



*Aurelio Tolentino of Valenzuela,
"The Blue."
The greatest of the present day
Filipino dramatists, now in
Manila's Penitentiary for
his seditions plays.
(Courtesy of Col. W. S. Scott, P. C., Manila)*

THE FILIPINO DRAMA [1905]

ARTHUR STANLEY RIGGS

Historical Introduction by Doreen G. Fernandez
Preface by Jaime C. Laya



Ministry of Human Settlements
INTRAMUROS ADMINISTRATION
Manila
1981

Kahapon, Ngayon at Bukas, Aurelio Tolentino's second of the cyclical plays and in some respects most interesting of all the seditious dramas—Lurid nature of its incidents—Nature of the piece and what Tolentino tried to do in writing it—Would there have been a third had not this second of the cycle been suppressed?—Facts from the trial of Gomez bearing on his connection with this drama—Plot to capture Manila—The famous series of Tolentino-Ricarte letters of menace and the paper government, with part of one such letter—Peculiarities and differences between this drama and the previous one—Story of the drama, partly from the briefs of the prosecution, with dates, particulars of some evidence, etc.—The play itself in full.

Superficially brilliant, fanatically interested in the liberation of his beloved Philippines from the power of the oppressor America, and bloodthirsty—on paper—to the very last degree, Aurelio Tolentino, now languishing in Bilibid Prison, Manila, serving a long term of imprisonment for sedition and inciting to rebellion the Tagal population, injected into his curious drama *Yesterday, Today and Tomorrow* such force, brutality, detail in the most striking cruelties and weird episodes that it may easily be denoted as by far the most striking of the Filipino plays, even though it be admitted that in finish and polish it is decidedly inferior to *Hindi Aco Patay*, and never attained the enormous popularity of that famous piece.

Second and last of the cyclical plays, by the same author, this weird drama is in part dependent upon *Luhang Tagalog—Tagalog Tears*—for its mainspring and leit-motif. It largely concerns the same spirit made manifest in that other work, and without adequate and accurate knowledge of the earlier play, the latter is for its first part, at least, well nigh unintelligible. Where *Luhang Tagalog* was brutal and common, being aimed at the lower classes of the people, *Kahapon, Ngayon at Bukas* is even more so; it is lurid and fantastic, grisly and forbidding, tragic and horrible in even its lighter parts. There are scenes in it typical of the ferocity of such peoples only as, half-civilized, carry their ancient spirit of savage barbarity in even the present and let it burn hotly through the thin, the perilously thin, veneer of quasi-civilization, frequent and drastic coats of which have been slapped on freely with a flowing brush by Europe and America, but apparently without touching the core of the people's heart. The drama must be studied to appreciate the truth of so bitter a statement as this; and the more it is studied the clearer that truth becomes.

When he prepared the original drama, of which this one is the legitimate successor, Tolentino is said to have declared—urged on and stimulated, of course, by the political ring already mentioned—that he would write a trilogy, of which *Luhang Tagalog* was the first part. He would write the second as soon as he saw how the first was received, he said. He saw, and the result lies before us. While engaged upon this second piece, he confidently predicted its instant success, and promised to write a third play which should go even farther and carry the people clear ahead into the dim future as conquering and glorious hosts who by sheer ability had disposed of most of Christendom and ruled the entire Orient. His

CHAPTER X

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The question of the possibility of a third part to the trilogy, which thus suffered such stern apocope at the hands of the government, is interesting, for Tolentino is one of the few natives who has shown by his work that he was capable of persisting in his mischievous work. It may be hazarded as an opinion, therefore, that had not *Kahapon, Ngayon at Bukas* been so promptly suppressed and Tolentino himself brought under the severe displeasure of the law, the fertile brain of the agitator-tool would have brought forth the never developed third play. How it would have been received, though, is a vastly different matter, for while the people liked Tolentino's fervid style and utterances better even than they did that of Cruz in *Hindi Aco Patay*, they did not care for his work on the whole so much for the reason that he permitted himself to wander from the straight and beaten path of pure sedition that they could easily understand and follow, engaging in vague and uncertain predictions as to the future. This, it has been affirmed many times in my presence by

natives competent to judge of the feelings and tastes of their fellows, was the reason why the piece did not provoke such insurrectionary fervor as did its immediate predecessor by Cruz. The attempt, accordingly, to depict the Filipino peoples entirely in the future, even though it be done skilfully and though it might show them so far advanced and so powerful as to stir the laziest native pulse, could scarcely have accomplished much or drawn the great and eager audiences that flocked by hundreds to see the plays which pleased entirely.

On the most important of the earlier days of the trial of Gomez and his companion Kabalza, the day being December 2, 1903, and the place the Court of First Instance in Manila, the prosecution introduced part of this drama and much testimony of eye-witnesses to show that Gomez was at least in part responsible for its authorship and production. Captain José Crame of the Constabulary identified Tolentino and was followed by Juan Bautista Gómez, a Spaniard and no relation of Gomez, the defendant. J.B. Gómez testified that he saw the drama presented and had a fist fight with the vice-president of the National Party, one Pascual Poblete, a miserable specimen of native pettifogger, at the close of the second act because, he, Gómez, did not willingly arise and show respect when the character representing Spain was buried alive to the tune of *Aguinaldo's March*. Gómez also swore that four Spaniards and two Americans rushed upon the stage before the close of Act III and caused a riot, demolishing the setting and stampeding players and audience.

Next day when court sat, the prosecution dropped a bomb into the camp of the defense by evidence and "belief" which was summed up as follows by the newspaper *The Cablenews*: "The prosecution contends that this play staged the plot which the defendant Gomez, and Lete, formulated before the former left Spain to come to the islands, and that the organization of the Union Obrera as a 'militarily' constituted body was part of a plan to equip an army, as the play discloses."

During these two important days of the Gomez trial, the testimony of J.B. Gómez and others, among them Enriquez Calderón, a Constabulary officer who was fluent in Tagalog and aided in the work of translating some of the plays, developed a deal of evidence which all pointed directly at Gomez circumstantially, yet nothing was proven. The only significant point actually made was that Gomez interested himself in a benefit given for Tolentino and wrote many letters to the members of the Union



Captions

Artemio Ricarte, "Viper."

A Constabulary photograph showing the
Ilocano agitator in full insur-
gent uniform.

(Courtesy of Col. W. S. Scott, P. C., Manila)

Obrera asking them to take tickets themselves and see that others as well patronized the benefit piece, which chanced to be the "opera" *Rizal and the Gods*.¹ One thing which was not shown during the trial was the curious coincidence between a strong and fiery editorial utterance of *The Manila Freedom* on May 13, 1903, urging the government to take action against the seditious drama, and calling the attention of the American population to the fact that where governments did not properly acquit themselves of their duty, Judge Lynch was strong and quick to act. The *Freedom* had a good circulation among the more discontented American element, and the very next night, it being the occasion for the presentation of the play, some of the more daring spirits actually wrecked the drama. The *Freedom* always claimed the credit for having stopped the play at least, if not of actually setting in motion the machinery which eventually brought about the downfall of its author-hero, Tolentino.

The playwright came to court in due time for his prosecution, was convicted, and having been bailed out, fled to the hills, where he joined the villainous Ilocano agitator Artemio Ricarte, who always signed his full name with the additional title of "Viper" after it. Once safe from pursuit in the jungle, and being in communication with the town by means of trusty go-betweens, Tolentino, who assumed the sobriquet of "Azul," or "The Blue", meaning, of course, the ever-loyal, began with Ricarte a series of somewhat remarkable letters to the government and the newspapers, telling of the formation of a new revolutionary government and its intention to overthrow the American insular government in seas of blood and waves of fire should not the demands of the insurgent operators on paper be recognized. All but one of these letters were turned over to the authorities, for all were mailed in Manila, and detectives were set to searching for the guilty senders; but they searched in vain. In the mean time the paper-insurrection business went merrily on, the headquarters of the two indefatigable and dauntless spirits being "Liberty Mountain," a mythical spot supposed by some to be a cave or hiding place in the jungles close to Manila and Cavite.

The character of the man who prepared the two plays *Luhang Tagalog* and *Kahapon, Ngayon at Bukas* may be judged from the extract which follows, the free translation having been

¹Testimony of Luis Perez, former Secretary of the Interior in the Union Obrera, Dec. 8, 1903.

made by the present writer for *The Cablenews*:

DICTATORIAL REVOLUTIONARY GOVERNMENT,
PHILIPPINE ISLANDS MOUNT LIBERTY,
MARCH 1, 1904

Editor, Cablenews,
Manila.

Sir:

Aurelio Tolentino y Valenzuela, dictator of the Revolutionary Government of the Philippines, has under this date sent to Governor Luke E. Wright the following letter:

(Extract)

"I have to bother you again to peruse this letter, because it concerns a matter of capital interest to my beloved country, for both the present and the future, and also because, as governor of the islands I have the right to consult you upon all matters relating to the wellbeing of my country. Knowing this, and the well known fearlessness and frank generosity of your criticisms and judgment, I direct this to you, believing that you will weigh carefully the aspirations of the Filipino people, and will do all in your power to avert the revolution and reign of terror that threatens to sweep away all the social hopes of the nation.

"The people believe in the honesty of the motives of America, but they desire to see the promises made carried out literally. Governor Taft has already interpreted them, and we follow his wise and dignified interpretation; but the deeds, unfortunately, do not correspond, in their greater part, to the promises made. In this respect I refer particularly to liberty of thought and belief, which constitutes the base of all prosperity for all the peoples of the world, in the moral relation, and which every government is most sacredly bound to respect.

"This liberty of thought, the sacred right of all mankind, is today most tyrannically persecuted in the Philippines. You must understand this thoroughly, so we tell it to you, as you are in the charmed circle of light and harmony, surrounded by the silly members of your government, and only followed by misfortune and disgrace at a great distance, where they are confounded in the clouded hells of injustice...liberty of thought is a deadly wound.

"Consider the tyrannical oppression of the press; the implacable persecutions of the Tagalog theatre; the terrible accusations

against Dr. Gomez, against myself and against other interpreters of the truth. The press has no praise for you; that is its principal crime. There is not a single pamphlet or journalistic article telling energetically of the barbarous cruelties of the Macabebes, the Constabulary, the secret police and others in the apprehension of *ladrones* or insurgents, all of which the people are talking of bitterly, and complaining about; nor of how the captured are supplicated for information with terrible tortures. There is not a single protest against the assertions of a United States senator who says it is providential that America took the Philippines to give them light and freedom by introducing a colony of negroes. There is no one who writes, so far as the government knows, of the bestial habits and customs prevalent in Bilibid" (Prison).

The letter continues at length to state the further aspirations and demands of the "Viper" and the "The Blue", "generals and dictators" who promise that if the governor does as they command, they will courteously hold off the revolution impending, but that if he heeds not their demands, such a torrent of tears and blood will sweep the islands that the Americans can no more stem it than children.

As Dr. Jenks remarked, after a careful perusal of the more important plays, *Kahapon, Ngayon at Bukas* shows the greatest fertility of imagination in detail and plot, and therefor, since in that respect it more nearly approaches the American and European standards of the drama, it is considerably different from the other plays, and has greater interest for us as mere readers. It is full of the same wild hyperbole, the halting, indecisive progress is nearly the same throughout the piece, the characters stopping in the midst of an exciting scene to deliver harangues which were better omitted, and there is the added interest, seen only in this play so far as the present volume is concerned, of the presence of the avaricious friar who robs the women and plays the sneak and traitor to everyone.

"Libertad Theatre, Tagalog Company. Grand Function. Thursday, May 14, 1903, at 9 o'clock p.m. First performance of the pretty drama in three acts, written by Aurelio Tolentino, entitled *Yesterday, Today and Tomorrow*, a continuation of the drama *Philippine Tears*. The past, present and future history of the Filipino people." Such was the announcement of the drama made upon the program of the theatre where it was produced for the first time. The cast, as given in the original Tagalog, was as follows:

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Inangbayan, Felixa Rojas; *Dilatnabulag*, Catalina Tolentino; *Bagong-Sibol*, Florencia Teodoro; *Masunurin*, Rosario Poliket; *Tagailog* (the hero), Aurelio Tolentino; *Matang-lauin*, Pedro Causa; *Malay-natin*, Basilio Santos; *Asal-hayop*, Basilio Santos; *Dahumpalay*, Basilio Santos; *Haring Bata*, Crisanto Guevarra; *Halimau*, Anacleto Manabat; *Ualang-tutul*, Señor Nicolas.

