

Listening For Historic Manila: Music and Rejoicing in an International City



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The five-voice motet, *Ave, virgo sanctissima*, by Francisco Guerrero (See Example 1), appeared in Guerrero's first book of motets, published in 1570 in Venice. Guerrero was one of the renowned trio of Spanish renaissance composers that included Crístobal de Morales, Tomás Luis de Victoria and Guerrero.¹ A copy of this book or, less likely, a copy of his second book of motets (published in the same city in 1589) appeared in the inventory of the Manila book merchant Pedro de Zúñiga in 1607, as attested in his will.² As *Ave, virgo* was published three times, appearing in two of Guerrero's three motet collections, this work in particular may have been known in late sixteenth- and early seventeenth-century Manila, along with the other musical contents of the volume found in Zuñiga's inventory.

¹*Ave Virgo sanctissima, Dei Mater piissima, maris stella clarissima. Salve semper gloriosa, margarita pretiosa, sicut lilium formosa, nitens olens velut rosa* [Hail, Holy Virgin, most blessed Mother of God, brightest star of the sea. Hail, ever glorious, precious pearl, beautiful as the lily, shining and giving perfume like the rose]. See Francisco Guerrero, *Opera omnia*, Vicente García and Miguel Querol Gavalda, eds. (Barcelona: Consejo Superior de Investigaciones Científicas, Instituto Españo de Musicología, 1955), in *Monumentos de la música española*, vol. 36 [1997], pp. 80-95 [*Tabla de materias*]. *Ave, Virgo sanctissimsa* was published in 1566 in Guerrero's first book of Masses, then again in 1570, in his first book of motets, and yet again in 1597, in a collection of motets from books one and two [1589] of his motets. The music is edited in vol. 36 on pp. 72-76 [*Parte musical*]. For biographical information on these composers see, Robert M. Stevenson, *La música en las catedrales españolas del Siglo de Oro*, (Madrid: Alianza Editorial, 1993, pp. 48-49, 56-57, 435-437; 161-162, 274, 478-479; 123-124, 161-163, 297-298, 339-340) and *The New Grove Dictionary of Music and Musicians*, [hereafter NG], vols. VII, pp. 787-789; XII, pp. 553-558; XIX, pp. 703-709.

²See Antonio García-Abásolo, "The Private Environment of the Spaniards in the Philippines," *Philippine Studies*, vol. 44 (1996), pp. 349-373, especially p. 365.

Since the motet collection listed in this will is the earliest-known printed polyphonic music found in Manila to date, it seems appropriate to speculate that this and other music books like it must have formed a significant portion of the musical foundation for the performance life of this city, most especially since they contained compositions suitable for many different liturgical and ceremonial occasions. Polyphonic music such as this would also have found a place in the city's celebratory life, which was intricately intertwined with the bifocal projection of Spanish colonialism, that world-wide enterprise undertaken by the inextricably-interlocked institutions of the Roman Catholic Church and the Spanish Crown.

Though economic historians long ago identified the fact that very significant financial outlays from both the Church and the *Cabildo* (or city government) supported the public ceremony and spectacle in Manila, no current historical study that I have been able to consult makes even the slightest attempt to explain any of the *implications* of this support, or to offer any analysis of the central role that the performing arts—music, dance and drama—played in the ceremonial life of this city, save, of course, studies conducted by Wenceslao Retana, Vincente Barrantes and Doreen Fernandez, on the history of drama in the Philippines.³

But if the importance of these rites and rituals as *central, defining moments* in the life of a Spanish city has also gone largely unnoticed, it is principally because we live in categorically secular societies which emphasize the compartmentalization of life, and also because the types of literacy required to understand music and dance within their setting and time are missing from the training of most historians and students of the past.

³See especially Luis Merino, *The Cabildo Secular, or Municipal Government of Manila: Social Components, Organization, Economics*, vol. II (Iloilo: Research Center of the University of San Agustin, 1980), p. 213, where it is reported that 22.42% of the total expenditure of the *Cabildo* for the years 1571-1800 are devoted to public spectacle. The next largest percentage was spent on the reception of Governors at 5.35%. For drama see Retana, *El teatro en Filipinas* (Madrid: Libería general de Victoriano Suárez, 1909); Barrantes, *El Teatro Tagalo* (Madrid: Hernandez, 1889); Doreen G. Fernandez, "Pompas y Solemnidades:: Church Celebrations in Spanish Manila and Native Theatre," *Philippine Studies*, vol. 36 (1988), pp. 403-426.

