

FOR A UNITED PHILIPPINES

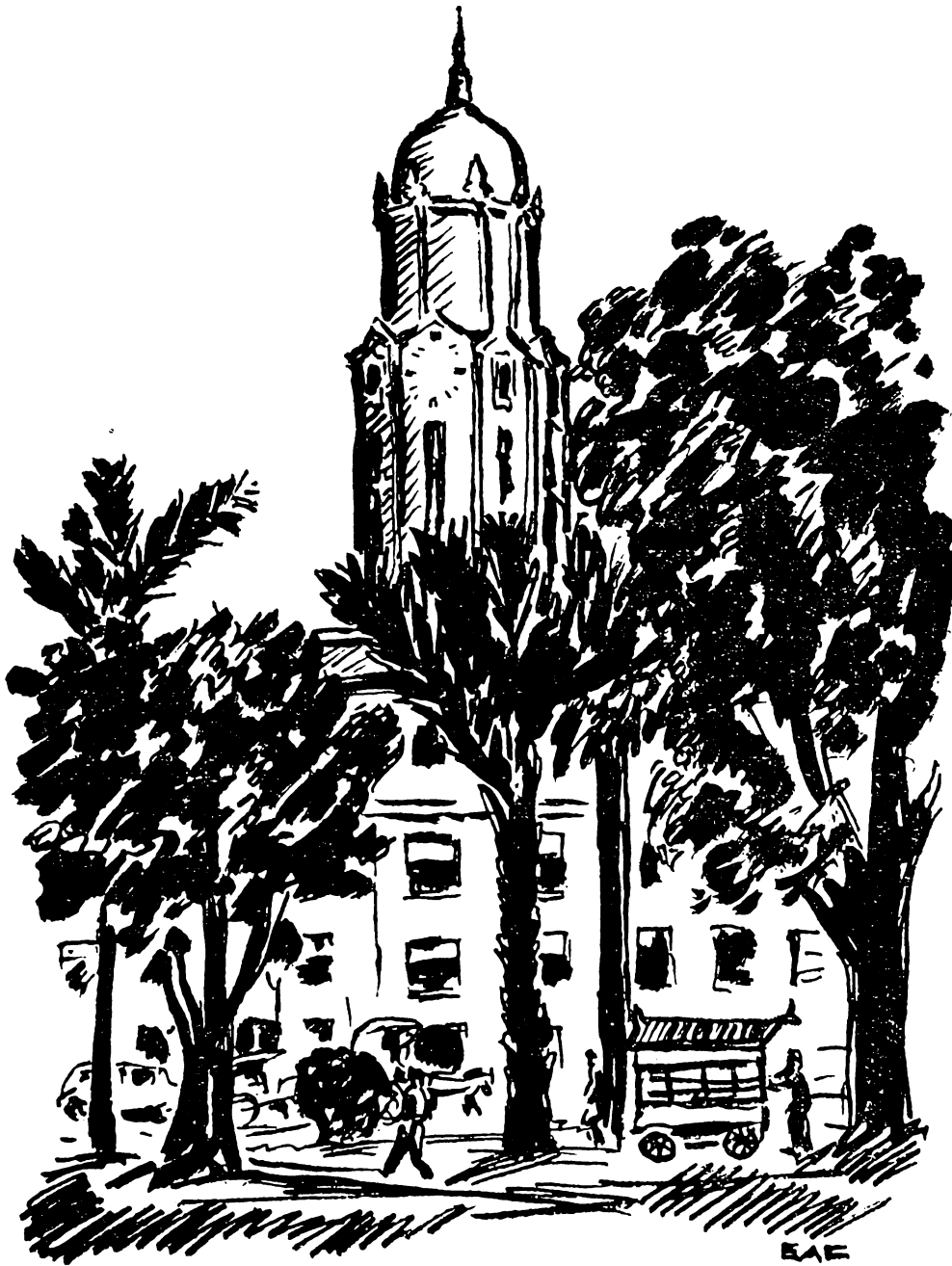
By MAYOR GUINTO on Tuesday, March 9, 1943

FELLOW CITIZENS OF
MANILA:

THIS is a mass rally for the Kalibapi, the new association for service to the Fatherland. We all know that this was organized basically for national service after liquidating all our political parties with a view to unifying all Filipinos. The unification of all Filipinos is something which should make us rejoice. It is something that we should all welcome because in the end we shall be its rich beneficiaries. Thus shall we attain complete identification with one another and achieve our greatest aspiration, that of national independence.

Our experience in the past was full of political and personal conflicts. These conflicts, if they should be of any service or use to us today, should serve as impressive reminders of the injuries, of the harm that we do to ourselves and to the cause of our people when we have no unity. In our personal and political conflicts we respected practically no authority; we were lacking in discipline. And because of this lack of respect for proper authorities and because of this indiscipline we were witness to the harmful effects consequent to our defects in our individual and national character. Instead of basing our actions on good principles, instead of resorting to ethical means in the attainment of our common objectives, we used the most questionable methods, especially with respect to destroying the character and honor of our fellow countryman who might be holding opinions or political principles contrary to our own, resulting in great harm not only to our individual selves but to our own country and race.

