hunting for insects in flocks mixed with other kinds of birds." Of nuthatches, the same authors say that they "frequent forests at different altitudes."[5] At least in Negros Oriental, our observations would suggest that velvet-fronted nuthatches rarely descend below 2,000 feet or so.

Foraging Deployment of Nuthatches and Titmice

Table 2 summarizes the foraging behavior of velvet-fronted nuthatches and elegant titmice when together in mixed flocks, and the general position of the other members of the flocks. Both nuthatches and titmice tended to limit their foraging activities to the understory. The other members of mixed flocks generally spent much of their foraging time in the upperstory.

From the figures in Table 2, the following table can be set up for chi-square tests of feeding positions of the two species when both are present in mixed flocks on the null hypothesis that they do not differ in feeding position:

	Trunk and Proximal Parts of Branches			Distal Parts of Branches and Twigs		
	Titmice	Nuthatches	Total	Titmice	Nuthatches	Total
Observed number	0	17	17	11	0	11
Expected number	8.5	8.5	17	5.5	5.5	11
	$X^2 = 17$				$X^2 = 11$	
	$P = < .001$				$P = < .001$	

The null hypothesis can be rejected. The two species when in mixed flocks exhibited different foraging positions: velvet-fronted nuthatches foraged on the trunks and proximal parts of the branches whereas elegant titmice foraged on the distal portions of the branches. However, in the absence of titmice, the nuthatches also foraged on the distal parts of branches and even on the terminal twigs (four observations). Conversely, the elegant titmice were observed to venture into the proximal parts of branches and trunks in the absence of the nuthatches (two observations). By partitioning the feeding sites in trees, these two species apparently

[4] Jean Delacour and Ernst Mayr, **Birds of the Philippines** (New York: The Macmillan Co., 1st ed., 1946), p. 218.

[5] Delacour and Mayr, **op. cit.**, p. 220.

minimize or avoid competition. This is probably one reason for the co-existence of these species in mixed flocks.

It is interesting to note that at no time during the whole period of study was serious conflict, or actual combat, observed to occur between individuals of the two species. The closest to an aggressive behavior was that shown by titmice on Jan. 26 (Table 2) when they seemingly supplanted nuthatches which were foraging on the distal parts of branches. Except for that incident, both species appeared to avoid each other, perhaps by some visual mechanism. For example, velvet-fronted nuthatches on two occasions (Dec. 19, 1968 and Jan. 19, 1969, Table 2), were observed to lag behind for a few minutes as the group drifted towards a new direction. With almost all other members gone, the nuthatches could fully exploit the environment.

Another observation may be mentioned. On one occasion (Jan. 26, Table 2) titmice were observed to move from the underbrush, where they were feeding, to the distal parts of the tree, where nuthatches were foraging; thereupon both species flew off to separate trees about 10 feet apart. There each species foraged on all parts of the tree. The two sets of observation mentioned above indicate that the two species when present as members of a mixed flock may employ other means for maximum exploitation of available food resources, in addition to partitioning the feeding sites in any one tree.

Stomach Contents

Since the species tend to have non-overlapping feeding sites when both are present in mixed flocks, they may be expected to overlap in food habits. Unfortunately, our data on food habits are very inadequate. Only ten nuthatches and eight titmice were collected. About half of the nuthatches were taken while they were foraging with the titmice in mixed flocks; the remainder, while they were alone. Only two titmice were collected while they were with nuthatches, and six while foraging alone. Virtually all of the stomachs of these specimens contained similar kinds of food items, namely, small coleoptera and arachnids in varying proportions. Possibly, the birds share common animal food-items, but no definite conclusion can be made at this time because of the small size of the sample.

Discussion

The principle of competitive exclusion[6] postulates that species co-existing in an area must diverge in their niches to eliminate or reduce interspecific competition. Such divergence has apparently occurred in terms of foraging deployment in the case of the velvet-fronted nuthatch and the elegant titmice. These two species, which are unrelated taxonomically, exhibit some degrees of convergence in feeding movements. In mixed flocks containing both species, nuthatches forage on the trunks and proximal parts of branches while titmice forage on the distal parts of branches. This behavior is probably necessary because they take the same food items, but the evidence for this is very meager. Each of the two species appears to change its foraging deployment when alone in the mixed flocks: it ranges on all parts of the feeding trees. Apparently, these two species have evolved feeding relationships permitting them to exploit the environment maximally.

Table I. **Composition of Eleven Mixed Flocks of Birds Observed**

Species	No. of Flocks Containing Species	Total Number of Individuals Counted	Average Number of Individuals per Flock
Yellow White-eye	9	115	10.4
Velvet-fronted Nuthatch	9	22	2.0
Elegant Titmouse	7	14	1.3
Blue-headed Fantail	5	8	0.7
Yellow-backed Sunbird	4	5	0.4
Philippine Leaf Warbler	3	17	1.5
Citrine Canary Flycatcher	3	11	1.0
Verditer Flycatcher	3	5	0.4
Common Tailor Bird	3	3	0.3
Philippine Flower-Pecker	3	13	1.2
Orange-breasted Flowerpecker	1	8	0.7
Balicassiao	1	1	0.1

[6] G. Hardin, "The Competitive Exclusion Principle," **Science** (Vol. 131, pp. 1292-1297).

Table. 2. Observations on the Foraging Deployment of Velvet-fronted Nuthatches and Elegant Titmice when Together in Mixed Flocks

Date	Locality	No. of Nuthatches	Deployment	No. of Titmice	Deployment	Remarks
4 Oct '68	Hydroelectric area: 2,000-3,000' elevation	2	Trunk and proximal parts of boughs (lower half of tree)	2	Distal parts and twigs (lower half of tree)	Other species generally at the upperstory.
19 Dec. '68	Lake Balinsasayao: 3,500' elevation	3	" "	2	" "	Nuthatches fell behind group 2-3 minutes during which time they fed on all parts of tree.
19 Jan. '69	Cuernos de Negros: 2,000-3,500' elevation	4	" "	2	" "	Other species were generally at higher heights. A nuthatch fell behind group for a few minutes during which time it fed on all parts of tree.
26 Jan. '69	Cuernos de Negros: 2,000-3,500' elevation	2	" "	2	" "	Titmice fed on all parts of underbrush before transferring to distal parts of branches of tree where nuthatches were feeding; thereupon both species deployed to different trees 10 feet apart. Each species then exploited all parts of respective trees.
2 May '69	Mt. Katanglad, Bukidnon: 3,872' elevation	6	" "	3	" "	Other species generally at upperstory.

The Aims of Education

William D. Fenn*

Information, skills, vision, concern and faith—these are the goals a student should seek in a university, the author says.

I am deeply sensitive to the honor that has been given me this afternoon. Though never truly part of Silliman, during 16 years of growing familiarity with its nature and its development, I have come to have for it both admiration and affection. I assume the status of alumnus with pleasure and shall wear it with pride.

It is also an honor to be asked to address you this afternoon. I last spoke from this platform seven years ago. That was at another commencement, the commencement of Dr. Cicero D. Calderon's term as president of Silliman. On that occasion I spoke of some of the characteristics of a Christian university. Today I would like to share with you some of the hopes I have for you as its graduates, and, by implication, for this great institution itself.

First Aim: Information

As I look over this gathering of young people, drawn to Silliman by some attraction, facing ultimate departure from it into the larger world, I find myself wondering what they are looking for here, what they are finding, and what they are going to do with what they find. What they find is going to shape their lives, and the use they make of it is going to shape the world of tomorrow.

Were they to be asked what they are looking for, I suspect that the vast majority of students would answer that they are seeking more

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This speech was read by Dr. Fenn at Silliman University, Nov. 18, 1969, at a special commencement during which he was conferred the honorary degree of doctor of education.

information. I use that word rather than "knowledge" because knowledge includes so much more than mere facts. To be sure, facts learned from books and lectures is desirable, sometimes essential. But mere information is quickly out of date, often useless, and always available later when needed. The important thing is not to have it but to know how to find it and, above all, how to use it when found.

