

SEVEN

Foreign Elements in Philippine Folklore and Literature

Introduction

In his studies of Indian literature, both *volk* and *kunst*, Maurice Bloomfield expressed an apparently universal principle that the literature of a given locality is never taken to be purely uninfluenced by another. Using the exemplar of the Indian cycles of stories, he wrote that 'the individual motifs of story or fairy tale, as found with other peoples seem to hold a kind of mass meeting on the great arena of Hindu fiction'.¹ This seems to illustrate the basic fact of the Indian contribution to the enrichment of the literatures of the world; the 'ancient treasury of narrative which India pours out lavishly from the time of the RV to this day, passed freely beyond the bounds of India'.² (See also Essay 6 in this Volume.)

Regarding the Indian influence on the folk literature of the Philippines there were only a few sporadic studies³ before a thorough investigation of the problem in my doctoral thesis for the University of Madras under the direction of Professor Dr. V. Raghavan.⁴ In this thesis I argued that Philippine *volk*- and *kunst*- literatures have been enriched by the influence of Indian literature; that this literature reached the Islands in pre-Hispanic times, even perhaps in the pre-Muslim period; that the Muslims who reached the Philippines were themselves Islamized Hindus, who in spite of their new orientations still carried on their former traditions; that some Indian elements in the literature of the Islands may have been brought in by the roundabout route via Spain which received them from the Arabs; and that these Indian elements consisted mainly of motif aspects, if not whole stories, although a few significantly whole episodes of Indian cycles are found in the folk-literature of the Philippines.

As a result of further investigation and close study of the problems, I wish to revise my earlier views on certain points. I would like to re-examine the last three motifs dealt with in my book, namely 'Counting the Chicks' (5.91), 'Water from Rock' (5.92) and 'Sapatha' (5.93).⁵

Regarding the first motif the supposed Tagalog original of the

folk-song has not been discovered, and the folk-song may not have grown out of the Tagalog culture, but was perhaps introduced into that cultural matrix in the post-Hispanic period. The presence in Hebrew literature of the 'Water from Rock' motif, makes its Indian origins doubtful, and, therefore, it is probably an indigenous Ifugao motif. Similarly, the 'Sapatha' (Curse) motif may also be a fortuitous independent development, hence indigenous in cultural nourishment.

The Data

The literature utilized in this essay consists of the folk epics and a short cycle of tales. The epic poems are the **Lam-ang**,⁶ which is an epic of a lowland ethnic group, the Ilokos in the north; the **Hud-Hud**,⁷ an epic narrative from the Ifugao region in the Mountain Province, also in the north; the **Labaw Donggon**,⁸ found among the people of Misi, in Central Panay Province, which is the first part of the epic cycle from the same region, the **Hinilawod**.⁹ From the Southern Philippines, the **Maiden of the Buhong Sky (Tuwaang)** of the **Manuvu**¹⁰ is utilized here, as well as the Bagobo myths.¹¹ The setting of this latter collection is in contrast to that of the Tuwaang epic, the latter being the interior regions of Davao, the former in the coastal areas. Thus the Tuwaang epic was comparatively isolated, while the Bagobo myths were exposed to contacts with many external cultures. Because of the significance of the distinctions between these two collections, they may be discussed in a separate study in the future. The present essay deals primarily with the more popular **Lam-ang**, which has been the subject of numerous studies.

The absence of some of the folk-epics may be noticed, namely the **Bikol Handiong**, the Maranaw **darangan-s**, and the Maguindanaw **Indarapatra and Sulayman**. Of the Bikol and Maranaw folk-epics, no texts are available to me. The **Handiong**, particularly, is known only in the Spanish 'original',¹² whose authenticity as a Bikol folk-composition is doubtful. The Maranaw and Maguindanaw folk-epics have not been recorded in the original texts, though there are a number of English versions and translations,¹³ purporting to be based upon the original oral texts.