Here are our leaders of the Kalibapi together with its leading directors. You have heard what



they had to say regarding this national association for service to the Fatherland. I am sure that you have been greatly enlightened and inspired by their explanation of the principles and objectives of the Kalibapi. I am positive that they have planted in you ideas that will wake you up to a new consciousness of duty to our country and of the bright future that faces us if we are to give ourselves completely and wholly to its service. I do not doubt it in the least that all of us here are capable of making our contribution to the end that the Kalibapi may the better push towards its objectives with increasing power and usefulness. As for myself I would like to say a word regarding peace and order in our

Metropolis. I am convinced that we can maintain peace and order in our Metropolis fully and completely if we all join the Kalibapi and expedite the organization of our neighborhood associations. The Kalibapi and the neighborhood associations are two powerful instruments intended to unite us all. These two great organizations will help solidify our unity and hasten the achievement of our national independence.

Peace in Manila

IT is no exaggeration to say that peace in the City of Manila is now completely established to an extent that we never knew before. Still we need to spread and enlarge its influence further so as to put an end to all the anti-social tendencies still manifest in some of our fellow citizens in the form of robberies, petty thieveries and similar indications of lack of proper respect for other people's rights and property—a fact which constitutes a great blemish on the record

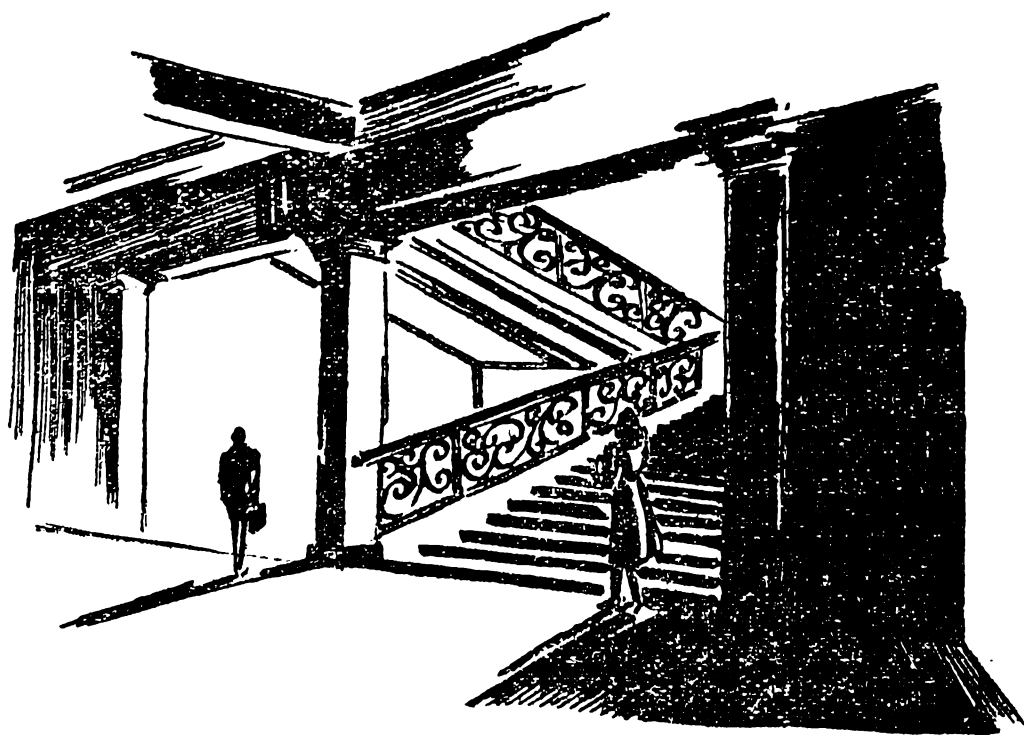
of our city and people. We must do everything to rid the record of our city of this blemish. The basic responsibility for this must lie with every one of us. It is our duty to stand up to the obligation of this responsibility if we are to enjoy complete peace and order and if we are to have a government that can be expected to serve us all to the satisfaction of all. Every so often you hear talk of "guerrillas" whose activities are supposed to have extended among the citizens of Manila. All this talk is of course very silly and absurd. But it does not mean that we should dismiss it with a simple shrug of the shoulders because such talk is most injurious not only to those who in ignorance or innocence try to spread them but to the community at large. It is not our duty to fight Japan. We are not at war with Japan. We have no cause to fight Japan. It is the United States and Japan who are at war. In that war at the beginning, the Filipinos were compelled, against all the dictates of reason, patriotism and humanity, to fight a friendly neighbor who is champion of Oriental rights as against western oppression and exploitation. Thousands of the flower of our youth, under a discriminatory American leadership, were sacrificed in the field in defense of a sovereignty that was meant to preserve the cruel domination of Anglo-American imperialism in this part of the world. Japan has gone out of her way to forgive them for that part which they played in the early days of the war. This is something unheard of in all the annals of nations that have been at war. For the Filipinos to continue to wish to fight such a generous conqueror is utmost folly. I am sure that all our countrymen, properly

enlightened on the circumstances of the present situation, realize the absurdity of the idea that we are capable of, or that we have justification for keeping up a fight that is not of our making and in which we have absolutely no interest at all. And so I believe that the citizens of this City when accordingly informed will make themselves no party to all this foolish talk of "guerrillas" and the patriotism which is supposed to animate them when they disturb peace and order and cause suffering in the life of our peaceful inhabitants.

Japan Is Our Leader

In addition to peace and order I should like to touch a little on loyalty in our present relations with the Japanese Empire. I think all our citizens in Manila and without know that we who constitute the leadership in the government and outside are fully coöperating in all good faith and confidence in Japan in the belief and hope that by this coöperation alone may we pay our debt of gratitude to that country and obtain our independence and honorably maintain our part as member of this community of nations in East Asia in which we recognize Japan as the leader and as our elder brother.