An even more disabling consequence of this lacuna is the lack of appreciation for the incredible investment of human and monetary resources in the extensive preparations for these defining events in civic and ecclesiastical life. Also missing is any sensitivity to the fact that it was precisely *these events* that catalyzed the most important moments of public cultural intersection between the city's indigenous populations, Asian immigrant communities, and the Spanish colonists.

To put these opening comments into a slightly wider perspective, it should be recalled that each year from November to May, fleets of up to twenty Chinese sea-going junks sailed south from the port cities of Canton and Amoy to Manila.⁴ Their cargoes of silks, other textiles, spices and exotic merchandise were subsequently loaded onto Spanish galleons for shipment to Acapulco, New Spain. The Manila galleons began their regular crossings of the Pacific in 1565. The final ship put into port in Acapulco in 1815, ending 250 years of the longest and most successful sea commerce in human history.⁵

As important and impressive as this massive transshipment of goods to Mexico is, it is the incredible monetary wealth which flowed back to Manila which concerns us more, because it was this prosperity which made possible the city's support of such an elaborate and extensive cultural and celebratory life. No other colonial city in Asia was as prosperous in this way, and no other colonial power had such a profound and lasting impact upon an Asian region, primarily though not exclusively because of sea commerce. The Philippines is today the only predominantly Christian country in all of Asia, with over 85% of its population being Roman Catholic.⁶

Each galleon returning to Manila carried goods valued at an average of one to four million pesos. This represented a return on investments of from 30% to 600% for each legal Spanish resident of Manila, all of whom were automatically allotted a portion of the cargo space on each galleon.⁷ To put some human perspective into this picture, a

⁴William Lytle Schurz, *The Manila Galleon* (New York: E. P. Dutton, 1959), p. 71 [hereafter Schurz]; and Horacio de la Costa, *The Jesuits in the Philippines, 1581-1768* (Cambridge: Harvard University Press, 1961), p. 111 [hereafter Jesuits].

⁵Schurz, p. 5

⁶Philippines: A Country Study, 4th ed, Ronald E. Dolan, ed. (Washington, DC: Library of Congress/Federal Research Division, U.S. G.P.O., 1993), pp. 1ff

⁷Jesuits, 111ff,

very rough estimate of the individual wealth of the leading citizens of Manila involved with the galleon trade in the early modern period suggests that per capita annual income was roughly 45,000 *reales*.⁸ With this amount as an average, and a very rough one at that, it is no stretch to claim then that Manila was one of the most wealthy medium-sized colonial city in the empire, though the fortunes of the city did fluctuate very widely with any significant disturbance in the galleon crossings.

Manila was surrounded by walls and fully fortified by the mid-1590s.⁹ By 1610, eight major stone churches had been or were being constructed, with additional fortifications and stone buildings to house the Governor and civic officials.¹⁰ All but one attempt by foreign powers to conquer Manila before the twentieth century failed, the one success being the two-year period from 1762-64 that the English occupied the city.¹¹ In 1899, a U.S. occupation force launched an invasion of the entire archipelago. The Philippines were fully occupied by 1904.¹² The historic Spanish district of Intramuros, arguably one of the most beautiful historic cities in Asia, was destroyed completely in 1945 by American bombers as they sought to dislodge the Japanese forces then

⁸*Jesuits*, p. 110; Schurz, pp. 47ff, 59, n. 7, 155ff. The very fact that all the studies of the Galleon trade have focused primarily upon the sea commerce and not upon the impact of the flow of wealth back into the city is the result of the fact that the materials available for study reside primarily in Spanish archives and reflect the point of view of those in Spain who needed to have a particular kind of documentation made available so the trade could be properly regulated from Spain. Controls on the values of return coinage, bullion and other materials were demonstrably weak, seen most clearly in the discrepancy between the official value and actual amount of monetary cargo on the galleons captured by the English. See Schurtz, pp. 303, 326-27. It also has to be clearly noted that students of the Galleon trade have rarely been interested in cultural matters of any kind.