The Analysis

In terms of date, the analysis would allude to the rather loose terms, pre- and post-sixteenth century. This would imply that the sixteenth century would be considered a free date, or a neutral period, in the context of the introduction of Hispanic elements in Philippine folk-literature, for during this century (at least in the last years) the Spanish colonist-settlers were still feeling their way through the new cultural environment, albeit they had settled to establish a replica of the Spanish community of the Peninsular type. It was a transition period when the Indo-Malayo-Indonesian elements 'continued' to percolate into the Philippine folk-lore complex, but were in the process of tapering off owing to the introduction of Hispanic elements. The epics of **Labaw Donggon**, of **Tuwaang** and of **Hud-Hud**, though recorded at a period during which almost all the ethnic groups had been 'Hispanized' and located in regions assumed to have fully accepted the teachings of Christianity, do not show any positive Christian influence. On the other hand, two or more culture aspects, comparable to two South-East Asian and Indian as well as Islamic concepts, can be recognized.

Lines 248-55 ¹⁴

Immediately the maiden spoke
 And this is what she said:
 'Aru, where shall I sit?
 For custom sayeth that the place
 Is the right side of a gallant,
 And that the left side of a hero
 Will cause misery to anyone.
 Ill luck to whoever sits there.'

Lines 269-79 ¹⁴

Tuwaang spoke:

'Even if there were thousands
 And hundreds more
 Supposed to be my sisters

I never would like to receive them
On my left side
But always on the side at my right.'
Immediately she sat down
On the right side
Looking like
A sitting white heron.

Professor E. Arsenio Manuel made a significant footnote (no. 34) comment: 'This is an indication of love or high regard for a relation or a visitor. In Bagobo society, whenever the host allows the guest to sit on the left side, the esteem is considered less.'

This reference to positions on the left and right relative to the nobility or people of high station seems to echo an Indian custom. In orthodox Indian society, the right side is associated with holiness, exaltation and good omen. The right hand, when extended to bless, particularly by a holy man, imparts holiness. During worship, the Hindu circumambulates the deity with his right-hand side towards the object of worship as a sign of reverence and respect for the god. Similarly, a newly wedded couple circumambulates the holy fire with their right side turned to it as part of the ceremony. The elders are thus circumambulated by the young to show their reverence to them. To do the act with the left side turned towards them indicates the height of irreverence and disrespect.

The right side of Maharaja is an exalted locus to stand or sit. In India during the occasional audiences given by a monarch, the minister's rank is seen by the side where he sits, and the distance from the monarch.

One of the indications of good omen among the orthodox Indians is the right side of the body--the twitching of the right eye, the right arm, the right leg of a man indicates a good omen, and of the left eye, the left arm and the left leg a bad omen. During some important rituals, ceremonious breathing through the right nostril is practised.

In South India, there are the so-called left and right castes, which conception found its way into the Old Funan (now Cambodia) society. K. A. Nilakanta Sastri refers to the 'distinction between what are known as right and left hand castes, one of the most permanent

divisions of South Indian society, which was well known among the officials of Funan'.¹⁵

The maiden heard this¹⁶
 And she said to herself:
 'I believe it so
 That he comes from Kuaman,
 Because as you look at him
 He is possessed of power from anitu,
 Imbued with virtue from the diwata,
 For one cannot gaze at
 The middle of his forehead.'

In a footnote (no. 96) to the last line cited, Professor Manuel wrote: 'This is due to the radiating light emanating from the forehead of Tuwaang...' Compare this 'radiating light' with the third eye of Siva in Hindu mythology, which emits fire when opened, e. g. Kama, the Hindu cupid, was burnt in the fire of Siva's third eye for disturbing the penance of the god.

The mythus of Siva is indeed very familiar to the Indianized peoples of South-East Asia, and forms part of their literature, both secular and religious. Even though the Tuwaang story may not have had any contact with the Indian mythus, it is interesting to note the resemblance, fortuitous or not, of the two concepts.

The Hud-Hud

In my book I had suggested that an episode in the Hud-Hud (lines 599-605, 709-16) has a parallel in the Mahabharata.