Second Aim: Basic Skills

I also suspect that students are looking for skills. Basic skills are essential. But specific techniques may not be. You can never hope to prepare for every situation that arise. Trade and technical schools--not universities--are the places to which to go for specific skills. The important thing is to acquire the basic skills that will enable you to develop more particular skills when you need them.

We are living in the first age in history in which we shall die in a world which will have little resemblance to that into which we were born. As Dr. Robert Oppenheimer said some years ago, when he was Director of Princeton's Institute for Advanced Study, "Nearly everything that is now known was not in any book when most of us went to school; we cannot know it unless we have learned it since." Futhermore, long before the present generation of students reaches the age of retirement, the scientific and technological knowledge they gain on this campus--and much of the social and economic and political as well--will have become obsolete.

Third Aim: Vision

The task of the college is not merely to provide facts and skills for immediate use but to endow the men and women who look to it for keys to the future with an intellectual capital free from danger of depreciation, always able to adjust to new conditions, to respond to new demands.

No education of today will be worth much for tomorrow unless it is a continuing education, the basis for ever-renewed, ever-new education. The graduate of tomorrow must know, not the facts of tomorrow but how to secure and evaluate the needed facts when tomorrow comes. This education must be a never-ending thing, not only from outer necessity but from inner compulsion.

These living, ever-renewable, always useful tools are essential. But more important than information or skills is vision--a willingness

and an ability to look ahead and visualize what may be needed, what may be done. Seeing problems in all their breadth and complexity, visualizing exciting new possibilities. "Where there is no vision, the people perish" is as true today as it was in Solomon's time 3,000 years ago. And vision comes only by trying to see beyond the present and the here, through letting the mind roam imaginatively outside oneself and beyond today, creating a better world.

The Path of Humanity

A lifetime ago a popular English poet wrote a poem called "The Explorer," which tells of a man who was never satisfied with the new lands he discovered but was always drawn on to renewed search by an inner voice whispering:

> "Something hidden, go and find it,
> Go and look behind the ranges.
> Something lost behind the ranges,
> Lost and waiting for you. Go."

This is the way in which humanity moves. This is the power behind the search for answers to the great questions of existence; the solutions to its endless problems. Men and women climbing difficult ranges of ignorance and prejudice and hate and fear, finding new valleys of knowledge and cooperation and love.

We are inclined to think that the days of exploration and discovery have ended--at least so far as the earth is concerned. It has all been thoroughly explored and we are off to look at the moon. True there is little room for new Columbuses or Magellans finding old New Worlds. But the depths of the oceans and the interior of the earth still remain largely unknown. The make-up of the atom still eludes final delineation. These are well-known and accepted areas of exploration.

Man's Problems

There is also much yet to learn about man's relation to his environment. Indeed, man's destruction of that environment ranks with his overpopulation of the world as one of the looming catastrophes of tomorrow. In the United States, we must climb great ranges of refuse and abandoned automobiles in the search for valleys with unpolluted streams. Fortunately not all countries are as supposedly "advanced" as that!

But even here in the Philippines, you face serious problems of ecology.

But there is another even more critical area of exploration and discovery where new answers must be found if the new valleys are to be discovered at all, and if their freshness is not to be destroyed as soon as found. This is the area of man's relation to man—social, political, economic, spiritual. Can all men have enough to eat? Can neighbors be neighborly? Can black and white and yellow and brown live together? Can communist and free co-exist? Can nations live together in peace?

These are such tremendous questions that you may feel that they have nothing to say to you, that there is nothing that you can do about them. Yet there is no way of evading these questions.

Fourth Aim: Concern

To information, skills, and vision I would add an important fourth: concern. Dissatisfaction with what is wrong, determination to bring about change—not for any advantage to yourself but because you want a better world, a better life, for all. This is what gives purpose and direction to your use of the other things you find—information, skills, vision. It will determine whether you seek wealth, power, position for their own sake and the benefits they bring you personally, or whether you use them, in whatever degree you achieve them, to find answers to the great questions that must be answered if the world is to be anything you want to live in or to leave to your children. How much you are worth will be determined, not by what you know but by what you love. You and your generation hold the future in your hands. Already two-thirds of the population of Asia is under 25, and half of those are under 17. You cannot clearly know the shape of things to come, but you are going to help to determine that shape. If you are self-centered and do nothing, you will only be hastening inevitable disaster. You will most certainly shape the future—for better or for worse.

What role you will play in that shaping will depend in part on what you look for here at Silliman and what you find, whether, in addition to the tools you acquire, you carry with you a concern for your fellow men and a commitment to contributing your share to making this world a better place for him and for you.

Fifth Aim: Moral and Religious Values

Finally, in addition to information and skills, in addition even to vision and concern, you will need the compass of moral values and re-

ligious faith to guide you in the search for new valleys and the building of a new world.

I have already quoted one explorer—an imaginary one. Now let me quote another—a real one.

Thirty years ago, Admiral Richard Byrd spent a long Antarctic winter alone at the South Pole. There for six months the sun never rises and it is always night. His home was under the ice, where he could be safe and warm regardless of the bitter cold and fierce storms on the surface. But it was necessary for him to get some exercise. So, on the ice above, he marked out with poles stuck in the snow a path in which to walk. So long as he kept one of those poles in sight, he could always find his way back to his home under the ice.

One night—or rather, one time, for there it was always night—he lost himself in thought and walked too far. When he looked up, no pole was to be seen. He was lost. If he were to move in the wrong direction, nothing but hundred of miles of snow and ice would lie before him. He said later, "I was horribly afraid."

As he stood there, not daring to move, there came a sudden break in the clouds. Looking up, he saw a star which he recognized. Using this as a fixed point, he moved first in one direction and then in another until finally he again saw one of his poles. From there he was able to return to warmth and safety.

In life, as in exploring, it is essential to have same fixed point to guide you if you are not to be lost but are to find your way to where you wish to go. The truth that sets men free is not simply a matter of facts, discovered in the laboratory or the study and passed on in the classroom. It consists also—and primarily—of moral values and religious faith. An education which trains scientist or policy-makers in the absence of moral guidance is tragically irresponsible.

Have you been seeking not only information and skills, so useful but so limited, but a vision of a new world, a commitment to the achieving of better life for all, and a faith to guide you in the quest? Have you found these here at Silliman? Without such values, you will have little to contribute to the solution of the problems that vex us now and that will vex you even more in the years ahead. With these, you will have secured an education which will both be valid for and give meaning to life tomorrow, and the day after tomorrow, and the day after that.

It is my hope that you have sought these things and that Silliman has helped you find them.

Freedom and Responsibility in the University

Rev. Jesus Diaz, O.P.*

"The freedom we speak of, the freedom to which the university and the various elements within it are entitled, is not, and cannot be, an absolute freedom. To think so would be to admit that this freedom is the highest good. It has its limits, firstly, in that the university exists for the common good. . .and in that the various elements within the university have rights of their own," according to this educator.

To the man of the 20th century, education has become as basic a necessity as food, clothing, and shelter. The individual seeking advancement in contemporary society must inevitably invest in education as a fourth imperative for survival, trusting that a good education will be the greatest equalizer to level off disparities in power, position, and wealth.

Because things are so today, institutions of learning have become important to all—to parents, alumni, the government, politicians, businessmen, the clergy, the peasants, the youth and the aged. Attention is focused on them, their purposes are examined, their function scrutinized, their troubles magnified, sometimes to the point where their very existtence and usefulness are threatened. Everyone has something to say about what a school, college, or university should be or should not be doing, so that there is sometimes real danger that the voices within the institutions themselves may be drowned in the noise.

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As Silliman University pauses today to mark the anniversary of its foundation, it is appropriate that we all take this opportunity to look once more at the purposes for which institutions of this nature were established, and to examine their mission in our present era particularly insofar as some of its foremost characteristics are affected by the changing times. I have been granted the signal honor to address you on this particular occasion and shall devote myself to the serious consideration of some of their issues.