For thus only may we hope to enter into our heritage as a worthy member of the East Asia Co-Prosperity Sphere. If and when this happens, as we are convinced that this will happen, our position as an independent nation under the leadership of Japan will remain stable and enduring for all the succeeding generations to serve and respect and to find as the ample basis for the fulfillment of our happiness as a nation and as race.



dahil sa makapangyarihang atas ng panibagong alitun-/tunin sa pagsulat.”¹⁶

and then proceeds to annotate his copy with very elaborate and pertinent textual criticism. We might say in this connection that, in the absence of the original manuscript, any edition of the same work, even if published by the author himself, cannot be considered as absolutely critical unless it can be guaranteed that such a printed edition has been personally edited and proof-read by him, or that the copy is absolutely free from “errors, inaccuracies, and alterations, whether owing to blunders of copyists or compositors, to the carelessness of the author, to ignorance, or to the prejudices of successive editors.” In the absence of such guaranty, the validity of corrections in any later editions can not have more weight than the internal evidence derived from a contextual analysis of the lines and stanzas, unless such corrections were based on a careful textual comparison with either the original manuscript or an edition revised by the poet himself.

As to the critical essay of Mr. Santos Cristobal, it can be safely said that with the exception of a few lexical points, all his observations are logical. But since his Spanish translation has been of such transcendental influence on the reconstruction of a critical Tagalog edition of *Plorante*, a clarification of a few relevant points seems necessary. The Spanish translation of Mr. Santos Cristobal and its English translation by Prof. George St. Clair¹⁷ are here considered where both agree on lexical interpretations which may give rise to doubt as to the real meaning of the original text. The observations that follow are based on textual sequence as the reading of the whole poem progresses.¹⁸

1. The title page—

It will be noted that most of the editions examined agree on the wording of the title page, where there is an apparent syntactical error in the phrase “. . . nag-sasabi nang manga nangyayari nang unang panahon . . .” Mr. Cruz in his own rendering of *Plorante* has changed the past progressive “nangyayari . . .” to the simple past tense “. . . nangyari . . .” Mr. Santos Cristobal, however, has chosen to avoid this issue by translating the explanatory title as follows:

“En el Reino de Albania, deducida de la historia,/
o crónica pintoresca de las gestas del/
antiguo Imperio Heleno y versi-/ficada por un amante
de/ la Poesia Tagala.”

The persistence of this apparent syntactical error even in the editions of 1853 and 1861 tempts one to speculate as to whether Balagtas deliberately so constructed his title page as to agree with his purpose of making the reader see conditions existing in our own country at the time when he was writing *Plorante*.

Why *Plorante*?

Throughout this study and in the edition of the poem which it precedes, *Plorante* is used advisedly. In this vital point, this edition agrees with the edition of 1870 (and, possibly, with that of 1853), but differs from all the other editions so far known *de visu*. Preference for *Plorante* is based on both the circumstantial and the internal evidences which clearly indicate that this form of the name is more correct than the traditionally and widely accepted *Florante*. The edition of 1870 used *Plorante* consistently not only on its title page and main text but also in its footnotes. This consistency could not have been a mere “blunder, carelessness, or ignorance” on the part of the editor and the printer; nor could it be attributed to their desire to spell the name of the hero in such a way as to make its pronunciation more suited to the peculiarities of the Tagalog organs of speech; for, throughout the same edition the letter *F* is preserved in all the Spanish words in which the sound is used, namely: in *Adolfo*, *Fama*, *Febo*, *filosofía*, *firma*, *Flérida*, *Floresca*, and *Furias*. Evidently, there must be a more fundamental basis for the use of the form *Plorante*.

This observation supersedes the statements previously made in the first printing of this study in 1941, wherein the use of *P* instead of *F* in *Florante* in the edition of 1870 was considered as “a minor point . . . , a gross typographical inconsistency, inexcusable inasmuch as the letter *F* has been consistently retained in the other loan-words containing the sound throughout the entire poem . . .”

It is significant in this connection to note the external fact that the copy of the 1870 edition used in the present study is the same specimen which contains Rizal’s manuscript corrections of its punctuation and of the spelling of some Tagalog particles and derivatives and of a few proper names, and in which the name *Plorante* is preserved throughout the entire work.

But more incontrovertible than these circumstantial evidences is the fact that Baltazar himself has furnished his own explanation of the meaning of the name, through the mouth of his hero, in the following stanzas:

Stanza 179:

“Nariringig ko pa halos hanggang ngayon
malayaw na tawag nang ama kong poon,
niyaong ako’y batang kinakandong-kandong
taguring ‘Ploranteng bulaklak kong bugtong.’

Stanza 180:

“Ito ang ngalan ko mulang pagkabata,
nagisnan sa ama’t inang naganduka,
pamagat na ambil sa lumuha-luha
at kayakap-yakap nang madlang dalita.”

There are those who argue that the last line in stanza 179 justifies the use of the name *Florante* as a derivative of the Spanish word *florar* (‘to flower’). But the use of the word *bulaklak* (‘flower’) imme-

diately after it would result in an unacceptable redundancy. On the other hand, *Plorante*, a derivative of the word *plorar* (the antiquated form of the Spanish *llorar*, and more directly derived from the Latin *ploro*, *plorare*), is so clearly explained in stanza 180 as the equivalent of the name *ambil sa lumuha-luha*.