Appended to this list of data, the brief of the prosecution, presented by Assistant Prosecuting Attorney A.B. George before the Court of First Instance, Manila, was a lengthy argument and description of the drama, the introduction to which was as follows, verbatim:

"That said theatrical work pretends to give in the first act a representation of the Philippine Islands under Chinese domination. That the second act of said theatrical play pretends to represent the Philippine Government under Spanish rule, including the arrival of the Americans in the Philippine Islands, the final overthrow of Spain and the Spanish Government, and the protestations of friendship between the American Government and the Philippine Islands. That in the third act the accused pretends to represent the relations existing between America and the American Government (that is to say, the United States Government and the Insular Government of the Philippine Islands), and the Philippine Islands and its people, and the future results of said relations. And...he...uttered seditious words and speeches which tend to instigate others to cabal and meet together for unlawful purposes, and which suggest and incite rebellious conspiracies and riots, and which tend to stir up the people against the lawful authorities and to disturb the peace of the community and the safety and order of the existing government; which said seditious words and speeches were uttered by the accused in the Tagalog language and in the words and to the tenor following:.. "

The brief then gives a carefully prepared digest of the text of the play, including verbatim all the most seditious parts and speeches, and outlining the rest, so as to give the Court the full meaning of the work. The story of the drama, cut down and simplified is roughly, beginning in Balintauak, where *Tagalog Tears* ended, or near it, to the effect that ever since the Chinese took that *pueblo*, the anniversary of the day has been celebrated as a day of mourning, but (as the curtain rises on Act I) *Asal-hayop* holds a great feast and has dishonored the great day. *Inangbayan* appears and advises the revellers to cease from their

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evil merry-making, and not succeeding, bitterly orders them to continue—over the tombs of their battle-slain ancestors. *Tagailog* then arrives and invites all to take up arms to drive the Chinese from the country, expelling *Haring Bata*, the Chinese King then ruling. *Asalhayop*, as the exemplar of the native traitor, informs *Haring Bata* of the plan, he being in the pay of the enemy, and in a few moments *Inangbayan* returns, exposes the treacherous rascal's behavior, and *Tagailog* orders him burned alive. In the battle which follows *Haring Bata* is killed, the Chinese completely routed, and the Filipinos win a signal triumph. *Dilatnabulag* and *Matanglaurin* arrive promptly and tell *Inangbayan* and *Tagailog* that the Tagal armies, discontented and surly, would fight against them, rebelling from their former loyalty, and proffered their alien assistance. To solemnize the oath properly, the four celebrate the infamous *pacto de sangre*, and *Tagailog* and *Matanglaurin* drink each other's blood from a gold cup, the curtain falling upon *Inangbayan's* somewhat enigmatic remark: "May this blood serve as an antidote to the heart of him who is faithful, but to him who is a traitor may it be venom and poison." "All" reply: "Let them drink!" and the blood is consumed.

There was apparently some confusion in the original manuscript as to where the second act properly began, though the developments showed it should commence immediately after this dramatic incident, and that arrangement has been followed here. The period depicted as "Yesterday" being past, the rise of the curtain discloses the entire Tagal people kneeling before the friar, *Halimau*, Spain and the Spanish government. *Inangbayan* tells *Tagailog* to give his gift to the new allies, whereupon he throws at them a bag of money, is immediately arrested and imprisoned, and the friar comes forward offering to release him if *Inangbayan* will give him, the friar, all her wealth. *Dahumpalay*, another native traitor, orders and advises that *Tagailog* be shot, but *Matanglaurin* wishes him released. Again comes the friar, this time entering the prison to insult the helpless captive, concealing the order to free him, and eventually calling upon *Inangbayan* and her daughters to surrender all their personal jewelry and wealth as the price of their defender's freedom. This done, *Tagailog* discovers that *Dahumpalay* was the one who betrayed him, and, still in prison, kills him, burning his face so as to hide the dead man's identity; taking the pass from the corpse, *Tagailog* manages to go past the sentinels in *Dahumpalay's*

clothes, escaping just before *Dilatnabulag* and *Matanglaurin* come to order *Tagailog* shot. When the two see the dead body, they believe that the valiant one has committed suicide. Immediately thereafter a rumor to the effect that the dead man's ghost is in command of a large army sets the town by the ears, and *Halimau* the friar orders *Inangbayan* buried alive. The revolution against *Matanglaurin* then begins and the native forces are, of course, victorious. The grave of *Inangbayan* is opened and she immediately emerges, reincarnate and more glorious than ever, while *Malaynatin* and *Bagongsibol* arrive and unite with the Filipino leaders, swearing their eternal and disinterested friendship and an alliance to endure through all time.

"Yesterday" and "Today" having been depicted upon the boards, the natural sequence of the drama prognosticates vividly the future, though it was at this point that the human interest of the play fell off a little for the native audience, and consequently the piece was not so vociferously received in its third act as in those foregoing. The women are all seated in a circle as the drop rises, sewing industriously upon a large flag which they will raise as soon as the new moon appears, the hearts of all the people, good and bad alike, being pledged to uplift and liberate the race from its oppressed condition. *Tagailog* asks *Malaynatin* to give the people independence, but the latter cannot see his way clear to do so and later falls asleep, to dream of horrible misfortune in a nightmare somewhat similar to the dream of *Gat-Salian* in *Luhang Tagalog*, though along very different lines. The dream is striking and decidedly fresh in subject and treatment. *Tagailog*, having organized an army, provided it with air-ships, cannon, guns throwing electric bullets, trenches and moveable fortifications of various sorts, declares the counter-sign and signal to be as follows: When he displays a blue light at night, after having completed his preparations, it will be a sign that the flag waves over the town. If the light that follows is red, the waiting people and army will know that independence has been finally refused by *Malaynatin*, and they will immediately carry forward prearranged plans for the revolution's first attack. Should the light following the blue flare be white, the people will understand that all is well, and that independence is at last assured.

The crucial moment arrives speedily, the flag is hoisted and the blue light duly burned. *Bagongsibol* and *Malaynatin* then arrive and listen to *Inangbayan's* plea for independence which

is, of course, refused. Immediately this occurs, a crowd of chosen boys and girls present themselves prostrate before *Bagongsibol* and ask her for the same thing, and she, being unable to refuse so touching an example of the deep interest and heartfelt desire of the people, grants the people their freedom, the white light is immediately burned, and she, *Inangbayan*, *Malaynatin* and *Tagailog*, to whose efforts the liberation of the people was almost entirely due, are hailed with the greatest fervor and honor, the final curtain showing them in the centre of the stage, surrounded by the smiling children and bowing graciously.

The play itself follows.



Yesterday, Today and Tomorrow²

by

Aurelio Tolentino

Persons of the Drama

Names	Translation and Definition	Significance
INANGBAYAN.	Mother Country	Philippines.
DILATNABULAG	Blind with the eyes open	Spain.
BAGONGSIBOL	New-comer	America.
MASUNURIN	Very obedient	Filipino girl.
TAGALOG	From the river	Filipino People.
MATANGLAUN	Hawk-eyes	Spanish government.
MALAYNATIN	The one whom we know	American government.
ASALHAYOP	Beastly; having beastly habits, etc.	Tagalog traitor.
DAHUMPALAY	A venomous snake	Ditto
HARING BATA	Young (boy) King	King of China
HALMAU	Lion	The Friar.
UALANGTUTOL	Without objection to orders	Filipino countryman.

Inhabitants of the town, battalion of Tagalog soldiers, Chinese soldiers, a crowd of Red Cross girls, revolutionary officers and soldiers, children, band of music composed of Tagal soldiers; souls of the dead during the battle, the King of Death, regiments of infantry, artillery and engineers.

ACT I

An enclosed lot containing various banana trees and other plants, and in the centre a spreading vine.

Scene 1. Asalhayop and the inhabitants of the town, the women on the right hand side and the men on the left. Each holds a gold cup in uplifted right hand in a happy attitude. Asalhayop, Masunurin, Ualangtutol, and the people of the town.

² *Kahapon, Ngayon at Bukas.* The players taking the various parts in this drama are named on p. 284. Tolentino himself played the hero's part, also managing the piece and being largely responsible for the box-office.

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YESTERDAY, TODAY AND TOMORROW⁽¹⁾By
AURELIO TOLENTINO.

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Ual--Let us drink; let us dance.

Masun--Let us shout with joy for Asalhayop.

Chorus--Let us shout with joy for him.

let Chorister (male)--May he have a happy life.

⁽¹⁾ *Kahapon, Ngayon at Bukas.* The players taking the various parts in this drama are named on p. 284 (of MS). Tolentino himself played the hero's part, also managing the piece and being largely responsible for the box-office.

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UALANGTUTOL: Let us drink; let us dance.

MASUNURIN: Let us shout with joy for Asalhayop.

CHORUS: Let us shout with joy for him.

1ST CHORISTER (male): May he have a happy life.

1ST CHORISTER (female): And preserve it for many years.

2ND CHORISTER (female): For many years.

UALANGTUTOL: May misfortune and sorrows never diminish his greatness.

2ND FEMALE: May it never be diminished.

3RD FEMALE: May his greatness shine by the glory that awaits him.

CHORUS: May it shine.

MASUNURIN: May all honor and favor abound for him.

CHORUS: May they abound.

3RD FEMALE: May all wealth, all happiness, be preserved for him.

CHORUS: May they be preserved.

ASALHAYOP: Beloved friends, I give ye thanks for all my life. Your solicitude for me is a grace for the future. Ye are my greatness, and ye are truly the support of my life. (Asalhayop will approach each member of the chorus and touch his cup to each of theirs) Let us dance, drink and sing; let us forget sadness.

CHORUS: Let us drink.

All in attitude of drinking; suddenly Inangbayan and Tagailog appear, frightening those present. Inangbayan will glare at them with terribly angry eyes.

Scene 2. The same, Inangbayan and Tagailog.

INANGBAYAN: Ingrates; men without feelings; ye rejoice though the people mourn. Men without heart, without honor; what has become of your promise to accompany those who have gone?

(Asalhayop laughs loudly and points toward Inangbayan.)

INANGBAYAN: Asalhayop!

ASALHAYOP: Look at Inangbayan, the witch of evil omen.

(Chorus laughs) Go away, Inangbayan; speak not of the dead.

(Laughter in chorus) Let us drink.

CHORUS: Let us drink. (In attitude of drinking contents of cups)

INANGBAYAN: No! do not swallow, do not drink the poisoned wine ye have in your hands. (Chorus laughs) Your souls

will be disturbed; ye will be cursed for all time. (Laughter in chorus) The dead bodies of your grandfathers and your fathers are yet warm in their graves. (Laughter in chorus) Think of the future; fight the enemies. (Long laughter by Asalhayop and chorus.)

ASALHAYOP: Let us dance.

CHORUS: Let us dance.

(Asalhayop and chorus drink. Inangbayan will look at them with terribly angry eyes.)

INANGBAYAN: Ye senseless ones; your present mirth is true contempt of the tomb of your noble race. What! can ye not feel in the depths of your hearts the precursory chill of the death of the people? Are ye not ashamed of yourselves that ye can rejoice, being under the feet of Haring-Bata, the ambitious son of Hinghis-khan?

ASALHAYOP: Our mother talks well, the witch!

INANGBAYAN: Asalhayop!

ASALHAYOP: Give me some wine.

CHORUS: To us also.

INANGBAYAN: To me also.

ASALHAYOP: Do ye see her? Do ye see that she voluntarily asks, when she sees that we pay no attention to her? Inangbayan is a good woman. (To Inangbayan) Behold the wine which I offer thee. (Gives her a cup) Let us drink. (Asalhayop and chorus lift their cups)

UALANGTUTOL: Long live Asalhayop!

CHORUS: Long may he live.

INANGBAYAN. May God curse him who does not repent the insult offered (against) Him (which has been offered Him) today. This is the true day of the death of the defenders of the people. This is the day of the downfall of our sad Balintauak. Accursed of God be he who does not repent. This malediction is from the bottom of my heart, and in proof of it. . . there goes! (She will dash the cup on the ground.)

ASALHAYOP: Inangbayan!

(Asalhayop will throw himself on her to strike her. Inangbayan will fall, amid the laughter of the chorus.)

ASALHAYOP: Witch! (Slaps her, followed by laughter of chorus. He immediately grabs her throat. Inangbayan rises.)

UALANGTUTOL: No; (to Asalhayop) loose her. (Asalhayop lets go)

INANGBAYAN: Asalhayop, for thy insult to me, may thy traitor

soul fall to the Apo in the hands of Madarangan.³ And ye, my beloved children, who have followed him, have been infected by his adverse fortune. Ye are cursing the honor of your grandfathers, in their tombs. Ah, never would I have believed that I could not place ye among the races that people this far East. My sons: my beloved Benjamins! ye have taken the wrong path. Rectify your sentiments; repent of your offense to me and to the great day of the catastrophe of the people. If ye forget that day, ye will also forget the tombs of your ancestors. Ye have been completely blind. Open your eyes.

(The curtain will be raised instantly, showing tombs with inscriptions in antique letters, with black hangings and wreaths.)

There they are! Look at them!

(Tagailog and the chorus kneel and the cups fall from their hands, with the exception of Asalhayop, who turns his back to the tombs.)⁴

In these tombs are deposited the remains of Gat-Salian, Bituin, and thousands of thousands of other heroic soldiers of the people. Oh, now that ye have profaned this day and these tombs; now that ye have scorned the noble names of your forefathers; now that ye have dragged into the mire of ingratitude the sacred constitution of our noble race, go on with your crazy feasting: go on, beloved sons, but I only ask that there, upon them, upon those tombs, there ye shall drink wine, dance and sing, tear and trample the mourning crêpe with which they are hung, there make light of your own honor without ceasing. (Weeps and little by little directs her steps toward the tombs.) Dearly beloved sons, I bid ye adieu, I bid ye adieu! (The first curtain falls)

Scene 3. The same, less Inangbayan.

TAGAILOG: My brothers. . . oh, why are ye sad? Is it because

³To the bottomless pit in the hands of the devil. Apo is considered by some to be located beneath Mt. Apo, in Mindanao, about which twine many curious legends, and by others to be in the bowels of Mt. Taal, etc. Madarangan, or as he is sometimes called Asuang, was once a benign spirit who degenerated to his present estate as Prince of Darkness.

⁴The readiness of the Filipinos to change their minds, to accept almost any sort of belief, to follow implicitly, blindly, the newest leader or the wildest fad, is nowhere better illustrated or more strikingly betrayed than here. It is this feature of self-betrayal which most of all makes these native dramas of value and interest to the American reader.

ye remember that on this date the nation died? Ah, it is true. It has been twenty years since then, twenty years of slavery.⁵ But now everything is prepared, if ye agree with my projects.

CHORUS: Tell us.