University Mission and Freedom

The mission of the institution of higher learning, the university, is the preservation, dissemination, and extension of knowledge within the context of the community which it serves—considering specifically the needs of that community during the present and for the future. In order to accomplish this mission, the university must enjoy a considerable measure of freedom and responsibility, and must provide for those within the academic community that same freedom and responsibility. A university that is inhibited in the search of the means with which to fulfill its mission, a university that is restricted or controlled in the manner in which it seeks to fulfill its purpose, is seriously hampered from the attainment of its objectives. How frequently has this issue been raised in the past, in terms of the relationship between the universities and government, and in the present, in terms of the financial support and subsidy which many universities in the world receive from government. How jealously, indeed, have the universities guarded that freedom of action that should be theirs, and how emphatic they have been in stressing their own responsibilities in their communities.

But in the same manner as the university itself must have freedom and must exercise responsibility, it must provide for those within it—for the administration of the university, for its faculty, and for its students—that same freedom to seek for knowledge and truth and that same opportunity for the exercise of responsibility through which alone true maturity can come. It is to these aspects of freedom and responsibility that we hope to address ourselves this morning—as it affects the administration of the university, the faculty, and the student body that has come to the university for the formation of its mind and personality with a view toward achieving leadership in the community in the years ahead.

The freedom we speak of, the freedom to which the university and the various elements within it are entitled, is not, and cannot be, an absolute freedom. To think so would be to admit that this freedom is the highest good, and not even its staunchest defenders would go so far as to say this. It has its limits, firstly, in that the university exists for the common good, the society which it serves, not for its own good, or even for the particular good of any of the elements within it. It has its limits, furthermore, in that the various elements within the university have rights of their own, and the freedom of one must be limited by the extent of the rights of others, and cannot be exercised except as abuse the moment it infringes upon those rights.

We might venture to go one step further, to say that true freedom can be exercised only with an enlightened mind. The greatest enemy of true freedom is ignorance because it denies man the ability to know his goals and the capacity to understand and evaluate the means that will lead him to those goals. Freedom cannot be exercised properly while there is ignorance, and what is done through ignorance in the name of freedom is not free, and its curtailment constitutes no frustration of the rights of those who exercise it. This is expressed in other terms by the definition approved by the Board of Trustees of the Lyceum of the Philippines, to wit: "Academic freedom presupposes that the teacher be competent to ascertain the truth, that he possesses a high sense of intellectual responsibility, and that in the exercise of academic freedom, he has no other motive than the propagation and triumph of truth."

The exercise of freedom, it must be clear, cannot be undertaken without corresponding responsibilities. This responsibility must grow out of, and can only grow out of, a situation in which freedom is genuinely expressed. This responsibility, as Prof. Charles Neff of the University of Hawaii points out, is always a product of freedom, never the cause of it. He says: "Responsibility actually consists of two distinct reactions: the act of responding to something and the assumption of an obligation." In the exercise of freedom there is, at the same time, an assumption of responsibility for the exercise of that freedom, and an obligation to use it properly, within its natural limits, and with the utmost respect for the rights of others who might be affected by that exercise. The priviledge of freedom carries with it the burden of responsibility. One is of no meaning without the other. One cannot be exercised without the acceptance of the other.

Specifications

Today, we are confronted with the problem of pursuing one particular goal: truth. In specific terms, here and now, we are confronted with the problem of academic freedom and responsibility.

The problem really is not of goals. The goal would be that which is the good of the mind—truth. We cannot move away from the direction that reason propels our will to — truth. The problem is one of means. How do we attain truth within the university campus?

In 1940 the American Association of University Professors made the following declaration, and I quote:

> "Institutions of higher education are conducted for the common good and not to further the interest of either the individual teacher or the institution as a whole. The common good depends upon the free search for truth and its free exposition.
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> Academic freedom is essential to these purposes and applies to both teaching and research. Freedom in research is fundamental to the advancement of truth. Academic freedom in its teaching aspect is fundamental for the protection of the rights of the teacher in teaching and of the student to freedom in learning. It carries with it duties correlative with rights.
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> Tenure is a means to certain ends, specifically: (1) Freedom of teaching and research and of extramural activities, and (2) a sufficient degree of economic security to make the profession attractive to men and women of ability. Freedom and economic security, hence, tenure, are indispensable to the success of an institution in fulfilling its obligations to its students and to society.

Academic Freedom

> (a) The teacher is entitled to full freedom in research and in the publication of the results, subject to the adequate performance of his other academic duties; but research for pecuniary return should be based upon an understanding with the authorities of the institution.
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> (b) The teacher is entitled to freedom in the classroom in discussing his subject, but he should be careful not to introduce into his teaching controversial matter which has no relation to his subject. Limitation of academic freedom because of religious or other aims of the institution should be clearly stated in writing at the time of the appointment.

(c) The college or university teacher is a citizen, a member of a learned profession, and an officer of an educational institution. When he speaks or writes as a citizen, he should be free from institutional censorship or discipline, but his special position in the community imposes special obligations. As a man of learning and an education officer, he should remember that the public may judge his profession and his institution by his utterances. Hence he should at all times be accurate, should exercise appropriate restraint, should show respect for the opinions of others, and should make every effort to indicate that he is not an institutional spokesman."

On the other hand, the American Federation of Teachers assert that academic freedom is "the liberty to develop knowledge and communicate it within an institution of learning without interference from administration officials, political and ecclesiastical authorities, and others. Academic freedom, unlike those civil and religious liberties which apply to all citizens, concerns a special group: faculties and students they teach. . ."

Prof. Arthur Lovejoy puts it in this manner: Academic freedom is "the freedom of the teacher or research worker in higher institutions of learning to investigate and discuss the problems of his science, and to express his conclusions whether through publication or in the instruction of students, without interference from political or ecclesiastical authority, or from the administrative officials of the institution in which he is employed."

From the viewpoint of a Catholic institution, Fr. Edward F. Stanford, O.S.A., has this to say: "Catholic colleges recognize that the desire for freedom is innate in man because the Creator endowed him with freedom of the will, which exempts him from any absolute necessity in choice or in action. But this priceless gift brings with it the responsibility to see that neither the rights of God nor of other men are infringed. Since man is not an isolated being, there is at least a moral necessity to limit his freedom which free men possess. In common with all other kinds of freedom, it cannot be absolute.

"Consequently, a Catholic college has no difficulty in recognizing the importance of protecting the freedom of the teacher in teaching and the freedom of the student in learning. It does expect, however, that a teacher freely discussing his subject will 'be careful not to introduce into his teaching controversial matter which has no relation to his subject.'

Neither does a college question that a faculty member give up his right as a citizen, and that when he speaks or writes as a citizen, he should be free from institutional prescription. It does expect, however, that when a faculty member speaks or writes as a citizen, he will remember that 'the public may judge his profession and his institution by his utterance. Hence, he should at all times be accurate, should exercise appropriate restraint, (and) should show respect for the opinions of others.' Again, when he is dealing with controversial matters, he is expected to make it clear that he speaks or writes 'not as an institutional spokesman' but only in his capacity as a private citizen.

"It is generally recognized that a church-related college, because of its religious objectives, may require certain limitations on freedom that might not apply to a different kind of institution—for example, a state university. Ordinarily we would take it for granted that one who freely accepts appointment to the staff of a Catholic college will have the prudence and courtesy not to attack or go contrary to the ideals for which the college stands. Experienced educators advice, however, the 'limitations of academic freedom because of religious and other aims of the institution should be clearly stated in writing at the time of appointment.'

"It would seem to be prudent, therefore, that a Catholic college should include in its teaching agreement and faculty handbook some such brief statement as the following:

> Members of the faculty enjoy full academic freedom but they are not free, of course, to advocate and disseminate doctrines that are subversive of American political freedom and government or of the aims and purposes of this College, a Catholic institution, committed to the upholding of Christian faith and morality."

The Encyclopedia Britannica has this to say: "Academic freedom embraces freedom in teaching and learning. . . It is that freedom of members of the academic community, assembled in universities and colleges, which underlies the effective performance of their functions. In modern understanding, it embraces intellectual freedom, which is necessary to the acquisition and exchange of knowledge and to inquire into the unknown, and creative activity in those arts which are practiced in colleges and universities or in which training is offered: It includes also certain personal freedoms in relation to conduct outside of their institutions, which are deemed essential to faculty members and students as such."

Applications

How would these concepts of academic freedom and responsibility apply to specific problems in the university today?