A line-for-line translation of the two stanzas herein quoted runs thus:

Stanza 179:

“Up to this moment I seem to hear
the endearing name my lordly father gave me;
when as a child I often sat on his knees,
he used to call me ‘Plorante, my only-begotten
flower.’

Stanza 180:

“Since my childhood, this is the name
by which my guiding parents have called me;
it is a nickname which means ‘one who has often
wept,
and who is destined to suffer intensely’”.

Here, then, the question of choice between *Plorante* and *Florante* is no longer involved. No matter how prominently and persistently the form *Florante* may have appeared in the numerous editings and reprintings of this great poem and in all the biographical and textual criticisms so far published of Balagtas and his works, such a deviation from the correct form of the name may now be conceded only as an unjustifiable perpetuation of a popular error.

2. “Yaong Celiang laging pinanganganiban . . .”
(Kay Celya, Stanza 2, Line 1)

Mr. Santos Cristobal translates this line thus:

“Aquello, Celia, que solia infundirme . . .”

which Prof. St. Clair adopts and in turn translates thus:

“That, Celia, which e'er made me fear . . .”

These two translations materially change the meaning of the line. The comma after “Aquello” and “That” of the Spanish and English translations, respectively, and after “Celia,” clearly give a vocative sense to the line. The translators may have interpreted this not from the sense of the stanza but from the fact that the whole dedication is addressed to Celia.

But the line is not vocative; otherwise, it should have read:

“Yaon, Seliang . . .” or “Yaon, Selia, na”
instead of “Yaong Seliang laging . . .” with the ligature “-ng” which is improper in a vocative construction of this sort. In addition to this lexical consideration, the meaning of the line can be more clearly understood from the context of the whole stanza:

“Yaong Seliang laging pinanganganibang
baka makalimot sa pag-iibigan,
ang ikinalubog niyaring kapalaran
sa lubhang malalim na karalitaan.”

Literally this means:

“That Celia (or she is that Celia), who, (I) often fear, might forget our mutual love, is the cause of my fate's being plunged into the very depth of misery.”

The translations themselves can hardly support their own vocative forms, if the whole stanza is read; thus, in Spanish, we have:

“Aquello, Celia, que solía infundirme pavor
que a amor pusieras en olvido,
abismó a este infortunado
en la honda breña del dolor.”

and the English translation of this:

“That, Celia, which e'er made me fear
Lest my true love you would forget,
Now in the wide and deep sea drear
Of pain, my soul keeps buried yet.”

“Aquello,” and “That” in the translations refer to something indefinite. The original line, however, clearly points at, or refers to, Celia, as the cause of all the sufferings of the poet.

This is more evident when one reads the preceding stanza.

3. “Tapat na pagsuyong lalagi sa dibdib . . .”
(Kay Celia, Stanza 4, Line 3)

The particle of relation “-ng” between “pagsuyo” and the modifying phrase “. . . lalagi sa dibdib,” as contained in the 1870 and other editions is indispensable, not only for euphony but for clarity of meaning, and should not be eliminated as it is in the 1906 edition. Mr. Santos Cristobal is the first to call attention to this difference, considering “pagsuyong” with the ligature “-ng” as the correct form, and giving as his reason the fact that it means “adoring” which emphasizes “pag-ibig” (love in the preceding verse) and not “adoring” in its abstract sense, which would be indicated by “pagsuyo” without the ligature. This reasoning, quite plausible in the final analysis, hardly justifies the use of the particle “-ng” which is never used except as a connecting medium between two words or a word and a phrase immediately preceding and following it. The more acceptable reason for the necessity of “-ng” in this case is, therefore, that which follows the phonetic and lexical peculiarities of Philippine languages,—especially of the Tagalog,—of requiring ligature (in this case, “-ng”) between words of substance, or between a word of substance and a phrase or clause that modifies it.

4. “Sa larawang guhit ñg sa sintang pincel
kusang ilinimbag sa puso't panindim,
nag-iisang sanlang naiwan sa akin
at dí mananakaw magpahanggang libíng.”

(Kay Celia, Stanza 6)