TAGAILOG: Would ye recover from the power of the enemy this land which he usurped from our fathers?

CHORUS: Immediately.

TAGAILOG: Come; let us all go and arm ourselves. (Ex. om. except Asalhayop)

Scene 4. The same, Asalhayop solus.

ASALHAYOP: (Looking at them go out) Ignoramuses! These people have not had education; the dog or the *carabao*⁶ is better than they, because the animals live and know how to live, but these people do not. They are enjoying tranquility now. Why, then, should they voluntarily look for trouble? They say that our forefathers failed, and what of that? If I should avenge them, would they return to life? They say they will reconquer (regain) the liberty of the people. Ha, ha, ha! and to what end? It is better to be a rich slave than a poor freeman. Ignoramuses! (Thinks) It is well; I will look for the Chinamen, I will look for the child-king, and I will tell him all that has occurred. Here is another opportunity to get money. (Turns, to leave the stage, but the child-king appears.)

Scene 5. The same; Asalhayop, Haring-Bata, and later Inangbayan.

HARING BATA: Asalhayop!

ASALHAYOP: I lay myself at thy feet, great king, sovereign child.

HARING BATA: Thanks.

(Inangbayan appears and hides herself at one side, where she cannot be seen by the other two.)

ASALHAYOP: I was going to your house, as I wanted to tell you something important.

HARING BATA: What is it?

ASALHAYOP: Tagailog and all his companions, who are his

⁵As *Luhang Tagalog's* action was supposed to transpire in 1499, this would be 1519, or three years prior to the Spanish discovery; the action of Act I therefor covers three years.

⁶The domesticated water-buffalo.

brothers as well as mine, have just left here. They have gone to arm themselves in order to attack you.

INANGBAYAN: Traitor!

HARING BATA: Is that true?

ASALHAYOP: It is true, sir.

HARINGBATA: And is the reason known?

ASALHAYOP: They say that they wish to recover their liberty.

HARING BATA: Ambitious ones! And where are they?

ASALHAYOP: I don't know, sir; I will look for them and find out their secrets in order to inform you, so they may fall into your hands.

INANGBAYAN: Sacrilegious!

HARING BATA: Thanks. Take great care and keep thine eyes open. Here is the money thou hast earned. (Gives money) And when they fall under my authority, I will give thee more and a high position.

ASALHAYOP: Thanks, sir.

HARING BATA: I will expect thee tonight in my house, and thou canst give an account of all the projects they have. Here is the countersign which thou wilt give to the sentinels, so they will let thee pass. (Gives him a copper badge and goes out.)

ASALHAYOP: Trust me, sir. (Looks at the money) Here is my money; here is my true Mother Country, the true god. And it will be increased, and I shall be promoted. Good fortune.

INANGBAYAN: Without honor!

Scene 6. The same, and Tagailog.

ASALHAYOP: Tagailog, I was looking for thee.

TAGAILOG: I was also looking for thee.

ASALHAYOP: Shall we, then, attack the child-king?

TAGAILOG: Yes, tomorrow. Prepare thyself, for thou art to go with us.

ASALHAYOP: What plan shall we carry out?

TAGAILOG: I shall make believe that I want to pay tribute.

ASALHAYOP: That is well; and where shall we pass?

TAGAILOG: Half along the beach and half in the darkness. Here come our heroic soldiers, accompanied by the women who will take care of the wounded.

Scene 7. The same, Ualang-Tutol, Masunurin, chorus of men and women. The men all armed.

UALANGTUTOL: Tagailog, here we are.

TAGAILOG: Let us wait for the other companions.

ASALHAYOP: I am with thee, but I shall withdraw for a moment.

TAGAILOG: We will wait for thee here, and from here we shall go to attack the child-king.

ASALHAYOP: Be assured that I shall return. Be assured that where ye die there also shall I seek death. Farewell. (Starts to leave)

CHORUS: Long live Asalhayop!

INANGBAYAN: (To Asalhayop) Wait! Tagailog, don't let Asalhayop go.

ASALHAYOP: Me?

INANGBAYAN: Thee.

ALL: And why?

INANGBAYAN: I have something to ask him in your presence.

MASUNURIN: What can it be?

CHORUS: What can it be?

INANGBAYAN: Asalhayop, hast thou perchance no money with thee?

ASALHAYOP: No.

INANGBAYAN: Have ye heard it? He says no. And thou hast not perchance on thy person a piece of copper?

ASALHAYOP: Lying witch! Why dost thou ask?

INANGBAYAN: Thou hast not on thy body a piece of copper? Answer!

ALL: Answer.

ASALHAYOP: No. What should I have to do with copper?

INANGBAYAN: Have ye heard? He says he does not carry money and has not the least bit of copper! (Inangbayan laughs loudly)

ASALHAYOP: Wrath of God! why dost thou laugh?

INANGBAYAN: Seize him, for he has sold us all to the child-king.

ALL: Oh!

ASALHAYOP: I?

INANGBAYAN: Thou.

ASALHAYOP: Inangbayan lies. (She laughs loudly.)

INANGBAYAN: Poor Asalhayop!

ASALHAYOP: I have said that Inangbayan is a liar.

INANGBAYAN: My children, examine the body of Asalhayop, who carries money and carries copper.

TAGAILOG: (To chorus) Search him.

ASALHAYOP: I shall not permit them to search me.

TAGAILOG: Seize him! (Asalhayop is subjected by the armed men, is searched by the women, who find money and a copper badge in his pocket.)

MASUNURIN: It is true!

ALL: It is true!

TAGAILOG: Why didst thou deny carrying them?

ASALHAYOP: I . . . because . . . no, and . . .

INANGBAYAN: Ask him where this copper and money came from.

TAGAILOG: Whence came this copper and money?

ASALHAYOP: This has . . . yesterday . . . but . . . (Inangbayan laughs loudly)

INANGBAYAN: As he cannot tell it, I will tell ye for him.

ASALHAYOP: Inangbayan, have compassion!

TAGAILOG: Tell it, Inangbayan.

ALL: Tell it.

ASALHAYOP: Inangbayan!

INANGBAYAN: This money is the price of the life of the people that this man offered in sale to the child-king.

ALL: Oh!

INANGBAYAN: And this copper is what he shall show to the enemy's sentinels, so that they will let him enter and communicate all our secrets.

ASALHAYOP: The curse of Apo! Wrath of Madarangan!

INANGBAYAN: Look well at the copper, as perhaps it has the seal of the child-king. (All look at it)

MASUNURIN: It is true.

CHORUS: It is true.

UALANGTUTOL: The seal of the child-king.

TAGAILOG: Asalhayop!

ASALHAYOP: Pardon!

INANGBAYAN: Now that ye know who Asalhayop is,⁷ I will leave ye. (Goes out; the rest move to follow her.)

ALL: Inangbayan!

Scene 8. The same, less Inangbayan.

TAGAILOG: (To Asalhayop) O, brother without heart, without honor! In thy veins runs the dirty blood of Lakan-salian, that traitor who ordered our poor Inangbayan tied by the neck,

⁷That is, "Now that ye know who is beastly."

through Hinghis-khan, father of the tyrannical child-king. See how the sparks of treason shine in his eyes! Tagalog people, remember my advice: we should love our brothers, our parents, our own lives, but we ought to love more the honor of our unhappy Mother Country. (A pause) Therefor, whoever he be who is a traitor to her, be it our brothers or our parents, we must not have any consideration for him, (them); we must close our eyes to compassion, and throw them in the abyss of the most horrible death, and may the most energetic curse of our slavery hang over his head.⁸ (A moment's pause) Tagalog people, if we should ever lose shame in our sunburned faces, and permit that the seal of honor, natural heritage of our souls, be obliterated from our brows, let us at least have enough bravery to put an end to our own existence. Let us shed our blood, lacerate our flesh, destroy our bones, so that the clean honor of the Tagalog race may not be scattered through the streets, and that we ourselves may not be the ones to drag in the mire the venerated and weeping face of the unhappy Mother Country. (A pause) Tagalog people, Asalhayop was a traitor; let him be burned alive.

CHORUS: Pardon!

TAGAILOG: Tagalog people, although thy love for Asalhayop⁹ is great, mine is not less for him; but I love much more our Mother Country. The Mother Country has been offered in sale to the child-king by Asalhayop, so he ought to die; for we should exterminate every venomous plant that grows and germinates in Tagalog soil. (Pause) Let him be burned alive.

CHORUS: Pardon!

TAGAILOG: Tagalog people, our country has fallen because traitors abound everywhere, and they abound through being pardoned. If ye do not want our country to fall again, no one should be pardoned who fails our sacred aspirations. Let us throw his body to the burning flame of the hatred of the people. (A moment's pause) Let us burn him alive!

⁸The original has been followed exactly here, so the confusion of numbers is not the error of a careless translator. The native author cares little for grammatical accuracy, so long as he conveys his idea, and does it in the quickest, easiest way possible.

⁹In this line Tagailog refers to Asalhayop only as a man and a friend, having no reference to his character; but in the third line below the play on the word is just the reverse, and the phrase says only what it means, that the Beastly One has sold the country, etc. It is sometimes difficult to distinguish where the word-plays and puns are not to be read into the text and where they inevitably must be.

CHORUS: Pardon!

TAGAILOG: Tagalog people, people whom I love so much, nobody can impede the severe punishment of my judgment. I prefer to die, rather than that justice should not be done. So whoever wants to ask pardon for that traitor, let him kill me first, let him first wound me in the breast. One of the two: that treason lives and I die, or that I live and treason dies. (A moment's pause) Let him be burned alive!

CHORUS: Pardon!

TAGAILOG: O, Tagalog people! People of the noble race of Tagalogs! Do not ask pardon for him who has been a traitor to the lofty honor of our written covenants (meaning the Constitutions?). (Unsheaths his dagger). And now that those who defend him do not care to kill him, I will kill those who protest and oppose themselves to my righteous and just sentence. I will pierce the breast of whoever moves; I will pierce with my dagger the hearts of those who cry "pardon"! (He will raise his dagger, and at the sight of it will draw back) Let him be burned alive! (Pause) Who asks pardon? Let him be burned alive! Nobody responds? Soldiers, bind Asalhayop and burn him alive. (The soldiers subject Asalhayop. The fire will be started immediately and be visible to the spectators.)

When shall the race of traitors who envenom the people be exterminated completely from the earth? (Cries are heard from within.) So! Tagalog people, do you see how the body of Asalhayop is consumed in the fire? Whoever imitates him I swear I would also burn him alive: and if I also become a traitor or abandon the defense of our rights, burn me alive also, because if ye pardon me, I and no other will be the one who will curse you so that Bathala may chastise you. (The soldiers who have entered go out.)

Scene 9. The same and Inangbayan.

INANGBAYAN: Tagailog, my great son; in thy soul thou hast united my immaculate honor and in thy heart the force and heroism of thy noble race. Thou art the bright symbol of the Tagalog people. I have today seen the firmness of thy character in proclaiming the truth.

TAGAILOG AND CHORUS: Inangbayan!

INANGBAYAN: Worthy people; great and lofty sons, Tagailog is the king. Obey him! He is very heroic and upright, capable of sustaining our rights before the world.

TAGAILOG AND CHORUS: Thanks!

TAGAILOG: The honor of the Tagalogs now lies in the mire; let us raise it and elevate it so that the world may see it. Let us deliver our country from the wave of ambition; let us elevate it under the shadow of our own rights.

INANGBAYAN: Let us shout for this people; let us honor it; let us not abandon it; let us not abandon it either in life or in death.

CHORUS: Either in life or in death.

INANGBAYAN: Go on to the combat!

TAGAILOG: My brothers; I shall go in the vanguard, and if I fall back, stab me at once; but if I advance I will surely kill those who do not follow me. Follow me! (All follow him except Inangbayan.)

Scene 10. Inangbayan; afterward Haring-bata, followed by Chinese army.

INANGBAYAN: My sons are already on the march; there they are in Lico (Liko), entrenching themselves. Bathala protect them! (Enter Haring-bata with his soldiers.)

HARING BATA: Here is she whom we seek.

INANGBAYAN: (It is the child-king)

HARING BATA: Here is Inangbayan; seize her! Bind her! (The soldiers approach Inangbayan in attitude of binding her securely, elbow to elbow.)

INANGBAYAN: Cruel, covetous ones! are ye not satisfied with confiscating all my land, that now ye go to bind me although I am so weak, without arms to defend myself, and without companions? Cut my body into small pieces; all my bones and flesh; throw it away and trample upon it, but be sure that each drop of my blood, each smallest piece of my flesh and bones, will irritate the dirty soles of your feet, poison your blood, and even heaven will curse you.¹⁰ Remember that though ye bury my mutilated body in the mire¹¹ it will be a seed and will germinate, it will burst into leaf, and will have honor for flowers and bear liberty eternal as fruit.

HARING BATA: Close her mouth, and throttle her so she cannot scream.

INANGBAYAN: Smother the cry of reason; close the mouth of

¹⁰ That is, the mere touch of the gritty Philippine terrain to Chinese feet—bare or slipshod—will prove torture.

¹¹ Though the Chinese spread slavery over the land.

honor; drown the life of the people!

Scene 11. The same, Tagailog and Tagalog soldiers, formerly dressed in the uniform of a chief.

TAGAILOG: (From within) Quick, soldiers!

HARING BATA: The Tagalog army! Follow me, soldiers! (He catches Inangbayan by the hand and drags her within. Tagailog with his soldiers appears.)

TAGAILOG: Tagalog people, valiant race, sons of battle, hasten! The clouds of ambition are dissipating, and the dawn of liberty appears. Be brave, and the people are saved. (He enters immediately)

Scene 12. Female chorus.