In the Udyogaparva 57. 59-62, the Pandava-s warned the Kaurava-s through Sanjaya, the suta, not to engage with them in battle because they were protected by the holder of the Gandiva, Arjuna. Again in the same Parva (58. 3-4, 17-18), Dhrtarastra attempted to dissuade Duryodhana from battling with the sons of Pandu. Duryodhana, however, persisted in his decision to engage the Pandava-s in conflict.

In the Hud-hud, Daulayana's mother Magappid warns him, reciting the skill and finesse of Aliguyon in battle, his unequalled power, etc., but her warning fell upon deaf ears.

Further study has shown that the Hud-Hud does not contain

any other element or episode that may have a remote affinity with any foreign element from Malaysia, Java or India. Hence, even the apparent parallelism suggested might be a fortuitous resemblance.

The Lam-ang

The **Lam-ang** may not be considered as the locus classicus for the study of foreign elements in Philippine folk-literature. Regarding the authorship and date of this work there have been different views. I believe that it is pre-Spanish, composed even before the time of Bukaneg and that 'the Christian atmosphere of the poem as we find it now was infused into the story by the Christian writer or writers who put the poem to writing'.¹⁷ The story is not affected by removing the Hispanic interpolations; or by substituting the Spanish terms with the indigenous Iloko terms. The Spanish names are few and may be considered as an attempt by the redactor to give the work a Spanish character; the invocation and the church wedding are further attempts to give the work a Spanish trait. The indigenous elements in the poem statistically outweigh the Hispanic elements.

Perhaps the most difficult part in an attempt to elucidate foreign elements of a given folk-literature -- particularly Philippine in this case -- is to distinguish between what is indigenous and what is intrusive in pre- and proto-historic times. I would discuss the problem from two points of view: that of the parallel developments and that of motif index. Where elements similar to those in the **Lam-ang** are not found in other folk-epics or folk-tales or in an extra-Philippine piece of literature that parallel development view will be adopted. But when the theme or motif appears to be diffused in both extra-Philippine pieces of literature and in the Philippines, the problem will be discussed from the motif index aspect.

Parallel Development

(A) Noise Created by Slapping the Armpits in Battle¹⁸

In the **Lam-ang**, Strophes 59-60, the episode of armpit slapping and clapping while fighting against the enemy is very picturesque.

He leaped with speed incredible
 He, Lam-ang, the brave,
 Upon the mountains high and steep;
 With vigour - clapping and slapping
 The pits of (his) arms and groins'
 Thighs (muscular and strong)
 And the arms - left and right -
 Of the brave Lam-ang.¹⁹

A similar scene occurs in the **Mahabharata** during the battle between the Kaurava-s and Pandava-s. 'With the blare of conches, and the sound of drums..., with the neigh of steeds and the clatter of car wheels, with the noise of obstreperous elephants and the shouts, clapping armpits...'²⁰

This peculiar custom of making noise in battle - to scare away the enemy, and causing all that is around to tremble at the dreadful sound - appears to have no parallel in the other Philippine epic cycles, except the **Lam-ang** epic.

(b) Calling the Wind to Help the Hero ²¹

In Indian mythology, stories about Vayu, the wind, helping the hero are many, from the Veda-s, through the epics and the Purana-s. The Vayu episode in the **Mahabharata** (Adiparva 72.3) would suffice to illustrate this point: God Indra, fearing that he might be dislodged from his heavenly throne because of the austere penances of Visvamitra, sent to earth Menaka, the heavenly nymph to tempt the latter from his rigid vows... Menaka thereafter comes down and sports around the vicinity of the rajarsi's tapovana... and saluting that rsi, she then began to sport before him. And just at that time, Marut robbed her of her garments....'

Marut or Vayu, the wind, is the willing accomplice who was summoned by Indra in his scheme to rob Visvamitra of his powers obtained by penances. ²²

In the **Lam-ang**, there are four episodes wherein the Wind is the accomplice of the hero.