18. Pinagdaanang Buhay/ ni/ Florante at ni Laura/ sa kahariang Albania/ Kinuha sa madlang cuadro historico o pinturang nagsasabi sa mga nangyayari ng unang panahon sa imperio ng Grecia/ at tinula nang isang matuwain sa versong tagalog// Maynila, Imprenta, Libreria at Papeleria/ ni/ J. Martinez/ 1919.
19. Pinagdaanang Buhay/ ni/ Florante at ni Laura/ sa kahariang Albania/ Kinuha sa madlang cuadro historico o pinturang nagsasabi sa mga nangyayari ng unang panahon sa imperio ng Grecia/ at tinula nang isang matuwain sa versong tagalog// Maynila, Imprenta, Libreria y Papeleria/ de/ P. Sayo, Vda. de Soriano/ 1919.
20. (Mahalagang tula)/ Pinagdaanang Buhay/ ni Florante at Laura/ sa/ kaharian ng Albania.// Ed. by Felix de Leon]// Panibagong limbag/ Diciembre 1921// Manila/ Limbagan "La Pilarica."/ 1921.
21. Pinagdaanang Buhay/ ni/ Florante at ni Laura/ sa kahariang Albania/ Kinuha sa madlang cuadro historico o pinturang nagsasabi sa mga nangya-/ yari nang unang panahon sa Imperio ng Grecia/ at tinula ng isang matuwain sa versong tagalog// Maynila, Bahay Palimbagan ni P. Sayo Balo ni Soriano/ n. d.
[Printed about 1923]
22. Pinagdaanang Buhay/ ni Florante at ni Laura/ sa kahariang Albania/ Kinuha sa madlang cuadro historico ó/ pinturang nagsasabi sa mga nangya-/ yari nang unang panahon sa Imperio ng Grecia/ at tinula ng isang matuwain sa versong tagalog// Maynila/ Bahay Palimbagan ni P. Sayo Balo ni Soriano./ 1926.
23. Pinagdaanang Buhay/ ni/ Florante at ni Laura/ sa kahariang Albania Kinuha sa madlang cuadro historico o pinturang nagsasabi sa mangã nangya-/ yari ng unang panahon sa imperio/ nang Grecia/ at tinula nang isang matuwain sa versong tagalog// Maynila: Imprenta, Libreria at Papeleria/ ni/ J. Martinez/ n. d.
[Printed about 1927]
24. Pinagdaanang Buhay/ ni/ Florante at ni Laura/ sa kahariang Albania/ Kinuha sa madlang cuadro historico/ o pinturang nagsasabi sa mga nang-/ yayari nang unang panahon sa imperio ng Grecia/ at tinula ng isang matuwain sa bersong tagalog// Maynila, Limbagan at Aklatan/ ni/ P. Sayo Balo ni Soriano/ n. d.
[Printed about 1927]
25. Florante at Laura/ ni/ Francisco Baltazar. (in *Alitaptap*, [a local weekly periodical], from January 1 to December 10, 1931)
26. Pinagdaanang Buhay/ ni/ Florante at Laura/ sa Kahariang Albania/ Kinuha sa madlang "Cuadro Historico" o Pinturang kinalalarawanan ng mga pangyayari nang unang panahon sa im-
- perio/ ng Gresia/ At sinulat ng kinikilalang Dakilang Ama/ ng Tulang Tagalog na si/ Francisco Baltazar// Sadyang isinaayos alinsunod sa kasalukuyang pagsulat/ sa mga salitang Tagalog./ Sa tulong ni/ Teodoro E. Gener// Maynila/ Limbagan nina/ Ilagan at Sañga/ 1933.
27. Pinagdaanang Buhay/ ni/ Florante at Laura/ Sa Kahariang Albania/ Kinuha sa madlang "Cuadro Historico" o Pinturang kinalalarawanan ng mga pangyayari nang unang panahon sa imperio/ ng Gresia/ At sinulat ng kinikilalang Dakilang Ama/ ng Tulang Tagalog na si/ Francisco Baltazar// Sadyang isinaayos alinsunod sa kasalukuyang pagsulat/ sa mga salitang Tagalog./ Sa tulong ni/ Teodoro E. Gener// Maynila/ Limbagan nina Ilagan at Sanga/ 1933.
[This edition differs from the preceding entry not only in the composition of the title page but also in the change in font in some parts of the text. It also contains a four-page supplement consisting of a poem entitled "Ang mga Kapilyuhan ni Balagtas" by F. T. Collantes, and a brief outline of Balagtas' biography]
28. Pinagdaanang Buhay/ ni/ Florante at Laura/ sa Kahariang Albania/ Kinuha sa madlang cuadro Historico o Pinturang kinalalarawanan ng mga pangyayari nang unang panahon sa Imperio ng Grecia/ At isinulat ng kinikilalang Dakilang Ama/ ng Tulang Tagalog na si/ Francisco Baltazar// Sadyang isinaayos sa tunay na "Ortografia" ng wikang/ Tagalog ng ilang pantas at dalubhasang/ manunulat.// Maynila/ Limbagan nina/ Ilagan at Sanga/ n. d.
[Certain typographical changes in the title page and in the text, and the omission of the poem of Collantes at the end, differentiate this edition from those of the preceding two entries. The printing date is probably 1934, if not 1933]
29. Pinagdaanang Buhay/ ni/ Florante at ni Laura/ sa Kahariang Albania/ Kinuha sa madlang cuadro historico/ o pinturang nagsasabi sa mga nang-/ yayari nang unang panahon sa imperio ng Grecia/ at tinula ng isang matuwain sa Bersong Tagalog// Maynila, Limbagan at Aklatan/ ni/ P. Sayo Balo ni Soriano/ [1937]
30. Pinagdaanang Buhay/ ni/ Florante at ni Laura/ sa kahariang Albania/ Kinuha sa madlang cuadro historico/ o pinturang nagsasabi sa manga/ nangyayari ng unang panahon sa imperio/ nang Grecia/ at tinula nang isang matuwain sa/ versong tagalog// Maynila: Imprenta, Libreria at Papeleria/ ni/ J. Martinez/ 1937.
31. Pinagdaanang Buhay/ ni/ Florante at Laura/ sa kahariang Albania/ Tula ni/ Francisco Baltazar/ Kinuha sa madlang "Cuadro Historico/ o pinturang kinalalarawanan ng/ mga pangyayari

nang unang/ Panahon sa Imperio ng/ Grecia// Inayos sa bagong pagkakapalimbag/ ni/ Emiliano Rionda// Maynila/ Mga Aklatan ni Juliana Martinez/ 1938.