⁹*Jesuits*, pp. 121-123. See also Robert R. Reed, *Colonial Manila; The Context of Hispanic Urbanism and the Process of Morphogenesis* (Berkeley: University of California Press, 1978), pp. 45-48, especially Map 8 on p. 46.

¹⁰These were the Cathedral of the Immaculate Conception; the Jesuit churches of San Ignacio and Santa Ana; the Augustinian church of Sts. Peter and Paul; the Franciscan church of St. Francis; the Dominican Church of St. Dominic; the Recollect church of San Nicholas de Tolentino; and the church of the college of Santa Potentia.

¹¹*Jesuits*, pp. 549, 581.

¹²*Philippines: A Country Study*, pp. 26-27

occupying the city¹³

Printing began in the archipelago in 1593 with the production of a bilingual *Doctrina Christiana*.¹⁴ The first bishop in all of Asia, Domingo de Salazar, a Dominican, brought to Manila in 1581 his personal library, a number of liturgical and music books, some of which almost certainly contained polyphonic music. He also brought a pipe organ, flutes and *chirimiras* (a type of oboe) for use by the *capella* he founded immediately upon his arrival.¹⁵ Two years later, in 1583, a private library of an unidentified Spanish official was shipped from Acapulco and contained 55 volumes, including a copy of Juan Martinez's *Arte de canto llano*, the first known music theory book in the Archipelago.¹⁶

The Jesuits appear to have founded the first formal institution of higher learning in Manila in 1595. The Dominicans opened the College of Santo Tomás in 1611.¹⁷ Both colleges became Universities with curricula that probably contained courses on music theory, a standard requirement of the *quadrivium*, which mandated study in arithmetic, geometry, astronomy, and music.¹⁸ The first doctoral degrees granted in Asia in certain subjects were conferred in Manila by both historic universities.¹⁹

Returning to the subject of rite, ritual and spectacle, sixteenth- and seventeenth-century descriptions of the decorations and furnishings of

¹³Ibid., p. 41. History also tells us that the Americans, who had been demonstrably anti-Catholic from the time of the invasion, had no intention of restoring the remarkable colonial church structures of Intramuros, even though Cologne Cathedral rose miraculously back to life with the help of war reparations.

¹⁴A facsimile of *Doctrina Christiana*, Manila, 1593, with an introductory essay by Edwin Wolf (Washington, D. C.: Library of Congress, 1947).

¹⁵See Robert William Harold Castleton, *The Life and Works of Domingo de Salazar, O. P. (1512-1594)* [hereafter, Salazar], unpublished Ph. D. dissertation, (London: University of London, 1974), pp. 288, 306.

¹⁶See Irving Leonard, *Books of the Brave* (Cambridge: Harvard University Press, 1949), pp. 226-240, especially p. 234; also his "One Man's Library, Manila, 1583," *Hispanic Review*, vol. 15 (1947), pp. 84-100.

¹⁷Jesuits, pp. 135, 181.

¹⁸Ibid., pp. 559-563. Though Father de la Costa does not spell out all of the elements of the curriculum, music theory would most certainly not have been left out of the arts curriculum.

¹⁹Ibid., p. 353. The first degree granted was conferred on Juan de Cevicós, a diocesan priest, in 1621. The first doctorate was conferred in 1626 in the College of Manila.

the major churches detail elaborately complex altars, monumental paintings, some produced by highly skilled Chinese painters, and reredos with niches filled with richly-adorned statues and reliquaries.²⁰ The palaces of the Governor (the *Audiencia*), and the Archbishop are described as grand and spacious, containing furniture made of the most costly indigenous and imported exotic woods.²¹ Private homes, too, were richly furnished, and the abundance of luxury fabrics used in interior decoration is regularly commented upon. These same textiles were often hung from the windows and balconies of the homes in Manila to adorn the routes taken by the many religious processions for the more than 28 mandatory city-wide feast days observed in the City.²² [See Table 1]

Spoken dramatic presentations, *Loas*, and poetry contests were sponsored on feasts very soon after the founding of the city.²³ In 1611, during the festivities marking the arrival in Manila of the Papal Bull announcing the beatification of Ignatius of Loyola, 250 entries were received for a city-wide poetry contest. Works in Latin, Greek, Italian, Portuguese, Basque, Castilian, Mexican, Tagalog and Visayan were displayed on long paper scrolls hung in the churches in the city.²⁴ The remarkable cultural wealth of *all* of the citizens of Manila was no more graphically displayed than during these singularly important religious occasions, when Spanish culture celebrated the intrinsic unity of its way of life in Manila.²⁵

²⁰*Ibid.*, 109, and accounts A and B.