(i) Strophe 15

Thus (with his hand) he beckoned

To the wind to unleash its power.
.....

This is an episode antecedent to the birth of the hero, Lam-ang. Here, the hero's father, Don Juan, performs the feat, while collecting the materials needed for the coming nativity of Lam-ang. The next two episodes occur in the adventures of the hero.

(ii) Strophes 68-9

And (with his hand) he summoned
The (moaning) strong wind.
Thus on it he was borne
.....

This adventure occurs when Lam-ang, while yet a child of nine months, seeks vengeance upon the tattooed Igorots who had feasted over his father's head.

(iii) Strophe 95

With his hand, Lam-ang
Beckoned the fiercest wind.
The hay ignited (into a conflagration).
The people of San Juan were astonished
To see the smoke rising in amazing thickness.

The scene occurs when, after having come from his expedition of vengeance, he had to bathe with the water that is sifted through burnt rice hay, which possesses a soap-like cleansing quality.²³

(iv) Strophes 146-7

With his hand he beckoned
The fiercest Wind
(And) at the same time
Thrust his spear
Over nine hills,
Did the brave Sumarang fly,
Carried by the spear. ²⁴

There is, apart from the **Lam-ang**, reference to the Wind's being the vehicle of the hero in the folk-mythus of the Bagobos in Mindanao. 'Tuglay, the hero, embarks on his adventures, riding on the Wind, and "on his warshield he rode and flew with the wind until he came to the horizon...".'²⁴ In the **Tuwaang** epic, a reference to the wind is also made, wherein it is said to have spoken to the hero (vide supra).

As a further elucidation of these epic references to the wind, I wrote in my thesis:

'Perhaps, these episodes in Philippine literature are survivals of a mythological concept concerning a natural phenomenon, the Wind. Since it is the only instance found in literature, it cannot be ascertained whether, in the first place, the phenomenon had an anthropomorphic personality, as it is evident in the Indian concept of the Wind. However, if in the Philippine concept, this suggestion is not possible, it is within the bounds of safe conjecture, that its development is purely independent of the Indian. Perhaps, it is a primitive parallel of the more developed idea found in India.'²⁶

With the reference to the Wind as having spoken with the hero (in the **Tuwaang** epic), it is now evident that the Wind has an anthropomorphic personality. But there is no need to change my view regarding Indian influence.

(c) Fish Swallows Man

Strophe 280

For the second time did Lam-ang
 Look for the rarang (Mollusc)
 And as he (finally) saw it,
 He (Lam-ang, the brave) jumped.
 Instead, he fell (dived) into the mouth
 Of the fierce large 'berkakan.'²⁷

This illustrates an element in the **Lam-ang** folk-epic, which is not found in any of the folk-epics in the Philippines. Parallels of this

element in the Indian tales, particularly those found in the Purana-s (Bhagavata P., X. 4, Visnu P., 73) are many. The Kathasaritsagara²⁸ also offers a few parallel episodes in the Indian literature.

What is further significant with regard to the parallel episodes in the Philippine folk-epic and Indian tales is the method of deliverance of the heroes. The hero in the Lam-ang is delivered from death by occult means, his bones being collected from the river bed and restored to life by occult ritual (vide infra). 'The deliverance of Pradyumna, Saktideva, Sankhadatta and other folk heroes in India is probably paralleled by the same escape of Rajah Bagaram, who was saved from drowning because he was swallowed by a big fish that brought him safely ashore.'²⁹

Motif Index

Under this category, I shall refer to only two indices-life index and deliverance motifs - mainly using the Lam-ang.

(a) Life Index Motif. As discussed in my work,³⁰ two types of this motif were presented - the active and the passive. For the active, I presented the exemplar of the Bidasari epos - a Maranaw epic.^{30a} 'My soul is in the fish. In the morning, you must take the fish out of the water. Do not let the fish lie about, but bind it around your neck. If you do this, I will soon die.' For the passive index, I had used the episode of the death of Lam-ang. But I would now advert to the Magindanaw epic - the Indarapatra and Sulayman - to illustrate the passive index. 'King Indarapatra gave Sulayman a ring and a sword, and wished him safety and success. Then he planted a sapling by his window. He said: "By this I will know your fate. For if it grows, you will be saved, but if it withers or dies then fate is against you." '

Strophes 278-80, 284.