MASUNURIN: Fight, soldiers, and redeem this people!

FIRST VOICE: A moment more, and the victory is ours.

CHORUS: The victory!

MASUNURIN: The two armies have encountered and there has been a hand to hand conflict.

2ND VOICE: Fight, fight, for the enemy. . . .

CHORUS: is running!

MASUNURIN: Let us take care of the wounded.

CHORUS: Let us care for them.

Scene 13. The Chinese soldiers come forward, most of them wounded and they will fall.)

MASUNURIN: Do not abandon them; it is our duty.

Scene 14. The same; Haring-bata, Inangbayan, and afterward Tagailog. Inangbayan is being dragged along by the child-king.

HARING BATA: I will kill thee.

CHORUS: It is Inangbayan. (Tagailog comes forward.)

TAGAILOG: Haring-Bata! (Wounds him, and Haring-bata falls.)

HARING BATA: I die!

CHORUS: The child-king is dead!

Scene 15. The same and Tagalog soldiers.

TAGAILOG: We have won a complete victory; we have regained our rights.

INANGBAYAN: Hurrah for Tagailog!

CHORUS: Hurrah!

TAGAILOG: Long live the Mother Country!

CHORUS: Long may she live!

INANGBAYAN: Hurrah for our soldiers!

CHORUS: Hurrah!

TAGAILOG: Long live our race in the shadow of liberty!

CHORUS: Long may it live!

INANGBAYAN: (Looking to the right) Who are these people?

TAGAILOG: Who can they be?

CHORUS: Who can they be?

(The royal Spanish march will be played and Dilatnabulag and Matanglaun will appear.)

Scene 16. The same, also Dilatnabulag and Matanglaun.

INANGBAYAN: Who are ye?

DILATNABULAG: I am Dilatnabulag.¹²

MATANGLAUN: I am Matanglaun.¹³

TAGAILOG: Are ye enemies?

DILATNABULAG: We are friends.

INANGBAYAN: What do ye want?

MATANGLAUN: To save ye from your misfortune.

TAGAILOG: Does it exist?

DILATNABULAG: It exists.

MATANGLAUN: Look toward the right; from their great number they are like the ants; they are soldiers who come to attack your people.

INANGBAYAN: And who are they?

DILATNABULAG: They are your own brothers.

TAGAILOG: (The curse of heaven!)

CHORUS: The curse of heaven!

MATANGLAUN: Look also toward the left where there are still more. They also come to attack you.

INANGBAYAN: And who are those?

DILATNABULAG: They are also your brothers.¹⁴

TAGAILOG: The curse of Bathala!

CHORUS: The curse of Bathala!

INANGBAYAN: O, my sons!

MATANGLAUN: Look over there; many white soldiers. That is our army. Look toward the sea, war-vessels; all that is ours.

¹²Spain.

¹³The Spanish insular government.

¹⁴Inter-tribal dissensions after the victory over the Chinese. The ingenuousness with which the Filipinos accept the preferred alliance is peculiarly characteristic.

And if ye join us fraternally, our property, our army, our vessels and our soul shall also be yours. We will defend you from all your dangers and watch over your liberty.

INANGBAYAN: Is the brotherly union which ye offer us sincere?

DILATNABULAG: It is sincere.

TAGAILOG: Ye will not put obstacles in the way of the liberty of our sons?

MATANGLAUIN: No.

INANGBAYAN: Will ye seal what ye have said?

DILATNABULAG: Yes.

INANGBAYAN: Tagalog people, ye have heard all. Answer.

CHORUS: We agree.

MATANGLAUIN: (To Tagailog) Seal this. (Gives him a parchment and Tagailog seals it.

TAGAILOG: There, it is done! and thou?

MATANGLAUIN: I will seal this (He will seal another parchment) there it is.

INANGBAYAN: Now the oath.

DILATNABULAG: The oath.

ALL: The oath.

(Tagailog and Matanglaurin will each stick his dagger into his left forearm, and Inangbayan will receive the blood of Tagailog in a gold cup, and Dilatnabulag will receive that of Matanglaurin.)

DILATNABULAG: (To Tagailog) Drink this!

INANGBAYAN: (To Matanglaurin) Drink this! (Tagailog and Matanglaurin receive the golden cups.)

TAGAILOG: That golden cup which thou holdest in thy hand truly contains my pure blood, the true blood of my people.

MATANGLAUIN: That golden cup which thou holdest in thy hand does truly contain my pure blood, the true blood of my people.

ALL: Drink it!

DILATNABULAG: (Will take the hand of Inangbayan) This hand which thou holdest in thine is the hand of my people; if thou dost loyally carry out what thou hast sworn here, this hand will offer you true favors but if thou shouldst be a perjurer this hand will grasp a poisoned dagger to pierce thy heart.

INANGBAYAN: In my breast thou wilt discover that my true love, my pure soul, my sacred aspirations, are the bonds which will unite our hearts, which palpitate with joy: but if you are a tyrant to our fraternal union, my love will turn to

hate which will persecute you violently.

CHORUS: We are the same.

TAGAILOG: Long live the faithful!

CHORUS: May they live long!

MATANGLAUIN: Death to the traitors!

CHORUS: Death to them!

INANGBAYAN: May this blood serve as an antidote to the heart of him who is faithful, but to him who is a traitor may it be venom and poison.

ALL: Let them drink! (Tagailog and Matanglaurin will drink the blood.)

Rapid Curtain.

(Translator's note: The first act should end here.)

ACT II

(*U)ALANGTUTOL: Let us praise her! Let us praise the beloved Dilatnabulag.

CHORUS: Let us praise her!

MASUNURIN: Let us praise, let us praise the great Matanglaurin, the kind Halimau.¹⁵

CHORUS: Let us praise them!

TAGAILOG: (Wrath of God!)

DILATNABULAG: Inangbayan, Dahumpalay, we love you.

TAGAILOG: (Liar!)

HALIMAU: We love you.

DAHUMPALAY: O, thanks; Halimau, we will obey you.

TAGAILOG: (Slave!)

HALIMAU: Ye belong to us forever.

INANGBAYAN: It doesn't matter much to me, ye might cease to love me; but I implore you to care for my tender children.

DAHUMPALAY: Tagalog people, obey our kind sovereign; he is our true support; he is our true life.

INANGBAYAN: Beloved sons, offer your homage to these men who protect us.

CHORUS: We offer it to them. (Translator's Note: Here follows a space where the author may have desired to place the instruction or the details of the action.)¹⁶

TAGAILOG: Behold our lot; to weep night and day, to offer them our property and have death for premium. How long,

* Translator's note: This should be the beginning of Act II.

¹⁵Halimau—Friar; significance, Lion, or in English, wolf in sheep's clothing.

¹⁶The chorus individually knelt to pay tribute and show proper signs of respect.

O Heaven, shall we suffer? My heart leaps, my bosom bursts.
 DAHUMPALAY: Tagailog, when will you give your offering to our king?

TAGAILOG: I? There it is! (Translator's Note: Here follows a space in blank where the author would have to put the directions for the details of the action.)¹⁷

DILATNABULAG: Matanglauin, Halimau—insensate!

DAHUMPALAY: Punish him!

INANGBAYAN AND CHORUS: Pardon!

DAHUMPALAY: Punish this rebel, who is a traitor to you.

INANGBAYAN AND CHORUS: Pardon!

TAGAILOG: Kill me now! (Matanglauin arises, takes the hand of Tagailog, and drags him toward the wings.)

MATANGLAUIN: Tagailog, traitor, go to the prison!

INANGBAYAN AND CHORUS: Tagailog!

HALIMAU: Let them fasten him by the neck and all the body. (They push Tagailog until all of them are off the stage.)

Scene 2. Dilatnabulag, Dahumpalay, Inangbayan. Inangbayan and the Chorus again kneel.

INANGBAYAN: Beloved Dilatnabulag, give complete pardon to my son Tagailog; be merciful and do not be irritated.

CHORUS: Pardon!

DILATNABULAG: If ye will be responsible for him. . .

HALIMAU: Dilatnabulag! . . .

DAHUMPALAY: Do not pardon him. Kill him; it is what he deserves.

HALIMAU: One cannot expect from us the pardon of a guilty one or traitor. We cannot pardon him.

DAHUMPALAY: Do not pardon him.

CHORUS: Pardon him!

DILATNABULAG: No, there is no pardon. Leave my presence, all of you. It may be that ye are all implicated in this. (Those kneeling rise.) Go away! (Exeunt chorus and Inangbayan)

Scene 3. Dilatnabulag and Dahumpalay.

DAHUMPALAY: Excellent lady, I did not kneel with the rest because I wish to tell you something.¹⁸

DILATNABULAG: What is it?

¹⁷He angrily threw a bag of pesos at the Spaniards in a reckless, impudent manner.

¹⁸Dahumpalay flatly contradicts his statement about kneeling in his next speech. In this scene on the stage he really did kneel.

DAHUMPALAY: Did ye not notice that Tagailog is the only one who did not kneel before you? This man has bad inclinations; I have frequently seen him sad, and he has great projects.

DILATNABULAG: What projects are those?

DAHUMPALAY: I do not know; but he is always in secret conference with Inangbayan. I would advise that he be imprisoned and that Inangbayan be secured, so that the projects they might have of rebelling against you may come to naught.

DILATNABULAG: (Laughing violently) Perhaps thou thinkest I am a coward as thou art.

DAHUMPALAY: The great affection I feel for you inspires me to inform you of the irregular proceedings of my brothers.

DILATNABULAG: Thanks. Watch their actions and communicate to me all their projects, and when thou believest that they should be punished severely, be sure that I will exterminate them. Be careful, and I will recompense thee.

DAHUMPALAY: It is necessary, madam, that Tagailog should be fastened with chains on the neck and hands and all his body, with iron fetters on his feet; do not give him liberty while the world is the world. I have discovered in him secret projects to incite rebellion against you.

DILATNABULAG: Is it true?

DAHUMPALAY: It is true madam.

DILATNABULAG: Come and explain to me what thou knowest. (Exeunt)

Scene 4. Matanglauin, and afterward Inangbayan.

MATANGLAUIN: Dahumpalay! The venomous reptile is not here. It is well that he is my slave; had he been my brother, I myself would have destroyed him. (Starts to leave. Inangbayan presents herself before him.)

INANGBAYAN: Matanglauin, have pity; free my beloved son Tagailog from prison.

MATANGLAUIN: It is impossible; but if thou hast money, we might free him.

INANGBAYAN: My lord, I offer you all my property if thou wilt but free my beloved son. Here is all my money. (She arises—should have been kneeling—and gives to Matanglauin the money she carries.)

MATANGLAUIN: That is little.

INANGBAYAN: I have no other property.

MATANGLAUIN: It is true, but (that) thy children have more.

Call them.

INANGBAYAN: Come, my children!

Scene 5. The same, and general chorus.

INANGBAYAN: Will Tagailog be liberated if they imitate me employing all their property in bribing you?

MATANGLAUIN: Yes, he can be freed.

INANGBAYAN: (To Chorus) Ye have heard. Do ye agree?

MATANGLAUIN: If ye do not agree, I will order that Tagailog be hanged.

CHORUS: Matanglaurin!

MATANGLAUIN: Do ye agree?

CHORUS: We agree.

INANGBAYAN: Now give your wealth to bribe him. Although we reduce ourselves to poverty, it does not matter, if we do not lose a noble brother. (They give their money to Matanglaurin.)

MATANGLAUIN: It is well.

INANGBAYAN: When will Tagailog be freed?

MATANGLAUIN: Perhaps at once.

INANGBAYAN AND CHORUS: Thanks, sir. Farewell. (Exeunt)

MATANGLAUIN: Ignorant ones!

Scene 6. Matanglaurin and Dahumpalay.

MATANGLAUIN: Dahumpalay!

DAHUMPALAY: I was looking for thee. The great Dilatnabulag orders thee to shoot Tagailog.

MATANGLAUIN: If that is so, wait. (Writes a moment.) Go to the prison and place him at liberty at once. Here is the order.

DAHUMPALAY: Place him at liberty!

MATANGLAUIN: Yes; liberate him.

DAHUMPALAY: Dilatnabulag has ordered that he be shot.

MATANGLAUIN: Therefor, place him at liberty.

DAHUMPALAY: Sir! . . .

MATANGLAUIN: Go, for I command thee. Have no care, for I will be responsible. We will place him at liberty now, but tomorrow he will be arrested, and day after tomorrow there will be more money. Here, I have to give thee a share in my gains. (Gives him money.)¹⁹

DAHUMPALAY: Thanks, sir!

MATANGLAUIN: That is all there is to the government. . . The government is a great game, and the laws are no more than

¹⁹The hint is very true to life, as the Spanish local government was notoriously corrupt in practically all branches.

the derision and the scoffing of the whole world. Go, now.

DAHUMPALAY: Might it not be. . .

MATANGLAUIN: Go on! (Exit Dahumpalay) Wicked Dahumpalay! It is he and no other who is oppressing his mother and brothers. (Exit)

Scene 7. Change of scene: Curtain representing a prison, with doors on both sides. Tagailog. Tagailog comes forward scarcely able to sustain himself for the weight of the chains which he has on his neck, arms and all his body, and iron fetters on his feet.

TAGAILOG: The wrath of Bathala! Punishment of the creator! Curse of hell! And what crime have I committed in all my life? Why have they weighted my body with chains? It truly hurts me to permit myself to be robbed by that traitor Matanglaurin. Is that a crime? The rascal Halimau despises me yet, when my soul, my will and my money are completely his. Why does not Dilatnabulag remedy my situation? Did not the charlatan swear that he would count me among his children? Where is the sworn faith that we are brothers? That we are friends? Deceivers! Traitors! they despise us! they enslave us! (Becomes furious and afterward falls from weakness. He immediately rises.)