²¹Costa, Jesuits, pp. 404-405.

²² *Cabildo*, pp. 262-264.

²³See Francisco Colin, *Labor evangelica, ministerios apostolicos de los obreros de la Compania de Iesvs, fyndacion, y progressos de su provincia en las islas Filipinas. Historiados por el padre Francisco Colin Parte primera sacada de los manuscritos del padre Pedro Chirino, el primero de la compania que passo de los reynos de Espana a estas islas, por orden, y a costa de la catholica, y real Magestad ... Nueva ed. ilustrada con copia de notas y documentos para la critica de la historia general de la soberania de Espana en Filipinas por el p. Pablo Pastells, S.J.* (Barcelona: Henrich y Compania, 1900-1902), 3 vols., especially vol. II, 104ff. [hereafter Pastells]; Wenceslao Retana, *El teatro en Filipinas*, (Madrid: Librería general de Victoriano Suárez, 1909); Retana, *Aparato Bibliografico* (Madrid: Imprenta de la Sucesora de M. Minuesa de los Ríos, 1906), vol. 1, #216.

²⁴Jesuits, p. 365.

²⁵The very fact that poetry in both the 'academic' languages and living vernacular languages, including native languages from both the Philippines and Mexico, must

The most important and ubiquitous ingredient in all of the rites, rituals and spectacles was, of course, music. Its centrality was made possible by the existence of music books and manuscripts and by the formation of expert cappella in all of the major churches. For example, Bishop Salazar saw to the creation of a choir of men and boys immediately within the first year of his decade-long tenure.²⁶ The Mass and Offices were celebrated with "full dignity" by 1582 in his temporary Nipa palm and bamboo cathedral. In 1583 this structure and most of the rest in Manila burned to the ground. The pipe organ and a substantial portion of Salazar's personal library perished.²⁷ A replacement wooden Cathedral was itself replaced in 1591 by the first stone edifice.²⁸

The Augustinian church, the first in the city, is described in early historical accounts as having the first choir and orchestra, though I have found no archival evidence in Manila relating to these ensembles.²⁹ The Franciscans, who arrived next in 1578, acquired property on the western side of the city that they occupied until it was completely destroyed by U. S. bombs in 1945. They, too, founded a choir of men and boys upon the building of their first church, and from early on were very active in the teaching of music to boys from many rural churches.³⁰ Again no archival evidence on music has surfaced in Manila for the early years of the Order's church.

The Jesuits followed the Franciscans to Manila in 1581, arriving along with Bishop Salazar.³¹ They did not found a church within the city for a period of five years on account of their caution and of the uncertainty regarding the purpose of their mission to the Philippines.

be emphasized. Nothing could more powerfully indicate the diversity of Manila's population than the scope of these poetic submissions, nor the powerful and inherent inclusiveness of major celebratory periods such as this.

²⁶Salazar, p. 68.

²⁷Ibid.

²⁸Ruperto Santos, ed., *Manila Cathedral, Basilica of the Immaculate Conception* (Manila, Archdiocese of Manila, 1997), pp. 1ff.

²⁹The Franciscan Archives in Manila, located at San Pedro Bautista Church, have none of the documentary materials from the historic Spanish Province. Important Franciscan musicians are identified on Table 4.

³⁰Pablo Fernandez, O. P., *History of the Church in the Philippines (1521-1898)*, (Manila, 1979), p. 410ff.

³¹Jesuits, pp. 8-10.

Upon the completion of their first church, dedicated to Ignatius in 1586, the need for a formal music establishment was recognized. Their first permanent cappella (the first for which we have archival evidence), was created by the bequest to the Society of nine slave musicians by Captain Esteban Rodríguez de Figueroa in 1594.³² These professional musicians performed on the flute and *chirimira* and were competent singers.