The headman having departed
Thus, he, Lam-ang, the brave,
Unto his wife, beautiful Kannyan, said:
'O Kannyan, my wife,
Now is my turn (indeed)
To dive for the rarang.

A premonition indeed I saw
 That surely I'll be swallowed
 By the monster fish. The large
 Berkakan will eat me.

And these, the signs shall be:
 The staircase will dance,
 The kasuuran will fall,
 The hearth will break to pieces.'

.....

And now to Kannyoyan came
 The augury thus foretold,
 The staircase danced,
 The kasuuran fell, and
 The hearth broke to pieces.

On re-reading the folk-epic, it has become evident that this paradigm does not illustrate the motif category, as alluded to in my work. As it stands now, the signs that the hero has been swallowed by the berkakan are not indices, rather they belong to omens or auguries that foretell the well-being or non-well-being of the absent member of the family or whatever group the absent one belongs to. Or, the signs have the nature of a general belief among the Ilokos, e. g. that when the house-lizard creates a flurry at the threshold of the door, a visitor is supposed to arrive; or when the fire in the stove while one is cooking is unusually 'playful', a visitor is expected also to come; and many other folk-beliefs of the same nature.

The illustration of the motif that has been drawn from the Lam-ang epic appears superfluous in the face of the above, and this portion of the epic could be dropped from the group of paradigms illustrating the motif.

For both the passive and active indices in the Indian folk-literature, there are many paradigms. (See my work for some of these illustrations.)

Further elaboration on the paradigms of the motif index in Philippine literature might be made here. The active index - the golden fish (in the Maranaw epic *Bidasari*) - is indeed comparable to the Indian paradigms. The passive index - the sapling in the *Indarapatra* and *Sulayman* and the lawed vine in the mythical tales

of Tinggian - appear quite indistinct in illustrating the index, particularly as they are put side by side with the Indian. But, it may be explained that in the sapling and in the lawed vine may lodge the soul of the heroes - that the hero's life would depend upon the continued well-being of these plants. Thus, it seems that there is a mutual interdependence of the condition of each - the index itself and for whom the index stands.³¹

(b) Deliverance Motif. The **Lam-ang** provides a classic example of the motif, but the deliverance of the hero is very different from the deliverance of the heroes in the Indian locus classicus. The former is by magical or occult powers, the latter effected by 'Faith and Devotion, with the persistence and wisdom of him who desires the dead to come back to life again.'³² To illustrate Lam-ang's revival, strophes 290-9 are cited:

And when they had arrived
At the place where Lam-ang had gone,
And having found his garments,
Kannyoyan wept, her tears fell.
In mournful grief!

(Soothingly), the rooster declared,
'Madam, vanquish thy grief,
Forsooth, my Master will live again,
He will come (with joy, from pain),
If his bones all were found
(All united and bound).'

Thus, into the water plunged
Old man, Marcos, the skilled diver,
But the bones nowhere to be found.
Again, into the water he dived,
At last, he found the bones
Discharged by the fish unbound.

Thus, declared the rooster,
'Every bone (big and small, short and long)
You should collect without fail.

Not a bone less (not a bone more),
 Not a bone should lack
 That his life may be given back!

When no bone in the water has been left
 The rooster felt each bone (head to toe).
 Surely no bone has been left out,
 And finding no missing bone
 The bones of Lam-ang, the brave, and man.

Then, the rooster declared thus:
 'O Kannyan, mistress mine,
 O'er the bones, thy waist-scarf spread,
 Having covered the bones, turn thy back
 Instantly and fast.'

Now, the rooster crowed,
 The hen flapped its wings,
 The bones showed life.