O, why do I give way to sorrow and weeping? Why not forget these sufferings? Why? am I not to be freed from these heavy chains? And will there perchance be no more light for me? (Laughs loudly) When the time comes, ye shall pay for this; ye shall fall, ye may be sure of that. Ah, . . . But where are my mother and brothers? where are they? My breast heaves. They will be utterly exterminated by Dahumpalay and Matanglaurin. Sacrilegious ones, criminals, traitors!

Scene 8. Tagailog and Halimau.

HALIMAU: (Comes forward, laughing) Who is the sacrilegious one? Who is the criminal? who is the charlatan? (Laughs) Thy words are brave, but not thy deeds; thou art a traitor and shameless, animal's face, ridiculous! (Laughs) (Tagailog comes out by the left door.)

Scene 9. Halimau and Dahumpalay.

HALIMAU: It is Dahumpalay.

DAHUMPALAY: I kiss thy hand. (Kisses hand of Halimau)

HALIMAU: What is it?

DAHUMPALAY: My father, Matanglaurin is crazy. Just now he has ordered that Tagailog be given his liberty.

HALIMAU: Is that true?

DAHUMPALAY: I have the order here.

HALIMAU: This order has cost no little money.

DAHUMPALAY: That may be.

HALIMAU: Leave it here. (Takes the order)

DAHUMPALAY: Perhaps thou. . . .

HALIMAU: Yes, I will take charge of it.

DAHUMPALAY: Thou shouldst know that Dilatnabulag has ordered that Tagailog be shot because I denounced his secret conspiracies, but Matanglaurin on the other hand puts him at liberty in order to arrest him again tomorrow.

HALIMAU: Yes; go away now.

DAHUMPALAY: At thy orders. (Exit)

Scene 10. Halimau, and later Inangbayan and general chorus.

HALIMAU: It is necessary for me to secure profit from this order. I will send for Inangbayan and tell her that it is I who can dispose of Tagailog's liberty. Good, here they come, and it is not necessary to send for them. (Inangbayan and chorus appear. Kneel before Halimau, who gives them his hand to kiss.)

INANGBAYAN: Father, help us! Matanglaurin has promised us that Tagailog. . .

HALIMAU: He cannot go free without my consent. It is impossible. I have the order here in my hand.

INANGBAYAN AND CHORUS: Father!

HALIMAU: If ye have money, ye can buy this order.

INANGBAYAN: We have no more; Matanglaurin has taken all.

HALIMAU: Ye still have jewelry on your bodies. Give me those jewels.

INANGBAYAN: Can Tagailog obtain his liberty if we give you our jewels?

HALIMAU: At once. Give me the rosaries. (Inangbayan and Chorus give him their golden rosaries.) The rings and bracelets. They deliver them) The earrings and pins. (They deliver them) The watches and shirt buttons. (They deliver them) The handkerchiefs.

INANGBAYAN: Father!

HALIMAU: These handkerchiefs are not becoming to you. Quick! (They deliver the handkerchiefs) The overshirts. (They deliver them) The cork sandals and shoes. Shoes make the feet ache. One feels better with the skirts tucked up the same as the pantaloons. One is nearer the grace of God. (They deliver the cork sandals and shoes) Now ye may retire, and ye can expect Tagailog immediately.

INANGBAYAN AND CHORUS: Farewell, sir.

HALIMAU: Do ye not thank me?

INANGBAYAN: Thanks, sir.

HALIMAU: Ye are welcome. (Exeunt omnes.)

Scene 11. Tagailog, his body bound with cords.

TAGAILOG: Men of Satan! I have heard all. So that Dahumpalay is the one who has sold me. Matanglaurin has stolen all the money of my mother and brothers. Halimau has left them almost naked on the promise to liberate me, and at this very time he will go to Dilatnabulag so that they may order that I be shot.²⁰ O, why does heaven permit this? Ah, do not be so confident; do not be so tranquil in the seat of ambition: believe that there is a God, a God that judges in silence! The day will come when your high seats will tremble, will fall, your bones will be broken, your bodies will be annihilated and ye will kneel prostrate before the feet of my unhappy Inangbayan! (A moment's pause) She will not look at you then; she will not heed your supplications; she will show the bruises on her body, which ye are flogging. She will laugh at you; she will turn her back on you and leave you in the blackness of your own treason. (Pause) Your souls will be delivered up to despair, but ye can do nothing because ye cannot move; your hearts will weep, but tears will not fall from your eyes; ye will have to sigh and cry "pardon"! "pardon"! But the answer to your weeping shall be the mocking laughter of time and the hissing of the lash of the creator. (A moment's pause. Dahumpalay appears.)

Scene 12. Tagailog, Dahumpalay.

DAHUMPALAY: Brother Tagailog.

TAGAILOG: Thanks that thou hast arrived.

²⁰The (insular) government's rapacity has robbed the country of all its natural wealth and products, while the religious orders (the friars) have carried their lying greed into even the privacy of the native home, to despoil the bodies of the people, and all for naught.

DAHUMPALAY: Why art thou here yet? With great difficulty I have secured thy liberty from Dilatnabulag and Matanglauin.

TAGAILOG: (Traitor)

DAHUMPALAY: I have obtained thy freedom and here I bring the order.

TAGAILOG: Thanks.

DAHUMPALAY: Thou shalt be set free at once.

TAGAILOG: I owe my life to you: I will return the good which thou hast done for me. I have hidden a large and precious diamond within my shoe,²¹ and I will present it to thee.

DAHUMPALAY: Thanks. Where is it? I will go and get it.

TAGAILOG: No, loosen my bonds for a moment and I will get it, and afterward thou canst bind me again, doing so loosely as my feet and hands are already numb.

DAHUMPALAY: At once. (He unties Tagailog's bonds. Tagailog takes off his shoe and draws from it a keen, sharp-pointed steel. He immediately attacks Dahumpalay and wounds him in the breast. He pushes him until he is for a moment behind the scenery; from whence he drags a manikin prepared with a suit like Dahumpalay's, into the middle of the stage. Tagailog stands looking at it.)

TAGAILOG: The traitor is dead. Ah, I killed Asalhayop, and now I have killed Dahumpalay. I will destroy every traitor that my urgent desire may find in its path; I will drown them in the wave of my indignation; I will burn them in the flames of my ardent patriotism. I will oppose you treachery with treachery, and if ye throw a stone at me I will throw poison on you. (Looks through the doors.) The guards are distant. (He undresses the manikin, putting on himself the coat which was on it, and puts his coat on the manikin.) I will burn the face so that they will not know it. (Burns the face) He puts in the hands of the manikin the steel with which he killed Dahumpalay. He buries it in his breast up to the hilt, and gazes upon it.) As he is who can say that this is not Tagailog who has committed suicide, burying in his breast the steel which he has hidden? Tomorrow the news will be spread that I am dead. Ah, prepare yourselves! The dead Tagailog is here who will pursue you day and night. (He examines the pockets of the dead man and finds the badge of copper.) Here is the countersign. (Takes the manikin's hat and puts it on himself.)

²¹The meaning is obviously "between my toes." The ordinary Filipino hates shoes cordially and prefers loose half-slippers if he cannot go barefoot or in clogs.

Night is falling; it is dark. They will not recognize me now. Farewell. May heaven receive thy traitor soul. (A moment's pause) (Exit)

Scene 13. Dilatnabulag, Matanglauin.

DILATNABULAG: Tagailog!

MATANGLAUIN: There he is; he is sleeping. (Dilatnabulag approaches the corpse. She becomes frightened.)

DILATNABULAG: Ah, he is dead.

MATANGLAUIN: Dead?

DILATNABULAG: He is weltering in blood.

MATANGLAUIN: A light here! (Jailor enters with a lamp.)

DILATNABULAG: He himself has pierced his breast.

MATANGLAUIN: He has committed suicide without awaiting his appointed hour. It is well, we have saved the four balls prepared for him. Jailor, bury this. (The jailor drags the corpse.) I have bad news. Dahumpalay tells me that the towns are preparing arms.

DILATNABULAG: Do not believe it.

MATANGLAUIN: Dahumpalay was there to spy. Ah, if it is true I shall commence by killing children and finish with Inangbayan.

DILATNABULAG: Follow me. (Exeunt.)

(New decoration: a large field with nipa houses and forest.)

Scene 14. Chorus; afterward Inangbayan and Tagailog.

MASUNURIN: Tagailog has not yet arrived.

ALL: It is true. (Inangbayan enters hurriedly)

INANGBAYAN: Pray for Tagailog, who is already dead.

CHORUS: Already dead?

INANGBAYAN: I have seen his corpse. Let us avenge him!

CHORUS: Let us avenge him! (Tagailog enters hastily.)

TAGAILOG: No.

CHORUS: Jesus!

TAGAILOG: Do not avenge me.

INANGBAYAN: The soul of Tagailog! Come, spirit of my beloved son!

TAGAILOG: He who is in your presence is the soul and body of Tagailog. I am not dead, but the traitor Dahumpalay. I killed him, burned his face, put on his clothes, took his pass, left the jail and here I am at thy side.

INANGBAYAN: So that. . . .

TAGAILOG: So that thy beloved son lives, thy brother Tagailog lives.

ALL: Tagailog, it is necessary for us to keep the secret; it is necessary that they should not know. It is miraculous! (Miracle)!

INANGBAYAN: Thanks to God.

ALL: Thanks.

TAGAILOG: Are the arms which we have hidden well sharpened?

ALL: Tagailog!

TAGAILOG: Let us uphold our rights; let us recover our enslaved liberty; let us destroy Matanglaurin and Dilatnabulag, who have been perjurers to the solemn oath by which we two drank our true blood.

ALL: Tagailog—!

INANGBAYAN: We have not sufficient strength.

TAGAILOG: Are our poniards still insufficient?

UALANGTUTOL: We have no forts.

TAGAILOG: Are not our strong breasts forts?

ALL: We have no guns.

TAGAILOG: The virtue of forbearance, our enduring determination, the love of our honor, and the sincere union of our hearts, are more efficacious arms than all the guns and cannon of the world.

ALL: Not now.

TAGAILOG: Now.

ALL: No.

TAGAILOG: I will go alone to combat. Let those who have a little love for me follow. (Starts to go. Inangbayan detains him.)

INANGBAYAN: Tagailog!

TAGAILOG: Mother!

INANGBAYAN: We will follow you. Arm yourselves! Where Tagailog dies, there will we also seek death.

ALL: Let us arm ourselves. (Exeunt)

Scene 15. Inangbayan.

INANGBAYAN: The sun of our aspirations appears and the sky where it will pass is without the slightest cloud. The destroyed liberty moves, it reanimates; the dead body of our people arises from the tomb. (Dilatnabulag appears)

Scene 16. Inangbayan and Dilatnabulag.

DILATNABULAG: Inangbayan!

INANGBAYAN: It is Dilatnabulag.

DILATNABULAG: Inangbayan, is it true that all thy sons have armed themselves to make war against Matanglaurin and all my sons? (A moment's pause) Ah, yes; thy silence is the true answer to my question.

INANGBAYAN: I tried to impede them, but they did not heed me. What could I do?

DILATNABULAG: If that is so, seek them and bring them back. Take pity on thy sons, who have no way to defend themselves, and will not accomplish anything by their insurrection. Go and seek them! (Inangbayan starts to leave and Matanglaurin appears.)

Scene 17. The same and Matanglaurin.

MATANGLAURIN: Wait! (Inangbayan returns.)

INANGBAYAN: I understand that thy (my?) sons have armed themselves. Is it true that their chief is the ghost of Tagailog?

DILATNABULAG: The ghost of Tagailog?

MATANGLAURIN: Yes, madam. I am told that Tagailog has returned to life.

DILATNABULAG: It cannot be: I have seen his corpse, and saw it buried.

MATANGLAURIN: I also, but Halimau says that he has seen him armed and at the head of a great army against us.

DILATNABULAG: That is only a dream.

MATANGLAURIN: (To Inangbayan) Is it true that Tagailog is he who is at the head of thy sons?

INANGBAYAN: Sir, if thou hast seen his corpse, and hast seen that this corpse was buried, how can he be at the head of an army, great or small? And if I should say that he himself is at the head of my sons, would ye not laugh at me?

DILATNABULAG: It is true. He who is dead is dead.

MATANGLAURIN: Yes, madam, but I am startled; I don't know why.

DILATNABULAG: (To Inangbayan) Go, now, and try to bring them back.

MATANGLAURIN: Tell them that he who submits shall have full pardon.

INANGBAYAN: Will they have no responsibility?

MATANGLAURIN: No, I promise it. Go!

INANGBAYAN: At thy commands. (Exit)

Scene 18. Dilatnabulag and Matanglaurin.

DILATNABULAG: Matanglaurin, I commend thee and leave to thy care to work in what appears to thee the best manner for the best settlement of the present conflict. I ardently desire, as if we were treating of a fire, that if thou canst not suffocate it, thou wilt at least not give motive for it to spread more.²²

MATANGLAUIN: Have no care.

DILATNABULAG: I have spoken. (Exit)

Scene 19. Matanglaurin, and afterward Halimau and Inangbayan.

MATANGLAUIN: Poor men! I understand that they do not understand the grave responsibility they have contracted for the fight they have begun. They are ignorant, and should be completely pardoned. I think the amnesty I have proclaimed was a good measure. (Halimau appears, dragging Inangbayan by the hand.)

HALIMAU: Matanglaurin: I have arrested this woman because she is the cause of the present disorders. It is she who induces her sons to rebel against us. It is she who feeds them. It is she who revived Tagailog.