32. Pinagdaanang Buhay] nila/ Florante at Laura/ sa kahariang Albania/ tula ni/ Francisco Baltazar/ Kinuha sa madlang "Cuadro Historico/ o pinturang kinalalarawanan ng/ mga pangyayari nang unang/ Panahon sa Imperio ng/ Grecia// Inayos sa bagong pagkakapalimbag/ ni/ Emiliano Rionda// Maynila,/ Aklatan ni Gng. Juliana Martinez/ n. d.

[This edition appeared in 1940. It contains a brief biographical sketch of Balagtas between the title page and the half-title page]

33. Pinagdaanang Buhay/ nina/ Florante at Laura/ sa kahariang Albania/ Tula ni Francisco Baltazar/ Kinuha sa madlang "Cuadro Historico"/ o pinturang kinalalarawanan ng mga/ pangyayari nang unang Panahon/ sa Imperio ng Grecia// Inayos sa bagong pagkakapalimbag/ ni/ Emiliano Rionda// Maynila,/ Aklatan ni Juliana Martinez/ 1941.

34. Pinagdaanang Buhay/ niná/ Florante at Laura/ sa kahariang Albanya/ Tula ni/ Francisco Baltazar/ Kinuha sa madlang "Cuadro Histórico"/ o pinturang kinálarawanan ng/ mga pangyayari nang unang/ panahón sa Imperyo ng/ Gresya// Iniyos sa bagong pagsulat/ alinsunod sa mga tuntuning lagdá/ ng Surián ng Wikang Pambansá// (in [Julian Cruz Balmaseda]: *Si Balagtás at ang "Florante"*/ Iपालimbág ni Ginang Juliana Martinez,/ nang alinsunod sa mga tuntuning lagdá ng/ Palátitikan ng Surián ng Wikang/ Pambansá/ Nilagyán ng mga Tulong sa Pag-aaral/ ni Ginang Luz B. Guzman . . // Unang pagkakalimbag// Maynilà,/ Aklatan ni/ Juliana Martinez/ 1941.

35. Pinagdaanang Buhay/ ni/ Florante at ni Laura/ sa/ Kahariang Albania/ Kinuha sa madlang *cuadro histórico o pinturang/ nagsasabi sa manga nangyayari nang unang/ panahon sa Imperio nang Grecia, at/ tinula ngn isang matuwain sa versong tagalog/ na si/ Francisco Balagtas// Manila/ Philippine Writers' League/ 1941. [p. 41-98]*

[This is one of the most carelessly printed editions of *Plorante*]

In the preparation of the present edition of *Plorante*, eighteen of the earlier editions enumerated above have been examined and compared: Nos. 1, 2, 3, 5, 6, 11, 12, 14, 18, 19, 21, 23, 24, 25, 27, 29, 30 and 31. The critical textual studies of Hermenegildo Cruz⁸ Epifanio de los Santos Cristobal,⁹ Carlos Ronquillo,¹⁰ and Mrs. Virginia Gamboa Mendoza,¹¹ have also been

compared. The present edition agrees with the textual changes found in the various editions examined or proposed in the textual criticisms compared, whenever such changes seem logical or in general mutual agreement. There are certain points, however, which these critical studies and textual changes have failed to touch or with which I feel quite justified to disagree; it is on these points that the remaining portion of the present study will largely dwell. One of these points refers to the adoption of the name *Plorante*, as used consistently in the 1870 edition.

Two Manuscripts

THE comments of Mr. Santos Cristobal regarding the critical observations of Mr. Cruz in his *Kun Sino ang Kumatha nang "Florante,"*¹² need no further elucidation. Of the observations of Mrs. Gamboa-Mendoza, those which refer to identity of the manuscript copy of the edition of 1853 are worth noting here: her categorical conclusion to the effect that the Bantug manuscript and the manuscript copy of the 1853 edition used by Mr. Santos Cristobal in his translation of *Plorante* and in his critical essay, "Balagtas y su Florante,"¹³ are not identical, seems far from being conclusive. She has certainly gone toward the right direction in her comparison of the typographical and palaeographical peculiarities of the two manuscript copies in question as to the vocalic use of the consonant (or semivowel) Y, y.¹⁴ But why has she suddenly left this clue and picked up another trail which is subject to so much speculative arguing, when there remains so much of material evidence to carry her nearer to the truth by pursuing her first trail? The comparison of the manuscript in Tagalog with its translation into any language leaves much to be desired in point of factual evidence, for here the point involved is not word-for-word nor line-for-line identification but the intangible peculiarities of the psychology of language and of the still little-explored field of semantics, and the very slippery footholds of abstract ideas! A little more careful reading of Mr. Santos Cristobal's own footnotes on his MS copy as to the kind of paper and binding material used, and the examination of one or two very significant caligraphic earmarks at the beginning of every stanza in the extant manuscript copy could have saved her from contradicting herself.

Mr. Ronquillo's introductory and textual notes to his typewritten copy of the 1861 edition,¹⁵ are invaluable in many respects. He too, however, has committed one significant self-contradiction when he says—

"Kailangan ngang kung ano ang akda ng dakilang/ Makata ay siyang papanatilihing buhay magpakailan man,/ walang munti mang pagbabago, sa maging labis man o/ kulang, kahi't mali mang nakikita. Ni isang titik, ni/ isang kuwit—maliban na nga lamang kung hindi maiwa-/san

words had already been adopted by common usage and considered legitimate properties of the Tagalog language.