First, let us take the faculty.

1) **Policy-Making:** Needless to say, the faculty should be empowered to actively participate in policy-formation, especially in the area of academic matters. Through qualified representatives of the most distinguished and experienced professors in the campus, the administration should seek faculty advice and direction on curricula-planning, selection of textbooks and references, programs of studies, research subjects and systems, instruction methods and long-term academic investment areas related to capital expenditure.

In practical terms, this will mean active faculty representation on the Academic Senate, the Budget Committee, Development Committee, Research Committee, and Publications Committee.

2) **Administration:** The modern university is gradually allowing some of its more administratively-competent teachers to professionalize in this area and to devote more time to administrative work than to teaching. For even as the university is making revolutionary advances in the area of knowledge, I believe one area of special weakness is the area of management. Many universities have found to their dismay that simply recruiting professional businessmen or professional managers from outside the university does not work out well in the long run. For the university cannot be judged simply in terms of profitable balance sheets or income statements. There are so many qualities—factors that judge the merit of a university and it appears to me that the best managers for educational institutions will have to come firstly from the ranks of our professors—not from the outside business world.

3) **Instruction and Research:** No restraints should be placed on the freedom of the teacher to instruct and to research in his area of specialization in the manner he deems best and most effective. However, it will be prudent to formally state in writing—either in the faculty handbook or in the contract or by way of a memorandum—that the teacher is likewise obliged not to be irresponsible by allowing irrelevant and subversive matters to be circulated in the classroom—in other words, that while the university will protect the right of the teacher to academic freedom, the teacher is accountable for ideas and statements

which are against our democratic processes of government and against the philosophy which mark the foundations of a given institution.

4) **Publications:** In like manner, the right of the teacher to publicize his works, assuming they meet all normal tenets for academic scholarship and value, should be guaranteed by the university. However, on controversial matters which go beyond classroom materials, the teacher should clearly state that he makes pronouncements in his capacity as a private citizen and not as a spokesman of the institution. For practical purposes, it may be worthwhile for the teacher to consult administrative officials not really so as to obtain approval but as to become clear on the demarcation lines of private as against official communication.

5) **Community Services:** The teacher has every right to participate in community or extension services so long as these extra-curricular activities are pertinent to academic life and do not tend to diminish the instructional merits of the professor and students. Again, for practical purposes, it may be worthwhile for the professor to concentrate his extra-curricular activities upon official university projects which often are plentiful in the modern university.

6) **Economic Self-sufficiency:** To maintain his efficiency and profundity in academic excellence, it is normal for the teacher to expect reasonable economic incentives from the university. Questions of tenure, salary, fringe benefits and incentives for research and professional growth, are relevant and pertinent to the teacher's future and well-being. Of course the teacher must also be aware that these depend on the stability of the university as a whole and on its capacity to meet demands for education on the part of the community, and its ability to balance increasing costs of education with growing complaints of high tuition fees on the part of parents and students.

But even as freedom should be guaranteed teachers, the same rights should be made available to students. Let us be specific:

1) **Self-Government:** Working within regulations established by the university, students have a right to self-government. This is necessary not only to arouse self-initiative and citizenship-training but to inculcate in them sound principles of social cooperation and respect for law and order, and proper authority. Needless to say, the objectives and program of student governments should conform with general principles of the university toward serving the common good. The rights of others within the university should be respected.

In practical terms, this will mean that certain regulations should govern the elections and appointments of students to student governments and student organizations such as fraternities and sororities, as a matter of principle, should see to it that their particular purposes and programs are in conformity with overall purposes and objectives of the institution. To openly deviate or contradict university goals cannot be seen as an expression of freedom but as a violation of a trust since the students are never forced to enrol in a certain institution but voluntarily do so on their own.

2) **Publications:** Working within regulations established by the university, students have a right to free publication. Here, technical matters will have to be clarified in the light of the proposed Magna Carta for Students. If the university is the publisher, it is, therefore, liable for that which is printed. Necessarily, this means that the University will have a right to approve editorial materials. If, on the other hand, the students become the publisher, some very tight questions will have to be asked and answered: for example, will this mean that the students can publish anything they want and use the campus as a market for circulation? Who will collect fees? Should subscription be optional? Should there be a limit to student publications? Whatever the answers, I think certain fundamentals will have to be agreed upon by all, and these are:

A) No matter who the publisher, the staff has an obligation to serve the common good, not particular interests. They must, therefore, respect the rights of others.

B) Journalism tenets require that they write in a manner which is accurate, fair, objective, and thorough, and not in a style which is deceitful, partisan, and impulsively emotional.

C) All parties have the right to be heard and reports should not be based on innuendo or rumors.

If these tenets are broken, then the university will have the right to redress or to seek adjustments for the common good. Even society itself demands punishment for those who unreasonably break the boundaries of decency and truth in the name of unlimited freedom.

3) **Learning:** Students have the right to demand the best of their professors. As a matter of fact, all good teachers need and look for these

types of students. But corollary to this right, students have an obligation to study well, to study hard, to be diligent and industrious, and to be curious in a pertinent manner in their field of specialization.

4) **Expression and Assembly:** Students have a right to freedom of expression and assembly but these should not be exercised at the expense of the rights of others. For example, should a minority group of articulate student demonstrators be allowed to use a crowded sector as a forum, disturbing a larger group of students who refuse to join their strike and are interested instead in studying? Should there not be an official place within the campus for needs such as these so that non-striking students will not be disturbed by the noise and speech-making which are ordinary elements of demonstrations? What sanctions can the university adopt to prevent damage of school property such as chairs, buildings, windows, and the like? At what point of a student strike should the police be called in?

These are difficult questions to answer. For the most, these questions can be answered only at the moments of crises. But we should remember that in all matters pertaining to expression and assembly, the common good should be the primordial reference point, both by students and administrators.

Conclusion

These then are the major issues involved in the question of academic freedom and responsibility. Both are integrated and wedded: one cannot be exercised without the other.

In the days ahead, when we can expect more problems of confrontations and difficulties, let us not forget the warnings of Madame Roland: "Liberty, how many crimes have been committed in thy name!"

Common Articulatory Errors of English-Speaking Filipinos

Kenneth W. Berger*

In this study of the English speech habits of four Filipinos, it was found that no consistent omissions or additions of sounds were found, and the few sound omissions followed no identifiable pattern.

In earlier papers, we discussed elementary matters concerning phonetics, pronunciation, and usage of Pilipino.[1] In these earlier papers, it was noted that certain phonemes which are present in English are absent from Pilipino. These include the [ɪ, æ, ɛ, ɔ, ʊ] and consonants [z, v, f, ð, θ, ʃ, ʒ, ʤ]. Similar matters are covered in most grammatical discussions of Philippine languages, and the phonemic makeup of the various Philippine languages and dialects seems to be quite similar.

A general assessment of the effect of the absence of the aforementioned phonemes from the Pilipino language on the speech of English-speaking Filipinos was the purpose of the present study.

Method. Speech samples of four Filipinos, two males and two females, were recorded on a tape recorder of high fidelity. The speakers were in the United States for graduate study. They were young adults, with ages between 25 and 29 years. Like most Filipinos, they had been taught in their Philippine schools primarily through English, but, as is typical in Tagalog regions, they spoke Pilipino in their

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[1] Berger, K.W. "An Introduction to Pilipino Phonetics and Pronunciation," *Phonetica*, XVII (1967), 24-30. And, "A Study of Printed Pilipino Usage," *Phonetica*, XVII (1967), 31-37.

homes. Each speaker had been in the United States for at least one year and all were pursuing an M.A. or higher degree. Thus, the speakers were presumably much more facile in and familiar with English than the typical young Filipino.

Each speaker read the 40 sentences from Fairbank's book on voice and articulation which are designed to sample the various sounds of English.[2]

The tape recordings were listened to by the author and two other judges, each of whom holds the Certificate of Clinical Competence in Speech Pathology by the American Speech and Hearing Association. Each of the judges has had considerable experience in testing for speech errors. The judges were asked to indicate on mimeographed sentence lists corresponding to those read by the subjects, such additions, omissions, and substitutions as were heard. Substitutions were indicated by International Phonetic Alphabet symbols, broad transcriptions. Since this study was concerned with articulation in the broad sense, the judges were advised to disregard mild sound distortions. The judges were allowed to replay the tape recordings, or portions of them, as many times as desired before marking such articulatory errors as might be noted.