MATANGLAUIN: Let her go. (To Inangbayan) What is this, Inangbayan? Are these accusations true?

INANGBAYAN: I do not induce my sons to rebel, but I feed them, because I love them so much; they are the blood and flesh of my heart.

HALIMAU: Liar! It is she who serves as pretext to the rebels.

INANGBAYAN: Sir, is it a crime that they have me for a pretext?

HALIMAU: Do not answer. (To Matanglaurin) Let us bury Inangbayan alive.

MATANGLAUIN: No, for she is not guilty.

HALIMAU: Is it possible that she is not? Dost thou wish to be implicated with her? Thou already knowest how great is my power. Thou already knowest my influence. Thou knowest that Dilatnabulag is my slave.²³ Thou knowest that I can pulverize thee in a moment. Bury Inangbayan!

MATANGLAUIN: No.

HALIMAU: Bury her. If thou dost not bury her I will bury thee. (Halimau opens a board in the stage floor.) Push her into that

²² A cold-blooded order giving full license for all sorts of murder and rapine.

²³ Unfortunate Spain's position, in the iron grip of Catholicism, which is the real ruling force in the Kingdom even yet, and the power of the friar have rarely been better shown.

grave—quick! (Matanglaurin pushes Inangbayan, who falls into the grave.) So!

NANGBAYAN: Cruel men! (Halimau covers the grave over)

HALIMAU: Now the rebels will have no pretext.

Scene 20. Matanglaurin, Halimau and Tauong-Bayang-Tagalog. The last named appears before Matanglaurin.

TAUONG-BAYANG-TAGALOG: I take refuge under the amnesty ye have proclaimed. I am a revolutionist.

MATANGLAUIN: Thanks, I pardon thee.

HALIMAU: No, hang him!

MATANGLAUIN: And what will become of my proclamation?

HALIMAU: Here there are no proclamations but mine. There are no others. If thou dost not hang him, I will hang thee.

MATANGLAUIN: My God!

HALIMAU: Hang him! (Matanglaurin takes Tauong-Bayang-Tagalog by the hand and leads him inside) So, squeeze his neck tightly, so that he may die quickly. Squeeze! Now he is dead. Expose the cadaver in the street so that all may see it. Expose it.

Scene 21. The same, Tagailog and an army of bolomen.

HALIMAU: The ghost of Tagailog! (All run off the stage) Tagailog and his army run upon the stage and stop in the centre.)

TAGAILOG: They have fled! Where will ye go that we will not seize you? Where is Inangbayan? (Starts to go and finds the cadaver of the man killed by Matanglaurin.) A corpse! The corpse of him who sought refuge under their amnesty. Soldiers, look at this dead body, and learn its significance.

Scene 22. Dilatnabulag, Matanglaurin.

DILATNABULAG: Where are we going?

MATANGLAUIN: The insurrection cannot be pacified now. It has grown so strong.

DILATNABULAG: We are in danger; their chief is a ghost: we cannot kill the dead; we cannot conquer him.

MATANGLAUIN: That is true.

DILATNABULAG: The more so as Bagongsibol and Malaynatin molest us. If they aid the ghost of Tagailog we shall fall without fail.

MATANGLAUIN: There they come. (Exeunt)

Scene 23. Tagailog, Bagongsibol and Malaynatin.

MALAYNATIN: (To Tagailog) Be convinced that with thine own

forces only thou canst not dominate Matanglaurin and Dilatnabulag.

BAGONGSIBOL: They have been our enemies. Help us fight them.

TAGAILOG: All right, let us help one another. (Exeunt)

Scene 24. Female chorus, followed by wounded Spanish and Tagalog soldiers, and Ualangtutol.

MASUNURIN: Let us stop here: we can shelter the wounded here. Let us raise the hospital here.

ALL: Let us stop here. (Ualangtutol appears.)

UALANGTUTOL: We have triumphed; all who see Tagailog fly, saying: "The ghost of Tagailog." (Laughter)

Scene 25. The same and Halimau, who runs in, pursued by four Tagalog soldiers.

HALIMAU: Save me!

UALANGTUTOL: It is Halimau. (The soldiers arrest Halimau.)

HALIMAU: Pardon!

1ST SOLDIER: Let us kill him.

MASUNURIN: No, because he does not resist.

UALANGTUTOL: They also kill those who do not resist. Let us kill him.

MASUNURIN: No. If ye know it is wrong to kill one who does not resist, let us not kill him. What is wrong should not be imitated.

ALL: Here comes Tagailog.

Scene 26. The same, Tagailog, Tagalog soldiers with guns, Dilatnabulag and Matanglaurin.

TAGAILOG: Halimau!

UALANGTUTOL: We have arrested him here.

MASUNURIN: He has yielded voluntarily.

UALANGTUTOL: Let us kill him.

TAGAILOG: No. (To Halimau) Where is Inangbayan? Where art thou keeping her?

HALIMAU: Here. Look at the bones of thy mother! (Opens the grave where Inangbayan was buried.)

TAGAILOG: Criminal! (He catches Inangbayan by the hand and raises her. Immediately the sun²⁴ appears from behind the mountains.)

²⁴In every instance throughout these seditious plays, "the sun" means the Katipunan emblem which stood for the "light of freedom."

HALIMAU: She lives! (A moment's pause)

INANGBAYAN: While I have a son alive, my life will bear flowers of glory and liberty. Now that my sons will live while the world lasts, have confidence that so long I shall produce flowers of glory without end and flowers of the most beautiful liberty. (A moment's pause) My sons, let Halimau, Matanglaurin and Dilatnabulag be buried alive in the grave where they buried me.

ALL: Let them be buried!

DILATNABULAG: All our pleasures, our glory, our wealth, are ended.

MATANGLAUIN: It is all over! (The three are pushed into the grave)²⁵

TAGAILOG: Ye have dug your own graves. Rest in peace. (They close the grave.) Inangbayan! my brothers! let us give thanks to God. They buried Inangbayan, and now she is with our loving company, happy and without care. They extinguished and bespattered with dirty mud the sun of our liberty, but look how joyfully it appears without the slightest stain, lighting our happy triumph, and the beautiful union of our pure hearts.

INANGBAYAN: Here come Bagongsibol and Malaynatin.

TAGAILOG: Let us receive them.

ALL: Let us receive them.

(The national American march is played. Bagongsibol and Malaynatin appear, with the American flag.)²⁶

Scene 27. The same, Bagongsibol and Malaynatin.²⁷

INANGBAYAN: Happy sun that is born today, light our triumph.

²⁵The second act of the play, which was supposed to deal with the Spanish regime, the witness (Enriquez Calderon) said, was particularly offensive to the Spaniards present. The character representing the Spanish government, the one representing the Spaniards and the one representing the friars were all buried alive in one grave by the character Filipino People, which role was played by Tolentino. During the burial the band played Aguinaldo's march and Pascual Poblete (Vice-President of the National Party) busied himself to see that all the audience paid proper respect to the Filipino national air. The witness said, that during this portion of the play, the audience in general applauded vociferously, but, there were many of the more respectable Filipinos, among them, Dr. Xeres Burgos and others, who were apparently disgusted by the grossness of the scene and left their seats and went to the rear of the hall.—*Manila Cablenews*, Dec. 3, 1903; reports of the Gomez and Kabalza trial by J.F. Boomer.

²⁶The audience hissed both music and flag vociferously creating no small disturbance.

²⁷Shortly thereafter the character representing America appeared on the stage and the audience hissed and gave other expression to its disgust. The witness corroborated those who preceded him for the Government in a narration of the incidents which

BAGONGSIBOL: Happy sun, accompany the lofty eagle of our people.

MALAYNATIN: All over the world our splendid eagle flies. Over all the world shine the stars of our flag; the shadow of our triumphant banner which gaily waves over all the earth reaches everybody!

BAGONGSIBOL: Wherever our eagle rules, slavery is banished; wherever our stars shine liberty and abundance reach. Any people that takes refuge under our flag acquires splendor.

MALAYNATIN: We will conduct thee to the height of liberty, so that thou canst take thy place among the nations of the Universe. (To Tagalog) Let us be united. Embrace me! (They embrace)

TAGAILOG: Our hearts are thine.

BAGONGSIBOL: Inangbayan! dear friend.

INANGBAYAN: Bagongsibol!

CHORUS: Bagongsibol!

INANGBAYAN: Bagongsibol, bear in mind what I have to tell thee. My heart is of equal weight with (as) the aspired liberty. So, if thou wishest to secure my sincere love, I do not need to be recompensed with great love, but that thou, Bagongsibol, will preserve safely our greatly desired liberty. Thou already knowest that in order to secure it, thousands of thousands of the lives of our sons, fathers and illustrious brothers, have been sacrificed in battle, so I beg of thy benevolence that if thou some day tryest to enslave me, thou wilt not do so, because I would prefer that thou shouldst kill me with all my descendants. (Bagongsibol immediately embraces Inangbayan)

BAGONGSIBOL: I will defend thee.

TAGAILOG: Let us (me) see. Time will tell.

ALL: Let us see.

Curtain

Act III²⁸

The decoration is a forest.

Scene 1. Inangbayan and female chorus are seated and are embroidering a large blue cloth with many stars and a new moon in the centre.

1ST WOMAN: Let us embroider.

MASUNURIN: Let us embroider the brilliant banner of our people for the future.

2ND WOMAN: Let us embroider.

3RD WOMAN: Let us hasten the banner of our people.

MASUNURIN: The day of our longed-for liberty has at length arrived.

INANGBAYAN: Maidens, beloved daughters; let thy hearts rejoice: our humiliated honor shall be raised this night. Whether or not Bagongsibol likes my determination, the banner shall wave, no matter who under the firmament may object.

MASUNURIN: Let thy hearts rejoice; the banner will be unfurled.

CHORUS: Rejoice!

Scene 2. The same, Tagalog without uniform but wearing a rich black suit.

TAGAILOG: We have only to wait a few hours, and the flag of independence of the great Inangbayan will wave in the town. No matter who objects, by day or by night, we will raise the beautiful ensign of our children for the future. Is it done?

INANGBAYAN: Completely.

TAGAILOG: Let us look at it, to see if it is good. (It is unfurled and the chorus shows it to the audience.)

INANGBAYAN: What does our new banner signify? Explain it to them.

CHORUS: What does it signify?

TAGAILOG: It is a profound enigma, whose significance is grand. The days especially assigned to acquire our liberty have arrived. The banner will be raised on the night of the new moon. Its color is very light blue, because the banner resembles the color of our sky, clear, happy, most beautiful. The new moon which is in the centre, and the resplendent stars

attended the presentation of that portion of the play.—*Manila Cablenews*, Dec. 9, 1903. Testimony of Policeman Fred. E. Tañkersly in Gomez-Kabalza trial, reported by J.F. Boomer.

²⁸ *Bukas—Tomorrow*: the third period in insular autonomy, depicting the future solely.

are those which will come out tonight to light our triumph.

(Inangbayan looks toward the door.)

INANGBAYAN: It is Malaynatin.

TAGAILOG: O, where is he?

CHORUS: It is Malaynatin.

TAGAILOG: Inangbayan, gather up the flag. All hide yourselves. It is necessary that no one shall know anything about you. (Exeunt Inangbayan and chorus)

Scene 3. Tagailog and Malaynatin.

MALAYNATIN: Tagailog!

TAGAILOG: Malaynatin! I am glad thou hast been able to reach our house now.

MALAYNATIN: I wanted to give thee thy answer to thy supplication. The question of thy liberty at this time greatly interests our Bagongsibol. Has thou thoroughly considered thy request?

TAGAILOG: Yes.

MALAYNATIN: According to thy judgment, canst thou now sustain independent life without necessity of aid?

TAGAILOG: We already have the necessary strength, if there were danger, and we have a fearless heart for the greatest conflicts. If they arrive we have wise men of our race; the towns are prosperous; wherever one looks are seen the improvements which have been brought about by progress; aside from this, our hearts are united in what we desire; there is now no internal disturbance. At the first cry of the Mother Country, if it is for liberty, the people will go to war with the impetus of the waters of a flood; thou mayest be sure of that.

MALAYNATIN: In these times, valor, strength, wisdom, wealth and true union are not sufficient; it is also necessary to have means to provide against misfortunes; the arms of Bagongsibol are, up to the present, necessary to thee for thy protection.

TAGAILOG: And suppose we already have the means especially prepared for the day fixed upon by us to live independently?

MALAYNATIN: Thy supposition is exaggerated.

TAGAILOG: Thou sayest "it is exaggerated." Dost thou believe it is impossible that all I have said can come about now? (Malaynatin laughs loudly) Malaynatin, do not laugh at the life of another, although it may be that of a blind man, because we frequently see that there is not lacking someone to guide him.

MALAYNATIN: I shall not believe the miracle of which thou

speakest until I see it with my own eyes. I know that ye are weak.

TAGAILOG: If it is so, it will not be long before thou seest the naked truth of what I tell thee.

MALAYNATIN: When, Tagailog?

TAGAILOG: I do not know, but if destiny favors us, thou wilt see it at the time of the new moon. (Malaynatin laughs loudly) Malaynatin, do not do that! He who laughs is frequently laughed at. (Malaynatin laughs again and takes Tagailog's hand)

MALAYNATIN: Goodbye, Tagailog. (Exit)

TAGAILOG: Au revoir, friend.²⁹

Scene 4. Tagailog; later Ualangtutol.

TAGAILOG: Yes, laugh now, while it is time, because when the appointed hour arrives thou wilt not be able to laugh. (A moment's pause) What can have happened that Ualangtutol has not yet come? (Ualangtutol appears)

UALANGTUTOL: Tagailog!