In turn came, (with speed)
 That shaggy dog (indeed),
 Twice it howled. Then, with its feet
 Each bone it touched.

And as the rooster has foretold,
 The bones of Lam-ang, the brave and the bold,
 Life was theirs, to own and to hold
 And up he rose, from the deep slumber cold.

It may also be seen in the other paradigms of the motif in Philippine folk-literature, that they all belong to the category of revival by occult means, perhaps, except the revival of Sulayman (in the Indarapatra and Sulayman epos) which seems to be by divine intervention. However, the intervention is somewhat remotely implied in the episode, e.g. 'King Indarapatra, having followed his brother, Sulayman, saw the dead bird which had crushed the prince. He lifted the wings and there he found his brother's bones with the sword by his side. The king wept, but then looking about he saw a spring, beside which was a pot. "This must have come from heaven," he

thought, so he took the pot, collected water from the spring and poured water on the bones of the luckless brother. He came to life again.'³³

The Indian exemplar of the motif (the Savitri-Satyavan story) does not have any parallel in the Philippines, much less in the intervening regions. The Philippine paradigms are basically illustrative of deliverance by occult and magical means, while the heroes in the Indian exemplar are generally delivered by divine intervention. Thus, while there exist in the literary traditions of both regions folk-stories that would illustrate very extensively the motif index, distinctions could be pointed out; and these distinctions bring into sharp focus the fact that India did not necessarily influence the Philippines in this segment of its literary tradition.

Concluding Remarks

It is very difficult to arrive at definite conclusions with regard to the 'intrusion' of elements into Philippine folk-literature, which seem to fit into the general cultural pattern of the region. The **Lam-ang** presents a significant body of elements and motifs which could be considered foreign to the whole configuration of the Philippine literature. But whatever is recognizable as 'foreign' may turn out on closer investigation to be local developments, or local developments which in the long process of cultural inter-influences through the ages may have travelled to Indian localities, and were re-exported to this region, clothed in Indian garments. In a similar manner some of the Indian cultural elements might have been borrowed by South-East Asian cultures and later on also 're-exported' to India, clad in Malaysian (Malayo-Indonesian-Philippine) garb.

Thus, the ambivalence with regard to foreign elements in Philippine folk-literature may be explained in terms of the probabilities of inter-borrowing among cultures in this particular area. Consequently, with regard to the probable Indian elements in Philippine folk-literature, it is difficult to argue entirely in favour of Indian ideas, motifs and patterns having been imposed upon the former.

'The Philippine Archipelago is far from the direct and impact of the Indian "colonists". Add to this marginal location of the Islands, the Indian elements tended to blend with the native elements in the

intervening regions, and when they reached the Philippine Islands, they are no longer in their pristine forms. Moreover, whatever percolated through the intervening regions was not carried by Indians themselves, but by Hinduized Malaysians.³⁴

NOTES

¹ Maurice Bloomfield, "The Character and Adventures of Mula-Deva," **Proceedings of the American Philosophical Society**, Vol. 52 (1941), p. 2.

² *ibid.*, p. 618.

³ Laura Watson Benedict, "Bagobo Myths," **Journal of American Folk-lore**, vol. 26 (1913); Mamitua Saber, "Darangan: The Epic of the Maranaws," **Philippine Sociological Review**, vol. 9, nos. 1-2 (Jan.-April 1961), p. 43; Dean S. Fansler, **Filipino Popular Tales** (New York, American Folk-lore Society, 1921), Preface, p. vi.

⁴ Accepted for the Doctor of Philosophy degree by the University of Madras in August 1963, and published as **Indian Influences in the Philippines** (Quezon City, University of the Philippines, 1964).

⁵ Francisco, *op. cit.*, pp. 242-52.

⁶ Leopoldo Y. Yabes, "The Ilocano Epic: A Critical Study of the 'Life of Lam-ang'," (with Text and Translation), **Philippine Social Sciences and Humanities Review** vol. 23, nos. 2-4 (June-December, 1958), pp. 283- 338.