Results. The results were not surprising and in most respects could have been predicted on the basis of known phonemic differences between English and Pilipino. No consistent *omissions* or *additions* of sounds were found. The few sound omissions found among the four speakers followed no identifiable pattern and they could be accounted for as probable reading and/or pronunciation errors rather than articulatory errors.

The most consistent *substitution* error as that of [d] for [ð], as found in such words as "the" and "them". Since the article "the" is common in English this was also the most noticeable substitution error. This particular substitution error, as well as those which follow, are directly related to the absence of certain English sounds from Pilipino, as noted above.

Other consistent substitutions were [i] for [I] (such as in "it"

[2] Fairbanks, Grant. *Voice and Articulation Drillbook* (New York: Harper & Brothers, 1940), pp xii-xv.

and "swimming"), [t] for [θ] (such as in "thought" or "through"), [e] or [a] for [æ] (such as in "chasm" or "captain"), [a] or [e] for [ɛ] (such as in "yellow" and "weather"), [ʃ] for [ʒ] (such as in "pleasure"), [o] for [ɔɪ] (such as in "toiled"), [a] or [o] or [ɔ] for [ʌ] (such as in "under" or monks"), [u] for [ʊ] (as in "hook"), and [tʃ] for [dʒ] (such as in "Johnson").

Less consistent was the substitution of [b] for [v], and that of [i] for [ə] (such as in "the"). In the latter case, the tendency was to stress each schwa. Another inconsistent substitution was that of [s] for [z]. This substitution was primarily in words where the [z] was spelled other than by the letter "z" (such as in the words "please" or "eggs"). A trilled [r] was noted in most words beginning with an initial "r" or those beginning with an r-blend.

It is interesting to note that although Pilipino does not contain the [z, ʃ, f, v], these were neither inconsistently substituted or else were spoken correctly.

Originally, it was intended to add further speakers as subjects. However, since the articulatory production of English among these four speakers was so similar, no further samples were considered to be warranted.

Conclusions. Filipinos could greatly improve their production of English speech by paying particular attention to four aspects of spoken English.

1. Correct articulation of the lax vowels [ɪ] and [æ].
2. Correct production of the lingua-dental sounds [ð] and [θ].
3. Learning the pronunciation rules for the [z] when it is spelled other than "z".
4. Unstressing appropriate vowels (i.e., producing the schwa).

Although this study dealt with the articulation of English as spoken by Pilipino speakers, it is likely that the general results and conclusions apply to other languages and dialects in the Philippines.

Should Bill of Rights Include Economic and Social Rights?

Cicero D. Calderon*

In view of the coming Philippine Constitutional Convention, the author here makes a timely suggestion to include economic and social rights in our Bill of Rights.

Through the Bill of Rights in our Constitution, the Filipino people have made a declaration of faith in the dignity and worth of man; of our love for freedom; and of our commitment to justice. Though our Constitution is barely 30 years old, the rights embodied therein are not new—they evolved out of the bloody struggles of men through the centuries against tyranny, oppression, and abuse. They are rights which are considered basic and sacred in every civilized society today.

With the approach of a constitutional convention in 1971, I believe that a re-study and a review of the Bill of Rights by our people would be a refreshing and enriching experience. It would lead us to the sobering realization that, weighed on the balance, we may be found wanting in the observance and in the fulfillment of the Bill of Rights. Such a study and review would also lead us, I believe, to a reaffirmation of our faith in Man—in his dignity, in his rational capacity, and in his capacity to achieve goodness and justice.

Just a few days ago, our country was shaken by the massacre in cold blood of nine security guards and a jeepney driver in Capas, Tarlac. That the finger of suspicion is being pointed at the direction of agents of the law makes the killing more chilling and shocking. This is not an isolated case—this is only a part of a series of murders and killings. Should we not now wonder whether or not a way of life is already here—that of gun for gun and goon for goon; whether or not life has become so cheap that our profession of faith in the sacredness of human personality is becoming a mockery; and whether or not our Bill of Rights is becoming just empty words?

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This paper was read at a Civil Liberties Union Forum over television Channel 5, Oct. 23, 1969.

If this is the tragic situation we find ourselves in today, then there is validity in the words of Justice Learned Hand who said:

> "I often wonder whether we do not rest our hopes too much upon Constitutions, upon laws, upon Congress, upon our courts. These are false hopes, believe me, these are false hopes. Liberty lies in the hearts of men and women; when it dies there, no constitution, no law, no congress, no court can save it; none can do much to help it. While it lies there, it needs no constitution, no law, no congress, no court to save it. And what is this liberty which must lie in the hearts of men and women? It is not the ruthless, the unbridled will; it is not freedom to do as one likes. That is the denial of liberty, and leads straight to its overthrow. A society in which men recognize no check upon their freedom soon becomes a society where freedom is the possession of only a savage few, as we have learned to our sorrow. What then is the spirit of liberty? I cannot define it; I can only tell you my faith."

What does this mean then to us? It would mean that, more than ever, there is need for a rekindling and a quickening of the spirit of liberty in the hearts of our people.

Could this task be done? I believe that education will play a major role in this task. The cultivation of the finest qualities of the mind and spirit--the love for truth, for justice, for freedom, for decency, for mutual respect, for human dignity—all these should be taught and practised in our campuses. Unfortunately, our educational efforts cannot be separated or insulated from the social milieu. It is rather difficult, even frustrating, to teach the love for truth in a society where there is such a wide gap between promise and performance by our leaders—where there is so much hypocrisy and pretense.

Not only is there a need for the rekindling of the spirit of liberty but, just as important, also the need to be aware of the forces that threaten to erode our Bill of Rights.

The Assembly for Human Rights held at Montreal, Canada, last year, declared:

> "In countries where the great bulk of the population is illiterate, unskilled, where job opportunities are limited, where there is no access to medical or educational facilities, where the stilling of hunger is the one all-pervasive aspiration, **it is difficult for any other human right to be enjoyed."**

I would, therefore, propose that the highest priority of concern be given to the recognition and enjoyment of the economic and social rights so that we could build a society where the basic goal is the preservation and enhancement of human dignity.

When our Constitution was adopted in 1935, there were rights still in the emergent state. Today, if we examine the Universal Declaration of Human Rights, we find certain rights, mainly economic and social in nature, now recognized as universal in character which should be incorporated in our Bill of Rights.

Among these are:

Art. 23. Everyone has the right to work, to free choice of employment, to just and favorable conditions of work and to protection against unemployment.

(2) Everyone without any discrimination, has the right to equal pay for equal work.

(3) Everyone who works has the right to just and favorable remuneration ensuring for himself and his family an existence worthy of human dignity, and supplemented, if necessary, by other means of social protection.

(4) Everyone has the right to form and to join trade unions for the protection of his interest.

Art. 24. (1) Everyone has the right to rest and leisure, including reasonable limitation of working hours and periodic holidays with pay.

Art. 25. (1) Everyone has the right to a standard of living adequate for the health and well-being of himself and of his family, including food, clothing, housing and medical care and necessary social services, and the right to security in the event of unemployment, sickness, disability, widowhood, old age or other lack of livelihood in circumstances beyond his control.

Art. 26. (1) Everyone has the right to education. Education shall be free, at least in the elementary and fundamental stages. Elementary education shall be compulsory. Technical and professional education shall be made generally available and higher education shall be accessible to all on the basis of merit.

While some of these rights are now found in our statute books, they should be raised to the level of constitutional rights to give them permanence and stability.

Due to technological advances and changes, no list of protected rights could be considered exhaustive.

In an age of radio and television, the problem of free access to information is no longer a problem of the freedom of the press. Likewise, there is a lurking threat in the Philippines that the press could be held in captivity by powerful combinations of power and wealth; that the other instruments of mass media could be shaped and manipulated at will by "the few patronizing captains of industry and trade."