To those who consider anachronism as a serious defect of *Plorante*, it may not be altogether inappropriate to give the answer that even in the more universally known *Lay of the Cid*, the disregard of historical facts, "whether from ignorance or choice," is tolerated and is considered as a feature to be desired rather than condemned. And if we accept the theory that "poetry submits all subjects to an imaginative process," the criticism of those who would like to see strict adherence to historical facts in a work not primarily intended for history but as a piece of art, may be easily disregarded.

To those who see a defect in the plot of *Plorante*, it may be well to point out that more than any other *awit*, this poem embodies the hellenic conception of dramatic unity of time, of place, and of action. It may be noted that not all the events narrated in the story happened in a single place. Yet the entire *awit* is presented in such a way that we see all that there is to be seen of the whole story, acted in one place,—the "gloomy, sombre forest." And in the actual narration, the lapse of time between the separation of *Plorante* from Laura and their reunion, is significantly brief compared with the duration of the entire life story of the hero which includes the narration of his early childhood.

Standards for Present Edition

IN the preparation of the present edition of *Plorante at Laura*, the following requirements of a good edition, as set down by Professor André Morize,⁹ have been constantly borne in mind:

- "1. A good edition should offer a correct text, that is to say, a text that reproduces as exactly as possible what the author wrote, free from all errors, inaccuracies, and alterations, whether owing to blunders of copyist, or compositors, to the carelessness of the author, to ignorance, or to the prejudices of successive editors.
- "2. It should show the evolution of the text from the rough drafts, through the various editings and reprintings, to the final form adopted by the author.
- "3. It should clear up all difficulties and obscurities of the text: vocabulary, syntax, allusions.
- "4. It should supply a literary and historical commentary such that the work, with its sources and its historical, philosophical, controversial, or artistic value, may be entirely comprehensible to the reader.
- "5. It should be easy to handle and convenient, arranged and printed in such a way as to afford instruction and pleasure, with notes that elucidate and do not submerge the text."

There are certain inherent difficulties, however, which, by their very nature, can not be solved within

the very limited time and space allowed for the present study. Of these difficulties, the disappearance of the manuscript and the first four printed editions of the poem, presents a problem of textual criticism that must remain unsolved, at least for the time being. For textual study, therefore, any editions printed before the death of Balagtas, should be useful as a starting point.

Early Editions

Hermenegildo Cruz⁷ is authority for the statement that *Plorante* was first printed by the Colegio de Santo Tomas press in 1838, and that at least three subsequent editions appeared after that year within the life time of Balagtas. Mr. Santos Cristobal accepted this date of the first edition as authentic, in spite of the absence of bibliographic and typographic evidences to support Mr. Cruz's statement. As to the second, third and fourth editions, specific indications of their imprints are so inaccessible even for bibliographic verification, that they have to be left out of the present study. Of the early editions which were published during the life time of Balagtas, therefore, only two are definitely known *de visu*: the edition of 1853, printed by the Imprenta de los Amigos del Pais, of which only a manuscript copy is now extant; and the edition of 1861, printed by the Imprenta de Ramirez y Giraudier, of which only a typewritten copy is now accessible.

For purposes of identification and citation of the various editions used in the present study, the following entries in our "Balagtasiana" bibliography are here given with identifying numbers to indicate their chronological order:

KNOWN TAGALOG EDITIONS OF BALAGTAS' *PLORANTE AT LAURA*, WITH SPECIFIC TITLES

1. Pinagdaanang/ Buhay/ Ny Florante at Ny Laura/ sa cahariang Alvania/ Quinuha sa madlang cuadro Historico/ o pinturang nagsasaby nang maña nang/ yayari nang unang panahon sa Ymperio/ nang Grecia at tinula nang ysang mato/ uain sa versong Tagalog// Reimpreso En Manila/ Ymprenta de los Amigos del Pais/ de 1853/
2. Pinagdaanang Buhay/ ni/ Florante at ni Laura/ sa/ Cahariang Albania/ Quinuha sa madláng "cuadro histórico" o pinturang/ nag sasabi sa mga nangyayari nang unang/ panahón sa Imperio nang Grecia, at tinula/ nang isang matouáin sa versong ta-/gálog// Reimpreso-Manila/ Imprenta de Ramirez y Giraudier/ 1861.
3. Pinagdaanang Buhay/ ni/ Florante at ni Laura,/ sa cahariang Albania./ Quinuha sa mad-lang cuadro historico ô pinturang nag-/ sasabi nang manga nangyayari nang unang panahon/ sa Imperio nang Grecia, at tinulà nang isang/ matouain sa versong tagalog// Binondo:/ Imprenta de M. Sanchez y Ca/1865.