⁷ Amador T. Daguio, **Hud-Hud ni Aliguyon** (An Ifugao Harvest Song) with Texts, Translation, Introduction and Notes, M. A. Thesis, Stanford University, 1952(microfilm).

⁸ F. Landa Jocano, **A Panay Narrative: The People of Misi and the Epic of Labaw Donggon**, Philippine Studies Programme, University of Chicago, 1963 (typescript).

⁹ F. Landa Jocano, **The Hinilawod: The Epic of Central Panay, Philippines**, Manila, National Museum, 1958 (typescript).

¹⁰ E. Arsenio Manuel, **The Maiden of Buhong Sky (A Complete Song from the Bagobo Folk Epic Tuwaang)**, rev. ed., Quezon City, University of the Philippines Press, 1958.

¹¹ E. Arsenio Manuel, "Upland Bagobo Narratives," **Philippine Social Sciences and Humanities Review**, vol. 26, no. 4 (December 1961), pp. 429-552.

¹² I have in my possession a Spanish text and translation by Mr. Ignacio Meliton, Curator of the Nueva Caceres University Museum, which is scheduled to be published as a paper no. 3 of the Philippine Folklore Society, 1967.

¹³ There is an English version of the Maranaw darangan, particularly the Bantugan episode, By Frank C. Laubach [In **Philippine Public Schools**, vol. 3, no. 8 (November 1930), pp. 359-73; no. 9 (December 1930), pp. 459-68, entitled "An Odyssey from Lanao"]. The Indarapatra and Sulayman is known through the translation of Frank Lewis Minton in the *Philippine Magazine*, vol. 26, no. 4 (September 1929), pp. 200-2, 236, with the title "Indarapatra and Sulayman, An Epic of Maguindanao." The text of Bidasari epic in the Maranaw original is yet to be found; the version we have in the Malay text, from which it is believed to have been the original source of the Maranaw version (vide Juan R. Francisco, **A Study of Selected Philippine Epic Poems**, M.A. Thesis, unpublished, Manila, Bureau of Private Schools, 1954 (typescript)).

¹⁴ Translated by E. Arsenio Manuel (see n. 1, page 453 supra).

¹⁵ K. A. Nilakanta Sastri, "The Origin of the Alphabet of Campa," *Journal of Oriental Research*, Madras, vol. 10 (1936), pp. 192-3.

¹⁶ See n. 1, page 455 supra.

¹⁷ Yabes, *op. cit.*, pp. 284-5.

¹⁸ Francisco, op. cit., pp. 136-9.

¹⁹ Yabes, op. cit., p. 301.

²⁰ Francisco, op. cit., p. 137.

²¹ *ibid.*, p. 141.

²² *ibid.*

²³ *ibid.*, pp. 141-3.

²⁴ Yabes, op. cit., p. 313.

²⁵ Francisco, op. cit., p. 143.

²⁶ *ibid.*

²⁷ Berkakan, a kind of large fish, resembling the lamprey.

²⁸ Charles H. Tawney, *The Ocean of Story, Kathasaritsagara*, vol. II, pp. 188-94; VI, pp. 153-5; IX, pp. 51-9.

²⁹ Francisco, op. cit., p. 151.

³⁰ *ibid.*, pp. 162-9. Other references to this motif in subsequent pages fall within this page citation. (?)

^{30a} The years spent in research on Maranaw Literature showed that the **Bidsari** epic does not exist. How this piece of literature had institutionalized itself into Maranaw Literature is unknown. Henceforth, no reference to it as a Maranaw piece will be made. For more discussion on this issue, see Juan R. Francisco, **The Philippiine and India. Essays in Ancient Cultural Relations**. Manila: National Book Store, 1971. pp. 122-123.

³¹ Cf. *ibid.*, p. 168. It seems clear now that the **Lam-ang** paradigms cannot be used to illustrate the index; and therefore, they should be dropped from the list of illustrations.

³² *ibid.*, p. 170.

³³ *ibid.*, p. 174.

³⁴ *ibid.*, p. 267.