Shortly after this ensemble took up residence in the Jesuit church, they were given the task of training a choir and orchestra of Tagalog-speaking parishioners. By 1596, this choir of Filipinos accompanied by the instrumentalists was granted permission to sing a Solemn Mass on all Sundays when a sermon was preached. This orchestra appears also to have assisted with certain devotions, especially those associated with the singing of the *Salve*, the Saturday Lady Mass, and the taking of the penance in Lent, where they performed a solemn *Miserere* (Psalm 50).³³

The first Dominican friars arrived in Manila in 1587, and the Augustinian Recollects followed them in 1606. The Dominicans immediately set about founding a convent and church within the city, while the Recollects located their first residence and church outside of the walls. No archival information has as yet been uncovered in Manila concerning either congregation's musical activities before the year 1611.³⁴

Accounts describing specific celebratory events in Manila provide extensive evidence about the use of music in the Cathedral and major churches, performed by what are described in all accounts as expert cappella. The first occurred in June, 1597, and involved the solemn festivities devoted to the permanent installation of a large collection of more than 100 holy relics that had been brought to Manila by the Jesuit, Alonso Sanchez, the year before. As the first published chronicler of Manila, Pedro Chirino, states, "...the holy relics were deposited there [in the recently dedicated church of St. Anne] with such rejoicing and festive show as had never been known before."³⁵ The nine days of cel-

³² *Pastells*, II, p. 41.

³³ *Ibid.* Also, see Accounts A and B.

³⁴ The Dominican and Recollect Archives have been transferred to Spain.

³⁵ Emma Helen Blair and James Alexander Robertson, *The Philippine Islands, 1493-1803* (Cleveland: A. H. Clark, 1903-1909), 55 volumes, especially vol. X, pp. 134-135. [Hereafter B&R].

ebration appear to have required extensive use of music. Of this, Chirino says:

The relics were borne in procession through the principal streets of the city, which although handsome in and of themselves were decorated so elegantly that their very elegance expressed the devotion of the people.... Borne on six platforms, no less splendid than costly, since they carried nearly all the gold, precious stones, and jewelry of the city, which had been offered with much readiness and good will. [Chirino does not mention music in this procession, but clearly it had to have been there]. The Augustinian fathers began the festivities.... They conducted many kinds of music and dances, and besides these were many furnished by *our Indians*, and the Chinese and Japanese (emphasis mine).³⁶

The terms 'our Indians' refers to the recently formed Tagalog-speaking ensemble and to the ensemble of slaves. Chirino continues:

The Divine worship was also improved in the new church [of St. Anne] by the addition of some silver lamps, candlesticks, etc.... Besides all these things, there was the chapel of the singers, who with voices and music of flutes and clarions [sic, chirimiras?] serve in the masses, vespers and Salves, at least on the principal feast days.³⁷

He ends this way:

To show appreciation for their great devotion [the Tagolog-speaking parishioners], and to inspire them to more, a short discourse in their own language was delivered to them every afternoon, preceding the *Salve* sung by the choir, and accompanied by the music of the wind instruments.³⁸

Chirino's pride in both the pastoral and musical accomplishments of his confreres in Manila is clear. We also have a unique vision of the scope of the activities of the Jesuit cappella, with its admixture of native Filipinos and slave musicians.

³⁶*Ibid.*

³⁷*Ibid.*

³⁸*Ibid.*

With some certainty it can also be assumed from this account that the performing choirs possessed a polyphonic repertoire that included music for the ordinary of the Mass, one or more settings of the *Miserere*, the "Salve regina" and/or *Dios te salve*, and perhaps notated music for instruments. I cannot help noting that the Augustinians obviously had an enviable cappella and that various musical contributions made by other non-Spanish residents in the festivities were noted with both *pride* and *admiration*.

Moving ahead fourteen years to 1611, the fortieth anniversary of the founding of the city, we find an extensive account written by the Jesuit Provincial Gregorio López detailing the elaborate festivities that took place in Manila upon the arrival of the news of the Beatification of Ignatius of Loyola.³⁹ [See Account A]. Summarizing only some of the points related to music in this letter, we see that the celebration began with the initiative of the Governor and of Archbishop Diego Vazquez de Mercado, who ordered the illumination of the Cathedral, the ringing of the bells and the playing of the loud wind instruments, *chirimiras*, *clarines* and the small bells *in alternatim* with the singing of *canzonetas*, *motetes* and *villancicos*.