In an age of drugs and psychological techniques, the problem of control over one's body is no longer a problem of protection against physical violence. It is said that the day is not far off when a government authority, by adding appropriate drugs to our water supply or by some other similar device, would be able "to elate or depress, stimulate or paralyze the minds of whole populations for its own purposes."

Finally, we find that the rights embodied in our Bill of Rights assume a new relevance and a new meaning with the changing times. Thus, while the Right to Life may have meant during the frontier days protection of life and limb, today--as thousands of our people depend solely upon their jobs in order to live—such right to life would mean that "society shall not proceed in such a way and the right to property shall not be construed, as to deny to human beings the possibility of living--that is to say, in modern society, of earning a living."

The Importance of Measuring and Comparing Development Projects in Process

Hubert Reynolds*

The author argues for the importance of having built-in measuring arrangements for development projects.

Incidentally, and by way of introduction particularly to our coming here to Mexico with its present cultures and archeological evidences of ancient civilizations, this writer and his wife spent the first part of the month visiting some of the ruins south of Mexico City. The sites of the ancient Mayas in Yucatan, of the Olmecs, the Zapotecs and the Miztecs in the Villahermosa-Oaxaca-Mitla area, and the sites of the Toltecs of Cuernavaca have inspired in us an interest in understanding the present and the past.

Sanders and Price, in their study, **Mesoamerica, the Evolution of a Civilization,**[1] make a strong case for the ecological approach as "a significant tool for the scientific treatment and analysis of cultural phennomena," particularly in relation to cultural evolution. For applied anthropology and community development, likewise, ecology has its own significance. However, archeologists may not fully accept the statement by Sanders and Price that "Following Service's classification, we have distinguished for such evolutionary levels: band, tribe, chiefdom, and civilization or state. Archeological evidence from Mesoamerica has confirmed the appearance of each of these progressive levels in the chronological order of their ascending structural complexity."

Nevertheless, their approach is suggestive for community development projects with cultural minorities at least on an exploratory basis. Induced

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This paper was submitted to the 28th annual meeting of the Society for Applied Anthropology at the National Museum of Anthropology in Mexico City, April 9-15, 1969.

[1] William Sanders and Barbara J. Price, **Mesoamerica, The Evolution of a Civilization** (New York: Random House, Inc., 1968), p. 216.

change should begin with the background of the evolving culture and proceed according to changing needs.

In the Philippines, where this writer has been working since 1964 as Director of the Cultural Research Center of Silliman University, it has become evident that rapid social change is occurring at different rates of speed among the more than 150 ethnolinguistic groups there. Various development projects have been undertaken by different government and non-government agencies with some degree of apparent success. However, in many cases, these projects have been without benefit of built-in devices of measurement to evaluate results of the projects. It seems that the importance of continuing scientific evaluation has not been sufficiently emphasized there. This condition may also exist in other countries where development projects are being conducted.

Despite the fact that the Philippines is an under-developed country, the local social science journals and other literature have not been stressing the importance of measuring and comparing results of development projects in process and of reporting and publishing the findings. Neither have the annual social science conferences and the various institutes stressed this concern, with the exception of the significant paper in this Annual Meeting by Swadesh, Lauderdale and Peterson on "Methods of Measuring Social-Cultural Change During the Process of Community Development."

It is herein maintained that development projects generally require built-in measuring arrangements that can be monitored on a month-by-month and/or year-by-year basis. In this way, both the ongoing results and the development program itself of particular projects would be objectively evaluated according to plan. Without this approach, much effort is wasted and the benefits of development are lost to the people concerned. Without publication and discussion of the results, the spread of knowledge, the basis of comparison, and possible mutual stimulation are also lost.

It is partly a matter of timing. It is furthermore maintained that at the time a research and development project is first offered, at the time supporting funds are being sought, the proposal should be required to state not only the goals and methods of the research and the development project, but also to include a built-in plan of measurement-in-process. The Negrito Development Project of the Mabinay Forest Reserve in Negros Oriental, sponsored by Silliman University, is a case in point.

This particular project was conceived as a "research-action" project. The first step in the proposal was field research. While Prof. Timoteo Oracion, chairman of the social science department at Silliman University, had already accomplished baseline research and publication on this particular community, fresh research data were needed in order to ascertain the condition of the traditional culture in relation to the proposed development project. The reports of other development projects sometimes deplore the lack of adequate "beforehand" data. In this case, a graduate student, Miss Aurora Pelayo, offered to gather the data, and the research part of the project was accomplished during the five months of July through November, 1967.

In the Philippines, community development workers usually concentrate upon four aspects of the community: economic development, educational development, health development, and civic development. In this research project, not only those four aspects were included but also family development and religious development. It is well known that traditional family patterns and animistic or folk religious beliefs and practices tend to resist change, often resulting in negative influences upon the other socio-cultural factors involved in development. Thus, the framework of the research was holistic and functional, as would be the development phase to follow, according to the action part of the proposal. Another semester was allowed for analyzing and interpreting the data and writing the paper.

The action part of the project began in July, 1968. Two young men were hired as development workers with the project. The men were graduates in anthropology from Silliman University and were already oriented among the Negritos with whom they were planning to work. The University's social science department already had considerable experience in "extension work" with an applied rural sociology focus. However, there was only limited experience in development programs on a cross-cultural basis.

Another asset among the planners was background experiences in social work. It was clear before the "action" program began that the staff was not to work **for** the people, spoon-feeding them and making them dependent upon staff, but rather that staff was to work **with** the people, "helping them to help themselves." Since the concept and practice of social work approaches are highly **individualized,** adjustment was made towards "helping communities to help themselves" not only through individual persons (especially leaders) and groups. Full **parti-**

cipation on the part of the Negrito people was to be sought from the beginning so that the project would become theirs and not the staff's, and thus assuring continuity of the project as staff changed or left.

At the point of measuring and evaluating results, the experience of the United Nations was drawn upon. Particularly helpful was the UNESCO booklet prepared by Samuel P. Hayes, Jr. with the title, **Measuring the Result of Development Projects.** Originally published in 1959, this manual has been revised and published in a second edition in 1966 under the new title, **Evaluating Development Projects.**[2]

In order to implement the measurement of results during the process of a development project, the following "four steps" are called for by that publication:

1. Describe the development project and specify its goals in written statement.

2. Decide what kinds of data will be used to indicate project results and how these data are to be obtained.

3. Collect the desired data—beforehand, during and afterwards.

4. Analyze and interpret the findings, and review findings and interpretations with the various interested parties.

This writer would add the need for publication of the findings in social science journals of developing nations. This would spread knowledge with possible benefits to other development projects, and facilitate comparison. Projects of similar population types (i.e., primitive, or peasant, or small town, or city peoples) could become mutually stimulating and of mutual assistance when compared periodically as to results and methods. Such controlled comparison could be made within one province or state, one nation and/or region, and possibly on a worldwide basis **within limits** of stages of cultural development, or evolution, where applicable.

As indicated in the manual, better measuring of project results will produce "the following direct benefits: better guidance for the community affected, for the expert, for the administrator, and for the responsible organization. Moreover certain indirect benefits are also worth noting here: clarification of goals (which is a prerequisite to the ap-

[2] Available at the United Nations Book Store, New York City.

praisal of results), a better morale of all engaged in development because a better understanding leads to more realism in expectations and so to less disappointment, more relevant reporting in normal administration, and more realistic development of science and teaching." In general, as indicated elsewhere in the manual, "Each well-conducted evaluation can make an important contribution to the understanding and forwarding of a nation's economic and social development."

In conclusion, along with national development as a stated policy goal of government in the Philippines (as in other plural cultural nations) is national integration of the various cultural minorities. These two goals are inter-related. National integration may proceed faster within the framework of natural development and national development may proceed faster with greater support from the various cultural minorities. Foreign minorities, such as the overseas Chinese, could be included, but such a hypothesis has not yet been tested in the Philippines. In any case, from a social science premise, **the measuring and comparing of development projects in process are important and should be implemented from the beginning.**

BOOK REVIEW ARTICLE

God is Not Dead

Douglas J. Elwood*

The latest work of Peter Berger commands the attention of both sociologists interested in religion and theologians interested in sociology. Its importance lies not in the radicalness of the thesis—for it is not an entirely new argument—so much as in the fact that it was stated by a leading sociologist of the New School for Social Research. It is a rare pleasure to find a first-rate social scientist who is concerned with the possibility of theological thinking. The reader is further encouraged by the obvious fact that this small treatise is only suggestive of a definitive work on the sociology of religion slowly taking shape in the author's fertile mind.