TAGAILOG: Ualangtutol! I expected thee. What has been the result of thy trip? Is everything prepared that we need at this time?

UALANGTUTOL: Yes.

TAGAILOG: When did the airship arrive? Where did it fall?

UALANGTUTOL: At midnight, when it was very dark, it fell in Pamitinan.³⁰

TAGAILOG: And the newly prepared cannon: are they ready for use?

UALANGTUTOL: Yes, all.

TAGAILOG: Are the electric bullets prepared?

UALANGTUTOL: Yes, all.

TAGAILOG: And the moveable fortifications?

UALANGTUTOL: They are ready.

TAGAILOG: And the rifles, and our soldiers, provisions and all that is necessary for the war: are they prepared?

UALANGTUTOL: Completely.

TAGAILOG: If so, pay attention. This is our countersign. When

²⁹This is practically an impossible phrase for such a type as Tagailog to employ, even though it be freely admitted that the Tagalog tongue has been adulterated. It is merely an example of the author's mistaken sense of elegance and wit.

³⁰A mountain like the "Mount Kalayaan" or "Liberty" of Tolentino's letter. See [page 280.]

the new moon comes up, look in this direction. If thou seest a blue light, it is the true sign that the banner of Inangbayan has been unfurled. There will immediately follow the firing of guns and cannon into the air as a loving salute to the flag which is exclusively our own. If a red light follows the blue, it is a true sign that they have not acceded to the petition of our liberty, in which case be prepared, remain quiet, and await me. (*) The war will be waged upon them by besieging Manila, compelling it to surrender. If they are deaf to our prayer, then we will fight them, bombarding Manila, destroying all who resist us.³¹ But if thou seest a white light, symbol of peace, it will mean that they have acceded to our petition for liberty. Let all the army come then, in order to celebrate the new life before the whole world. Dost thou clearly understand our signs?

UALANGTUTOL: Yes.

TAGAILOG: Then put all our soldiers in order and await the new moon.

UALANGTUTOL: Goodbye.

TAGAILOG: Au revoir. (They embrace, and Ualangtutol exit) O, Bathala! our Lord, grant that they will voluntarily agree to our desired liberty; because it will be one of two things: to die or (to) secure the liberty which we desire so earnestly, for our people will sustain the war while breath remains. (Exit)

Scene 5. New decoration. A handsome room and a bed; Malaynatin is near the door in the attitude of delivering letters.

MALAYNATIN: Send these letters off immediately. Quick! (gives letters to unseen person.) The noise of the reports that are current through the town deafens one. They saw that the traitor Tagalog has hidden arms. Where did they come from? Why have I not been able to discover their arrival? And where have they hidden the small cannon which make me

*The paragraph (in the Tagalog version) which commences with the words "the war," and ends with "resists," is marked in pencil, "no vale" (no good). Translator's note. This marking up of the original Ms was merely an afterthought by Tolentino, executed in the attempt to deceive the American authorities, and in every instance the excised passages were actually spoken on the stage. In his reports of the Gomez-Kabalza trial for *The Manila Cablenews*, J.F. Boomer said in part on Dec. 3, 1903: "The witness, Enriquez Calderon, remembered definitely that this passage was spoken from the stage and that it was greeted with deafening applause from the audience, with bravos and calls for the author. In response to this Tolentino came forward and bowed."

³¹The oft-repeated and futile threat of uprising and massacre.

Policeman J. E. Tankersley

"I saw the character which represented America go to sleep on the stage during which she was supposed to have the lurid dream concerning her fate if she did not grant the independence of the Philippines."

"He saw the eagle, which appeared to be intended for the American bird of freedom, brought in by a mongrel specimen whose wings gave no evidence of strength and power. When the eagle was exhibited the audience again hissed and otherwise derided the symbol of America's power, while the character which had charge of the bird was roundly hissed. The witness saw the eagle head droop toward the end of the act, as the other witnesses for the prosecution testified. This witness also testified that Tolentino was dressed in a military uniform during the play and that he carried a sword and a high light."

Two of the girls on the stage held a book which was placed upon the table before the drama was inaugurated. The Filipino flag was released from this book by a mechanical device and was floated in such a manner as to obscure the American flag completely, hiding it from the view of the audience. The people present behaved violently at this and the Americans and Spaniards in the theater rushed upon the stage and interrupted the performance and prevented its conclusion."

Manila Cablenews, Dec. 9, 1903; Boomer's reports. He differs

between the testimony and as given by Mr. Boomer, whose reputation for carefulness and accuracy is excellent, and the directions (stage) in the play manuscript, illustrates some more the full beauty of the native play, whose lines, quite as the rules, were merry as the guide rather than the set speech (to be delivered) manuscripts. He same applies to stage directions, since in presenting the play the audience were shown when most convenient and by whom most convenient, instead of exactly as prescribed.

"The witness testified that whenever the characters representing the American Government or America spoke their parts of the dialogue on the stage the audience hissed and booed. Tolentino on the contrary whenever he spoke delivered harangues which were loudly cheered. (Tankersley's testimony was taken to show the effect which the play produced upon the audience, it is maintained by the government that the play was seditious and that it had the effect of stirring up in the minds of those who witnessed it enmity and insurrectionary feelings and purposes."

Manila Cablenews, Jan. 9, 1903; report by J.F. Boomer of the Gomez-Kabalza trial

Riggs included these clippings of the Manila Cablenews Reports in his footnotes for "Yesterday, Today and Tomorrow."

blush and make my heart ache? and where will they raise the army to invade here? In the meantime, it seems to me that the movements of the towns are truly unanimous; they are all in accord regarding the desire for liberty, and of the 50,000,000 Filipinos³² there is not one, in truth, who has revealed the secret of their projects. Why do the secret police, all the principal men, the chiefs whom I have especially exalted, guard reserve with me? Perhaps my spies are already theirs; perhaps the good and the bad have already united for their ideal. From what I begin to understand, by deduction, the secret police and the Philippine authorities are in accord, and have already leagued themselves with Inangbayan. Where is their former inclination to rivalry? Why have the good and the bad purposely united to cause me anxiety? But when these fickle ones fall into my hands they shall have to drink venom. . . Supreme God! this is horrible! my heart palpitates, my soul aches, my body trembles. (Falls on his knees) My God! why do ideas of death occur to me? (A moment's pause. He gets up suddenly and shows great indignation by his actions.) Inangbayan; Tagailog; if wrath could reach ye. . . O! . . . Great God! Why am I now so weak? . . . Horrible! (He approaches the bed and seats himself.) My God! horrible! (Lies down and goes to sleep).³³

Scene 6. The same and the representation of a dream in which ghosts or phantasms take part, also Haring-Kamatayan, king of death. A transparent curtain falls slowly. Bagongsibol enters with a happy gesture, carrying an eagle.³⁴

³²The first American census of the Philippines, recently issued from Washington, and taken in the islands under the personal direction of Brigadier General J.F. Sañger, U.S.A., assisted by many experts and a large staff, gives the population of the entire archipelago in 1902 as 7,635,426. The natives themselves have not the slightest mathematical sense as to millions, understanding only that 50 is more than 1: therefore, they reason, we must be a great people.

³³The similarity of this situation to the reverie-soliloquy of *Gat-Salitan* in *Luhang Tagalog*, as well as the likeness of the nightmare-ghost effects which follow to equal scenes in the older drama, are most striking. Tolentino, like his fellows, had small innovativeness, and employed the same ideas again and again. The lower class natives preferred these scenes as rendered in *Luhang Tagalog*, though from the American viewpoint the newer effects are the most picturesque and vivid.

³⁴Policeman F.E. Tankersly "saw the character which represented America go to sleep on the stage during which sleep she was supposed to have the lurid dream concerning her fate if she did not grant the independence of the Filipinos. He saw the eagle, which appeared to be intended for the American bird of freedom, brought in. It was a mongrel specimen whose wings gave no evidence of strength and power. When the eagle was exhibited the audience again hissed and otherwise derided the symbol

BAGONGSIBOL: Thou beautiful eagle, the queen of force: fly and cover the entire world with thy wings! (Looks at eagle) Who has injured my beautiful eagle? (There is a flash of light and Inangbayan comes forward.)

INANGBAYAN: Only a little bullet, thrown softly.

BAGONGSIBOL: So it was thee! And why hast thou hurt it so much (lit. soon) if thou didst not throw with force?

INANGBAYAN: It was an electric bullet.

BAGONGSIBOL: Inangbayan! Insolent one! Now thou shalt pay! (Bagongsibol attacks Inangbayan; immediately many sepulchres appear before Bagongsibol. Inangbayan disappears. Many ghosts arise from the tombs.)

ONE GHOST: Before our tombs thou didst solemnly swear that thou wouldst at some day give true liberty to Inangbayan. She loves thee with all her heart; do not deceive her, as there is a god who will punish perjurers.

ALL (GHOSTS): Bagongsibol, farewell, farewell! (Graves and ghosts all disappear.)

BAGONGSIBOL: My God! What is this? why do presentiments disturb my breast? The favors I have enjoyed pass away from before my eyes. (Tagailog appears, followed by children of both sexes. They immediately kneel before Bagongsibol.)

TAGAILOG: Great Bagongsibol!

BAGONGSIBOL: Tagailog!

TAGAILOG: My lady, the day on which thou shouldst grant us our longed-for liberty has arrived.

CHILDREN: Bagongsibol! take pity on us now.

BAGONGSIBOL: Go; leave me! (Exeunt sadly Tagailog and the children.) Is it possible that the people need liberty? (A sudden flash of light and Haring-Kamatayan appears.)

KAMATAYAN: Yes; truly they need it. If thou deniest it, thou wilt repent it. I myself will fight thee with every cruelty until thou diest. (Kamatayan disappears)

of America's power, while, the character which had charge of the bird was roundly hissed. The witness saw the eagle's head droop toward the end of the act as the other witnesses for the prosecution testified. This witness also testified that Tolentino was dressed in a military uniform during the play and that he carried a sword and a blue light. The witness testified that whenever the characters representing the American government, or America spoke their parts of the dialogue on the stage the audience hissed and hooted. Tolentino on the contrary whenever he spoke delivered harangues which were loudly cheered. Tankersley's testimony was offered to show the effect which the play produced upon the audience. It is maintained by the government that the play was seditious and that it had the effect of stirring up in the minds of these who witnessed it enmity and insurrectionary feelings and purpose."—*Manila Cable-news*, Dec. 9, 1903; reports by J.F. Boomer of the Gomez-Kabalza trial.

BAGONGSIBOL: O! (Bagongsibol walks slowly off the stage. The transparent curtain rises. Malaynatin awakens.)

Scene 7. Malaynatin, afterward Bagongsibol.

MALAYNATIN: O! what oppressive dreams are mine! Ah, it appears a stone that gravitates over my life which floats over dangers. Bagongsibol!

(Translator's note: Here follows a blank space where the entrance of Bagongsibol on the scene should be mentioned)

BAGONGSIBOL: Malaynatin! what is the matter?

MALAYNATIN: Perchance thou hast been here all the time?

BAGONGSIBOL: No.

MALAYNATIN: Woe is me; what a nightmare! I have dreamed, Bagongsibol; and therefor my heart is oppressed.

BAGONGSIBOL: What was it?

MALAYNATIN: I dreamed that Inangbayan has wounded our eagle, and that people long since dead rose from their graves. Even the children have approached thee, and, kneeling, asked to be freed from our protection. Afterward Kamatayan approached thee and threatened thee. (Bagongsibol laughs.)

BAGONGSIBOL: Malaynatin; don't be silly. Those are effects of the dream.

MALAYNATIN: Yes, but I am agitated and afraid. (Bagongsibol laughs)

BAGONGSIBOL: It appears, Malaynatin, that thou hast gone crazy. Why dost thou pay attention to lying dreams? Good-bye.

MALAYNATIN: It is true. (Exit Bagongsibol, laughing.) My heavy dream has left bitter presentiments in my heart. (He goes out also.)

Scene 8. New decoration. A street; Inangbayan kneels on one side; Tagailog appears and contemplates her.

TAGAILOG: She is alone in the midst of grief; she is sad and weeping although she is grand, though she is the recognized goddess who has covered herself with beauty in her almost celestial seat. She sank, later fell, later rolled, submerging herself in the mire of slavery and misfortune. Now she is kneeling, she prays, she asks the help of the Creator, not for herself but for our people, for our liberty, for our prosperity, for our indefinite progress, for that which ought to give honor to her

chosen ones, all her children caressed by the warmth of her ardent love. (Tagailog approaches Inangbayan.) Inangbayan, why dost thou weep? Art thou perchance persecuted? Why art thou alone here, wandering in a sea of sorrows and full of fear? Inangbayan, thy sorrow is a bitter agony for us. Ah, yes; thy terror alone is death to us, and each teardrop is an interminable pain. How beautiful God has created thee!

INANGBAYAN: Yes, that is why I am now sad.

TAGAILOG: That is hard to believe.

INANGBAYAN: All the nations of the world want me.

TAGAILOG: Be proud of that.

INANGBAYAN: Tagailog!

TAGAILOG: Thou hast suitors, rejoice. Why dost thou not choose and love intensely the one who truly loves you? Art thou not a widow?

INANGBAYAN: I am a wedded woman.

TAGAILOG: And who is he?