4. Pinagdaanang Buhay/ ni/ Florante at ni Laura/ sa cahariang Albania./ Quinuha sa madlang cuadro histórico ó pinturang/ nagsasabi sa mga nangyayari ng unang panahon/sa Imperio ng Grecia, at tinula ng isang/ matuain sa versong tagalog.// Binondo/ Imp. de [M.] Pérez,/ 1865(?)
- [This entry is taken from the catalog of the "Colección de Corridos, presentada por el Excmo. Sr. D. V. Barrantes," which appears as an "Apéndice" to "Catálogo de la Exposición General de Filipinas en Madrid . . . 1887," (p. 723)]
5. Pinagdaanang Buhay/ ni/ Florante at ni Laura,/ sa cahariang Albania./ Quinuha sa madlang cuadro histórico ó pinturang nagsasabi sa maña nangyayari nang unang panahon/ sa Imperio nang Grecia, at tinula nang isang/ matouain sa versong tagalog.// Binondo:/ Imprenta de B. Gonzalez Moras./ 1870.
6. Pinagdaanang Buhay/ ni/ Florante at ni Laura,/ sa cahariang Albania./ Quinuha sa madlang cuadro histórico ó pinturang/ nagsasabi sa manga nangyayari nang unang panahon/ sa Imperio nang Grecia,/ at tinula nang isang matouain sa versong tagalog.// Binondo:/ Imprenta de M. Perez./ 1875.
7. Pinagdaanang Buhay/ ni/ Florante at ni Laura,/ sa cahariang Albania./ Quinuha sa madlang cuadro histórico ó pinturang nagsasabi sa maña nangyayari nang unang panahon sa Imperio nang Grecia,/ at tinula nang isang matouain sa versong tagalog.// Binondo:/ Imprenta de M. Perez./ 1875.
- [This edition differs from the preceding entry both in the composition of the title page and in the number of lines to a page in certain portions of the main text. There is also a difference in the spelling of certain words]
8. Pinagdaanang Buhay/ ni/ Florante at ni Laura/ sa cahariang Albania./ Quinathá sa madlang cuadro-histórico ó pinturang/ nagsasabi sa maña nangyari/ nang unang panahon sa imperio nang Grecia/ at tinula nang isang matouain sa versong tagalog.// Manila./ Imprenta de Don Esteban Balbás,/ 1889.
9. Pinagdaanang Buhay/ ni/ Florante at ni Laura/ sa cahariang Albania./ Quinatha sa madlang cuadro-histórico ó pinturang/ nagsasabi sa maña nangyari/ nang unang panahon sa imperio nang Grecia/ at tinula/ nang isang matouain sa versong tagalog.// Nueva Cáceres/ Libreria Mariana/ ni/ Mariano Perfecto/ Chofré y Comp./ 1893.
10. Pinagdaanang Buhay/ ni/ Florante at ni Laura/ sa cahariang Albania./ Quinathá sa madlang cuadro-histórico ó pinturang/ nagsasabi sa maña nangyayari ng unang panahon sa imperio nang Grecia/ at tinula/ nang isang matouain sa versong tagalog.// Manila./ Imprenta "Amigos del País"/ 1894.
11. Pinagdaanang Buhay/ ni/ Florante at ni Laura/ sa cahariang Albania./ Quinuha sa madlang cuadro histórico ó pinturang nagsasabi/ sa maña nangyayari ng unang panahon sa imperio nang Grecia/ At tinula nang isang matouain Modesto Reyes at Ca/ 1901.
12. Pinagdaanang Buhay/ ni/ Florante at ni Laura,/ sa cahariang Albania./ Quinuha sa madlang cuadro histórico ó pinturang nagsasabi sa maña nangyayari/ nang unang panahon sa imperio nang Grecia, at tinula nang isang matouain sa versong tagalog.// [No imprint]
- [From a comparison of its typography, this edition must have been printed by Fajardo y Cia., in 1904]
13. Pinagdaanang Buhay/ ni/ Florante at ni Laura/ sa cahariang Albania./ Quinatha sa madlang cuadro historico o pinturang/ nagsasabi sa maña nangyayari/ nang unang panahon sa imperio nang Grecia/ at tinula/ nang isang matuain sa versong tagalog.// Manila/ Imprenta [de M. Fernandez]/ Libreria Tagala/ 1904.
14. Pinagdaanang Buhay ni/ Florante at ni Laura/ sa kahariang Albania/ Kinuha sa madlang "cuadro histórico" ó pinturang nagsasabi/ sa mga nangyari nang unang panahon sa imperio nang Grecia,/ at tinula nang isang matuain sa bersong tagalog.// (in Hermenegildo Cruz: *Kun sino ang kumathâ ng "Florante"*/ Kasaysayan ng búhay ni/ Francisco Baltazar/ at pag-uulat nang kanyang karunungan kadakilaan.// . . . Unang pagka-limbag.// Maynila/ Libreria "Manila Filatélico"/ 1906/ p. 43-102)
15. Pinagdaanang Buhay/ ni/ Florante at ni Laura,/ sa cahariang Albania./ Quinuha sa madlang cuadro historico o pinturang/ nagsasabi sa maña nangyayari ng unang panahon/ sa imperio nang Grecia/ at tinula nang isang matouain sa versong tagalog.// Manila:/ Imprenta, Libreria y Papeleria/ de/ J. Martinez./ 1909.
16. Pinagdaanang Buhay/ ni/ Florante at ni Laura,/ sa cahariang Albania./ Quinuha sa madlang cuadro historico ó pinturang nagsasabi sa maña nangyayari ng unang panahon sa imperio nang Grecia/ at tinula nang isang matouain sa versong tagalog.// Maynila:/ Imprenta, Libreria at Papeleria/ ni/ J. Martinez/ 1913.
17. Pinagdaanang Buhay/ ni/ Florante at ni Laura/ sa cahariang Albania/ . . .// Manila,/ Imprenta, Libreria y Papeleria/ de/ P. Sayo, Vda. de Soriano/ 1915.
- [From H. O. Beyer Collection, MS Catalog, v. 4, no. 128]