This volume is also timely. It is one of the evidences of what **Time** magazine declared in its recent Christmas issue, namely, that those who "predicted that the era would see the demise of religion and the triumph of science"were "proved wrong." "Was God ever really 'dead'," asks the same article, or was he merely "eclipsed during a period of dizzying social change?" Then, alluding to Berger's treatise, **Time's** religion editor says, with greater caution, "for all of the evidence at hand, the rumors of angels will often be too faint to hear." The question will doubtless linger--"Is God alive?"--but so will the glimmers of answers.

The author of this book is professor of sociology in the graduate faculty of the New School for Social Research, New York City, and editor of its quarterly **Social Research.** He is well known in the United States and Europe for five other important books, three of which fall within the branch field of sociology known as the sociology of religion.

This new volume is significant not only because it is written by one of the leading sociologists of religion in America, but also because it is a tract for our times. It is a sociologist's answer to the "God is dead"

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This article is a review of the book, **A Rumor of Angels: Modern Society and the Rediscovery of the Supernatural** (New York: Doubleday, Garden City, N.Y., 1969), $4.50, by Peter L. Berger.

mood in Christian theology. Those who have seen his recent volume, **The Sacred Canopy** (1967), which in some ways reads like a counsel of despair for religion in the modern world, will be surprised at the thesis of this latest book. The two volumes taken together picture a keen analyst of society in dialogue with himself on the subject of religion.

This is not a book about angels, except as we are willing to accept Berger's definition of angels as "signals of transcendence." In modern society, he says, "transcendence" has been "reduced to a rumor." Hence the title of the volume, **Rumor of Angels.** Although these "signals" are only "rumors" for many in our time, we must nevertheless "set out to explore these rumors—and perhaps to follow them to their source" (p. 120). Such "signals" are the clue to the rediscovery of the "supernatural" in our day. God is not dead nor is religion obsolete, the author would conclude. Religion is of very great importance at any time and of particular importance in our time. Only through belief in the reality of the "supernatural"— that is, a reality that transcends the natural world of everyday experience—can man grasp the true proportions of his experience.

Berger is concerned as a sociologist with the very possibility of theological thinking in modern society. He concludes that it is indeed possible, and up to this point, his arguments are derived from sociology. He further concludes that theological thinking is important and should not be left to the theological experts, defining it broadly as "any systematic reflection about religion" (p. xi). When he explores the way in which theological thinking is possible today, he admittedly steps outside the limits of his own profession and writes as a lay theologian. "For better or for worse," he says frankly, "my self-understanding is not exhausted by the fact that I am a sociologist. I also consider myself a Christian." (x). He does not therefore address his treatise to sociologists alone but "to anyone with a concern for religious questions and the willingness to think about them systematically" (x). He hopes that it may have something to say also to professional theologians. Although he claims no expertise in theology, at many points, the book evinces a remarkable grasp of the historical development of theological thought and of the problems of theological methodology.

He begins by describing the other rumor that "God is dead" under the caption: "The Alleged Demise of the Supernatural." What is said to be defunct in our time is the fundamental assumption that there is another reality" which is of ultimate significance for man and "which

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transcends the reality within which our everyday experience unfolds" (2). Today the "supernatural" as a meaningful category of experience is absent or remote from the horizons of everyday life for large numbers of people. Those, like Berger, to whom it is still a meaningful reality find themselves in the status of what the sociologists call a "cognitive minority." One must hasten to add, however, that the author's repudiation of the "trivialities" of much recent radical theology does not drive him to seek refuge in the fortresses of tradition. Rather he advocates a return to an empirically based approach to theology along the lines of an existential interpretation of the 19th century theologian Schleiermacher, but he does this by first taking us on a guided tour through the "fiery brook" of sociological analysis.

One of the valuable contributions of this study is the way in which the author uses the sociological perspective to question the assumptions of modern thought concerning the obsolescence of religion. Applying the sociology of knowledge to religious knowledge in particular, our author points out that "relativizing analysis, in being pushed to its final consequence, bends back upon itself. The relativizers are relativized, the debunkers are debunked—indeed, relativization itself is somehow liquidated" (52f.). Relativization is the reducing of all human affirmations to scientifically understandable socio-historical processes.

Berger's important insight here is that what should follow from this process, if consistently applied, is not a total paralysis of thought, as many other sociologists have feared, but a "new freedom and flexibility in asking questions of truth" (53). When everything has been subsumed under the relativizing categories in question, then the question of truth reasserts itself in almost pristine simplicity. This is one of the "redeeming features of the sociological perspective. We cannot avoid the questions of truth any more than we can return to the innocence of its pre-relativizing asking. This loss of innocence, however, makes for the difference between asking the question of truth **before** and **after** we have passed through the "fiery brook" of sociological analysis.

As far as the contemporary crisis in religious thought is concerned, says Berger, the sociology of knowledge can throw light on its causes and can relativize the relativizers by showing up the salient features of **their** "plausibility structure." In other words, the secularized consciousness of modern man is not the absolute it presents itself to be.

The theologian today, as Berger sees it, must and ought to pass through the purifying fires of the sociological perspective. "It is sociological thought, and most acutely the sociology of knowledge, that

offers the specifically contemporary challenge to theology" (36). Theologians, lay and professional, who ignore this challenge will do so at their peril. To meet this challenge, theological thought today must look for a new starting point. It must start with man instead of with God. If the religious projections of man correspond to a reality that is "supernatural," then it seems logical to look for "traces" of this reality in the projector himself. This suggests a way of theologizing which has a very high empirical sensitivity, seeking to correlate its propositions with what can be empirically known. Berger is aware that this means a return to some of the fundamental concerns of Protestant liberalism, but without its shallow optimism or its dreary rationalism. In that tradition, he admires the spirit of patient induction and the attitude of openness to the whole of human experience. The theological enterprise will go beyond the empirical frame of reference, however, at the point where it begins to speak of "discoveries" of a transcendent reality.

Theological thinking must not only begin with the empirically given situation. Every affirmation about God necessarily includes an anthropological dimension. He agrees with those theologians who believe that the proper subject-matter of theology is not the divine in and of itself, but the divine in its relations to and significance for man. If Christian theology can be firmly anchored in fundamental human experience, this might emancipate theologians from the sequence of "mood theologies" which have characterized the 20th century--ranging from an optimistic theological liberalism of the 1920's and 1930's to the pessimistic neo-orthodox reaction of the 1940's, and back again to the over-optimistic celebration of the "secular city" and the bold declaration that "God is dead" in more recent theology. "I venture to hope," he says, "that there may be theological possibilities whose life span is at least a little longer than the duration of any one cultural or socio-political crisis of the times!" (65).

On the constructive side, Professor Berger suggests that theological thought seek out "signals of transcendence" within the empirically observable phenomena of the human situation. He locates these "signals" in specific "prototypical human gestures" such as the following: (1) Man's propensity for order; (2) his experience of joyful play; (3) the persistent tendency in man to hope; (4) his positive sense of justice; and (5) man's capacity for humor. He adds that this is by no means an exhaustive or exclusive list of human gestures that may be seen as signaling transcendence. But these are some of the most basic human experiences. Here we confront observable phenomena, and under the aspect of "inductive faith" these phenomena are "pointers toward a

religious interpretation of the human situation." Reminiscent of Tillich, Berger believes that all phenomena point toward that which transcends them, and this transcendence actively impinges from all sides on the empirical sphere of human existence.