INANGBAYAN: He is thy father, the most beautiful, the richest in the world, he loves loyally, is affectionate with all, he is the greatest, as he is the son of all the heavens and the natural king of life . . . He is called Kalayaan.³⁵

³⁵"She sunk, later fell, later rolled submerging herself in the mire of slavery and misfortune," meaning thereby that the Philippine Islands have been submerged in the mire of slavery and misfortune under American sovereignty. Then the Philippine Islands, through Inangbayan, are represented as saying: "All the nations of the world want me"; that she is married to the son of all the heavens and the natural king of life, and that his name is LIBERTY, and the Philippine people are represented as telling her that they know him but that he is dead; that they have seen his corpse with their own eyes; to which she replied that *Liberty is immortal*; that the seed of Liberty was sown on Mount Pamitinan where it was cared for secretly and covered with the dark mantle of mystery; that the plant acquired frondescence and the roots spread; that one day a traitor appeared and the secret was divulged, meaning thereby that a Filipino loyal to the government had informed on those who were plotting against the government; that a horrible tempest followed, meaning thereby war between Spain and the Philippine Islands; and Mt. Pamitinan fell flat in a moment and the plant was destroyed, meaning thereby that the insurrection against Spanish authority was unsuccessful; that the tempest carried away all its leaves and the sap was human blood; later it was dragged through all the barrios, through all the towns, wherever one could look, and in the Luneta (Bagumbayan) the blood flowed in abundance, meaning that Spain executed on the Luneta, in the City of Manila, those who had been leaders in the insurrection; that no pity was shown in spite of the piteous cries of all those who were delivered over to weeping, meaning that the Spanish authorities were cruel and without pity in the execution of those who were condemned to death for having taken part in the insurrection; that "nobody has noted that every atom of dust of our plant, infiltrated vigorously in our souls, again threw out roots, it was born again; in the town of Cavite it was publicly cultivated anew without being covered with mystery, and was lighted by the brilliant sun of the people and by three stars," meaning thereby that every atom of the dust of the plant of liberty became a new plant and that the insurrection broke out anew and open war was waged against the Spanish

TAGAILOG: Yes, I know him, but he is dead. Mine eyes have seen his corpse.

INANGBAYAN: Simple one! thy father is immortal.

TAGAILOG: And where is he now?

INANGBAYAN: Thou dost not know? I do not know how many days have passed. Seed was sown on Mount Pamitinan, it was cared for secretly, it was afterward covered with a dark mantle of mystery. All was secret, all was virtue, gliding on tiptoes, no cries. So it acquired frondescence, and the roots spread . . . But one day there was a traitor; the secret was divulged immediately. A horrible tempest followed. Mount Pamitinan fell in a moment, our plant was destroyed, the tempest carried away all its leaves, the sap was human blood; later it was dragged through all the barrios and through all the towns, wherever one could look, and in the Luneta (Bagumbayan) the blood flowed in abundance . . . Destiny of time! no pity was shown in spite of the piteous cries of all those who were delivered over to weeping. All was ended. Nobody noted that every atom of dust of our plant, infiltrated vigorously in our souls, again threw out roots; it was born again. In the town of Cavite (Kauit) it was publicly cultivated anew without being covered with mystery, and was lighted by the brilliant sun of the people and by three stars. Later it produced beautiful flowers; white, red and blue were their colors. In the town of Malolos we enriched the plant, it was elevated and incense was burned in its honor . . . O, beloved son! a miracle! One day the storm broke and without our being able to explain the cause, the flowers withered and their petals fell.

Government in Cavite in 1898, and that the banner of the insurgents was the Katipunan flag with a rising sun and three stars thereon. Said Katipunan Society is alleged to be a secret society organized to conspire against, oppose, and seek to overthrow the legally constituted Government of the Philippine Islands, for the purpose of establishing an independent Philippine republic. That "Later it produced beautiful flowers; white, red and blue were their colors"; and that "in the town of Malolos we have enriched the plant, it was elevated, and incense was burned in its honor," meaning thereby that in 1898 the Philippine Islands were victorious over Spain and raised the Philippine flag, with white, red and blue as its colors, and that the Philippine Republic was organized and its capital established in the town of Malolos, in the Province of Bulacan; that one day thereafter the storm broke, the flowers withered and their petals fell, meaning thereby that when the insurrection broke out against American authority in the Philippine Islands it was unsuccessful; to which the Philippine people are represented as replying (translation), "Think no more of it. Rejoice, for our flower will be born and shine again, believe me."—Extract verbatim from the brief of the prosecution in the case of "The United States versus Aurelio Tolentino and others," Manila, July, 1903.

TAGAILOG: What can be done, Inangbayan? Think no more of it. Rejoice, for our flower will be born and shine again, believe me. When the darkness arrives below the firmament, what is ours shall be ours.

INANGBAYAN: The sun has set.

TAGAILOG: The new moon and the stars will appear without fail. Come, Inangbayan, let us go to meet them. (Exeunt)

Scene 9. Boys and girls.

A BOY: Liberty, liberty, when wilt thou appear? Liberty, our light, we have awaited thee for a long time. Thou art the life of our desire, the sun of our thought, the object of our love, our glorious heaven. Our moon and stars will soon shine in our own flag and will illuminate the future of this land which we have inherited.

ALL: Liberty!

Scene 10. The same and another boy.

BOY: Come, friends. At last the day which has been for a long time expected at any hour has arrived for Inangbayan.

ALL: Hurrah for liberty!

BOY: Tagailog has arrived and has commanded that ye put yourselves in order and kneeling before Bagongsibol present the offering you have made. The book is not torn? The machine is all right?³⁶

ALL: It is not torn; here it is.

BOY: Let us prepare ourselves. We shall now be present at the unfurling of the flag. We begin from tomorrow to work like one who flies on the wings of liberty, and let us soar without ceasing to the sky of science. (A moment's pause.) And let us give force to thought through the light of the schools which exist everywhere and are open at all hours. Let us study how to treat our fellow-creatures, and everything that may be necessary for the prosperity of our country, now exclusively ours. (A moment's pause) If we should happen to see the putrefaction of a wound, let us not be overcome. The world is especially stained with intensely painful wounds. Let us look at the world face to face, as did Rizal, who feared no one, and bore no animosity, but who could feel pity. (A moment's pause) Fewer words and more works, and the stairs which we have to ascend shall be those which our achieve-

³⁶See explanatory note on Page 336 (of Ms), showing the reason for the word "machine." [see note 38.]

ments prepare. Let us confederate and live in harmony, because in union is strength, and the proud races cannot conquer. (A moment's pause) Come and fly: let us carry Inangbayan on the horns of the moon, so that she can take her place among the nations of the universe. Hurrah for our fathers; hurrah for Inangbayan; hurrah; hurrah; hurrah for liberty!

ALL: Hurrah! (Exeunt.)

Scene 11. Bagongsibol and Malaynatin.

BAGONGSIBOL: I have heard some truly surprising news, according to which Inangbayan is prepared to rebel against our authority.

MALAYNATIN: The dream which I have had and which I related to thee, has made me think of grave dangers and suffer bitter doubts.

BAGONGSIBOL: Inangbayan approached me, asking me for complete liberty. Didst thou notice her manner when I denied it?

MALAYNATIN: I noticed her. When she left she tried to hide a smile. She stopped and said: "Au revoir"; and added, "we shall meet again".

BAGONGSIBOL: When I meditate on her truly significant words, it seems to me that they hide grave events. (Looks toward back of stage) What is that? what is that? What light is that?

MALAYNATIN: It is true!

BAGONGSIBOL: Will this be the beginning of our troubles, decreed by time? (Exeunt)

Scene 12. New decoration. A wood: Tagailog and Inangbayan forming a pair in the centre. Tagailog carries in one hand blue Bengal lights, and in the other a sabre. Inangbayan carries the banner. On raising the curtain the national Filipino march³⁷ is played by a band on the outside. Afterward Bagongsibol and Malaynatin appear, the latter astonished.

MALAYNATIN: Tagailog!

BAGONGSIBOL: Inangbayan! what hast thou done?

INANGBAYAN: We have really raised the flag of liberty.

TAGAILOG: The day on which we are to be free has arrived, and although thy pride does not consent, I shall carry out my enterprise.

³⁷Footnote not provided.

INANGBAYAN: (To Bagongsibol) I have earnestly implored thee to grant our ardent desire, but thou hast not paid the slightest attention to our protests.

BAGONGSIBOL: I have not acceded to thy desires because I love thee; thou hast not yet sufficient strength to sustain thine own rights. And who will defend thee if the wave of ambition of these times reaches thee? Who will aid thee?

TAGAILOG: I have sufficient strength to carry out my purpose.

MALAYNATIN: Tagailog, where wilt thou get forces and armaments?

INANGBAYAN: Would you like to see our real forces?

BAGONGSIBOL AND MALAYNATIN: Yes, at once.

TAGAILOG: Immediately. (Tagailog lights a white Bengal light, whereupon a curtain, representing a large Filipino army, is shown) Dost thou see the troops which come armed with rifles? Those are our infantry. Dost thou see those troops of martial bearing? That is our artillery, long since organized. Bagongsibol, look at the last arrivals: they are the engineers organized for our liberty. Hast thou noticed those beautiful women? They are those of the Red Cross, organized for the war. (A quickstep is played by the band and the Filipino army appears with artillery; engineers and infantry, also the Red Cross.)

INANGBAYAN: Malaynatin, Bagongsibol,— what think you of it? Has not the time arrived for us to achieve our desire?

BAGONGSIBOL: It cannot be.

MASUNURIN: Bagongsibol, Malaynatin, if thou wilt accede to our desires and liberate us, we will love thee.

UALANGTUTOL: We will serve thee all our lives, and accompany thee in thy wars, if thou wilt not oppose our desired liberty.

BAGONGSIBOL: It cannot be.

ALL: BASONGSIBOL!

BAGONGSIBOL: It cannot be.

INANGBAYAN: O, didst thou not promise us when thou didst call us to thee, that thy brilliant flag should be the shadow of our desired liberty? Thou saidst that thy flag is not the ensign of cunning ambition and deceit; but, on the contrary, is the ensign of the people that want to be free. And if that is so, why dost thou not accede to my ardent desire for our true liberty and the peaceful protection of our brothers? And if we remain all our life under thy orders, we would not be

men, but on the contrary, animals, that lick the soles of thy feet. (A moment's pause.) And art thou not ashamed of thyself, that through thy strength thou convertest us, who are thine equals, into animals? There are, however, animals that on occasion attack and kill; if thou took (considered) us for such, the guilt will be thine if we attack thee. (A moment's pause.) Consider the past, Bagongsibol; consider that the liberty which I long for thou didst also long to obtain from him who was thy master. Didst not thou destroy him, and break his power for laughing at his promises? Canst thou deny to us that which thou didst desire so much? That which is bad for thee thou shouldst not do to another. He who enslaves his fellow creatures is called dishonorable, and God hates such and chastises them constantly. He has created men to be free, and he who voluntarily enslaves is an executioner of the rights of his fellow-man. (A moment's pause) Think and do not forget the sorrow of our people; think of the work, blood and lives sacrificed for our liberty. We love thee dearly. Why dost thou then disturb us and interfere with our desired rights? (A moment's pause) Bagongsibol, Malaynatin, leave us and do not disturb us in our exclusive liberty. If thou dost impede it, our blood will run in torrents and in that case thou wilt have to respond before the Creator for the lives which are lost and for the orphans which will be at the mercy of death. (A moment's pause) Bagongsibol!

ALL: BAGONSIBOL!

BAGONGSIBOL: It cannot be.

(The children appear, at their head a boy and a girl carrying a large book. They kneel before Bagongsibol and offer her the book which they carry.)

Scene 13. The same and the children.

BOY: This is the record of our unhappy people.

GIRL: We offer it to thee so that thou mayest become acquainted with the history of our fathers. (They put the book into Bagongsibol's hands; it falls from her hands, and where it falls appears magically a banner like that which Inangbayan carries.)³⁸

³⁸Two of the girls on the stage held a book which was dropped just before the drama was interrupted. The Filipino flag was released from this book by a mechanical device, and was floated in such a manner as to obscure the American flag, completely hiding it from the view of the audience. The people present cheered violently at this and the Americans and Spaniards in the theater rushed upon the stage and

CHILDREN: Long live the people!

CHORUS: May they long live!

BOY: If thou wilt not concede what we humbly ask, exterminate us so that we may not come to be slaves.

GIRL: If thou wilt not attend our complaints, end our lives, so that we may not come to be slaves. (A moment's pause)

BAGONGSIBOL: Ah! Inangbayan has asked for your liberty, although she has also shown me her forces. But now that ye, who are little more than infants, ask it, I cannot oppose you. Thine is the liberty which ye earnestly desire. May ye preserve it eternally.

INANGBAYAN: Long live Bagongsibol!

ALL: Hurrah!

INANGBAYAN: Beloved sons, let us glorify Bagongsibol. She shall be our mirror in the future. We owe her our liberty; we owe her the eminence of the people, and their great wealth. When she allied herself with us, she solemnly promised that she would not enslave us, but that, on the contrary, she would make the sun of our existence more splendid. Now she has complied with all that she promised, conceding loyally the liberty which we sought and which is now given. Do not forget this debt, and respond in affection; let us engrave her name in our hearts, and love her and accompany her even in death. Long live Bagongsibol!

ALL: Hurrah!

BAGONGSIBOL AND MALAYNATIN: Long live Inangbayan!
Long live the Philippines!

ALL: Hurrah!

Curtain.

interrupted the performance and prevented its conclusion.—*Manila Cablenews*, Dec. 9, 1903; Boomer's reports. The difference between the testimony as given by Mr. Boomer, whose reputation for carefulness and accuracy is excellent, and the stage directions in the play manuscript, illustrates once more the fallibility of the native player, whose lines, quite as the rule, serve merely as the guide rather than the set speech to be delivered memoriter. The same applies to stage directions, since in presenting the play the actions were shown when most convenient and by whom most convenient instead of exactly as prescribed.