Instead of beginning with some mysterious revelation or mystical experience which is not accessible to everyone, Berger takes as his starting point in religion "what is generally accessible to all men," phenomena that can be found in everybody's ordinary life. None of these "signals of transcendence" presuppose any special illumination or intervention from beyond the human sphere. Yet each points to a reality beyond the taken-for-granted routines of everyday life. This method, he feels, commends itself particularly to those who, like himself, have passed through the "fiery brook" of sociological relativization. Human faith in "order," for example, is a faith closely related to man's fundamental trust in reality. This propensity in man implies not only that human order in some way corresponds to an order that transcends it, but that this transcendent order is of such a character that man can trust himself and his destiny to it. Again, man's capacity for humor recognizes the "comic" discrepancy in the human condition. It also relativizes it, and thereby suggests that the "tragic" perspective on the human condition can also be relativized. "By laughing at the imprisonment of the human spirit, humor implies that this imprisonment is not final but will be overcome, and by this implication provides yet another signal of transcendence—in this instance, in the form of an intimation of redemption" (88). The "comic relief of redemption" makes it possible for us to laugh and to play with a new fullness of joy. Berger calls this "the humanizing power of the religious perspective" (121). That is to say, we learn not to take ourselves too seriously, and not to regard the given moment as the be-all and end-all of one's existence. In meeting the demands of the moment one does not lose the capacity to laugh and to play. Now and then, in all the human gestures we perform in the everyday dramas of human life, we "entertain angels unawares" (Heb. 13:2).

In applying his method to the traditional Christian doctrine of God, for example, Berger prefers to speak of the "discovery" of God in the human situation. Yet the experiences which signal the presence of a reality that transcends the human situation may indeed signal the God of biblical tradition, who is "totally other and yet accessible in human experience," and "in whom faith will see the foundation of order, justice, and compassion in the world" (112). Again, the discovery of Christ implies the discovery of "the redeeming presence of God within the anguish of human experience" (114). Wherever communities gather around acts

of redeeming love, there we may look for the presence of Christ. "The redemptive community of Christ in the world must be seen as ever coming into being again in the empirical history of man"(116).

Berger may be criticized by some sociologists for his talk of "transcendence," and by some theologians for his uncritical use of the term "supernatural." The former would say that to speak of a transcendent reality is to move outside the empirical frame of reference, although Berger can defend himself with his theory of "human gestures" that merely "signal" transcendence. Many theologians have abandoned the term "supernatural" as not corresponding to the scientific picture of the universe, although Berger clearly states that he is not using it literally to mean "above nature" any more than he is referring to spatial distance in speaking of "transcendence."

More serious, perhaps, is the fact that Berger does not always show his awareness of the similarity between his arguments and those of philosophers and theologians. For example, his "argument from order" is very close to the Moral Argument associated with Kant. His "signal" concerning hope does not acknowledge the now popular "theology of hope" in European continental theology, particularly of the Protestant theologian Moltmann, the Catholic theologians Metz and Baum, and the Marxist philosopher Bloch. Again, the similarity between his "argument from humor" and the recent work of Cox and Keen is striking. It is possible that these influences are unconscious, or that the author did not wish to clutter a popular treatment with too many references. More important, of course, is the fact that here similar arguments are worked out by a sociologist who states them, as he may have arrived at them, independently.

Theologians would challenge Berger at one main point. Does the methodology of starting with man necessitate ruling out the possibility of revelation? Can we not recognize in these very "signals of transcendence" intimations that God has and is communicating himself to man and manifesting his presence in the world, of which the Christ Event in Christian history is an especially dramatic instance? Theologians like Macquarrie would say so. Berger might agree as long as we did not go on to defend the esoteric character of revelation, namely, that the experience of revelation is somehow separate from ordinary experience and therefore accessible only to the few. Here, at any rate, are grounds for dialogue between theologians who are behaviorally oriented and behavioral scientists with a concern for religious questions. As a first reader, this book is recommended to scholars and students on both sides of the divide.

SILLIMAN JOURNAL

Book Review

POLITICS, RELIGION AND MODERN MAN, Charles W. Kegley, Jovito R. Salonga, J. J. Smith and Emerito P. Nacpil (Quezon City: University of the Philippines Press, 1969). ₱1.00.

As I finished reading this book and glanced again at the title page my first reaction was that the sub-title is really more descriptive: "Essays on Reinhold Niebuhr, Paul Tillich and Rudolph Bultmann." It is only the three essays (there are three on each theologian) on Niebuhr which are directly related to that area of human life usually called politics. However, if we take seriously the origin of the word politics, as that which is of the citizens, it is fair to consider the other essays as at least implicitly connected to politics.

Actually this is a minor point, for in a sense the publishing of this book is a break-through. It indicates that the premier university of this country, which has previously insisted on an ultra-secular stance that has not even allowed the academic study of religion, is undergoing change. And the fact that the first book to be published by the University of the Philippines in this field is on three "Protestant" theologians is a cause for rejoicing. Perhaps this "event" is an evidence that a certain rumor may really be true, namely that the University of the Philippines plans to establish (as numerous state universities elsewhere) a Department of Religion. Let us hope that the plans will soon materialize.

This is essentially a book by Dr. Charles W. Kegley (six of the nine essays are by him), professor of philosophy in Wagner College in New York City and visiting professor under the Rockefeller Foundation at U.P., 1966-68. Professor Kegley writes as interestingly as he speaks (we have heard him in Silliman) and therefore, we have here a very readable and informative introduction to three of the theological giants of our day. Incidentally, all three are of German backgrcund, whatever this proves!

In addition to Dr. Kegley's critiques, Sen. Jovito Salonga contributes an appreciative essay on Niebuhr entitled, "Politics, Religion and Nie-

buhr," in which he convincingly shows the relevance of Niebuhr's thought to the Philippine political situation. Fr. J. J. Smith, S.J., of the Ateneo de Manila University, provides an essay on "Paul Tillich and Catholic Theology" which expresses real gratitude to Tillich without accepting his theological system completely. Also, the brilliant young theologian of Union Theological Seminary, Dr. Emerito P. Nacpil, furnishes a perceptive essay on "The Character of Theological Knowledge in Bultmann."

Perhaps the strongest point of this little book is its relevant insights for the Philippine political situation. These are found particularly in the material on Niebuhr, and also in one of the central convictions of Tillich. This reviewer would like to call attention to a few of these insights:

1. Niebuhr makes a lot of what he calls "moral man and immoral society," contending that individuals are always more moral than the society in which they live. Many people do not realize how pervasive the influence of their society is, or how they are being imperceptibly corrupted by it. Perhaps the many persons who bewail graft in the Philippines have been affected also.

2. Another key emphasis of Niebuhr is the need for political realism. In politics, we must be overly idealistic or deal in absolutes. Sometimes we must compromise and seek proximate rather than final solutions to political problems. Probably we cannot speak of love in the political arena, but only of justice. Many citizens are a bit naive politically, in thinking that perhaps a new president can get rid of graft, rather than trying to devise some structures which would make such corruption less profitable (e.g., a free port to lessen the lure of smuggling).

3. Further, Niebuhr calls for political involvement and participation, despite his distrust of any plans for achieving a perfect society. No person, he would declare, has the right to criticize the evils of his society unless he is also working for their eradication. Ironically, some Filipinos who complain loudly about corrupt politicians are those who also request favors of politicians, not realizing (perhaps because of naivete) the connection and the fact that here we have an exceedingly vicious cycle. Niebuhr is very valuable because he helps us to be realistic about these things.

4. What Tillich calls the "Protestant principle" also has significance for the Philippine political situation. This principle contends that, at the very root of Protestantism, there is "the divine and human protest against any absolute claim made for relative reality." (The Protestant Era, p. 163). Here is a powerful weapon against any form of authori-

tarianism, whether it be the authority of the Church (Catholic or Protestant) or the State. This reviewer has observed an attitude of dependence on the State, especially among students. When there are problems they are tempted to say, "The government should do something about it," again not realizing that the more problems the government deals with the greater its authority will necessarily be, for as the old saying goes, "He who pays the piper calls the tune."

These few examples are by way of illustrating that in these essays there are valuable insights for "Politics, Religion and Modern Man" in the Philippines. And we should be grateful to the University of the Philippines and the writers for making these available.

—**Paul W. Deiner**
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M.A. THESES COMPLETED AT SILLIMAN UNIVERSITY, 1937-68

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