In the Jesuit Church of St. Anne, the music continued with the organs, harps and other instruments. The Dominican choir and orchestra performed a polyphonic "*Te deum laudamus*" in their church. A gathered ensemble of seven groups of three *chirimira* players (21 in all) led the procession the next day, interrupted by the ringing of bells.

Many of the same people present on the first night returned to the Jesuit church and were greeted with beautiful music in the form of *villancicos*.⁴⁰ Multiple choirs of both native and Spanish populations performed together for Vespers in the Jesuit church, which featured the

³⁹ *Pastells*, III, pp. 268-274. (Beatification took place earlier in Rome on December, 1609.)

⁴⁰ *Villancico* is a diminutive term for peasant. The basic textual form of a *villancico* is a series of verses (*coplas*) linked by a refrain (*estribillo*), in the vernacular. In the second half of the sixteenth century sacred texts became common and the *villancico* often replaced the motet in liturgical rites throughout the sixteenth, seventeenth and eighteenth centuries. The term later meant simply Christmas carol. See Isabel Pope and E. Thomas Stanford, "Villancico", in *The New Grove Dictionary of Music and Musicians* (London, 1980), vol. 19, pp. 767-770. [Hereafter NG]

Cathedral choir, as well as those from the Franciscan parish of Dilao, the Augustinian church in Pasig and the Jesuit ensembles. Imagine the beauty of the music performed by these massed ensembles! *Newly composed* works were presented by the cappella of the Augustinians, and polyphonic music was sung for Mass, Vespers, dramatic events and processions.

Choirs and orchestras are identified for the Augustinians, the mendicants, the Jesuits and most especially the College of San José, as well as the Cathedral. Cappellae from the parishes outside of Manila administered by the Franciscans and Augustinians are noted. A very special ensemble of 12 boys made two very important appearances both as dancer/actors and as musicians. Though this account does not directly identify the race or the sponsoring institution of these boys, they may have been from the College of San José.

If this reading is accurate, there was an astonishing wealth of art music performed, suggesting that each church had its own distinct repertoire and also that certain works were learned by multiple ensembles. Art music for public entertainment was also presented in honor of Ignatius and the Jesuits in the forms of *villancicos*, *canzonettes* and *motetes*.⁴¹ The same instrumental genres utilized in processions were more than likely performed as entertainment as well, though no instrumental music is specifically identified by genre.

Dances and dance music were ubiquitous, and a large number of non-Spanish dances by the Chinese, Japanese and Tagalog-speaking residents and the music accompanying them took place as regular elements in these programs, again noted with enthusiasm by this chronicler. We have to assume that there is the very strong possibility that some of these dances were presented by established ensembles from specific ethnic groups.⁴²

⁴¹ *Canzonettes* and *motetes* refer to two of the common musical/poetic forms found in Spanish renaissance music. A *motet* is a musical composition with a biblical, patristic or liturgically-related text in Latin, for from two to eight voice parts. The term *canzonette* as used here suggests that this was a polyphonic composition too, but *canzona* in Italy was a term usually applied to instrumental works in the sixteenth century. Here *canzonette* probably refers to a polyphonic piece with religious poetry in the vernacular which does not employ the verse/refrain structure of the villancico. See NG, vol. 3, pp. 741-747, and vol. 12, pp. 617-646.

⁴² One suspects that there may be a strong possibility of learning specific information about these ceremonial dances, especially those found described in contem-

The multiple accounts of outdoor *alternatim* performances between the bells in the towers and the *clarines*, *trompetas* and *chirimiras* suggest a very high level of planning and coordination on the part of the instrumentalists. What a truly remarkable spectacle all of this music must have provided for the *entire population* of the city. Six well-established choirs and instrumental ensembles within Manila emerge from this description, those associated with the Cathedral, the churches of the established orders and the College of San José, not to mention the ensembles from the neighboring parishes. [See Table 2]

Another Jesuit priest, Francisco de Lira, provides a detailed and unique account of the festivities surrounding the feast of the Immaculate Conception celebrated in Manila in 1620.⁴³ [See Account B] You will note from his letter that Fr. Lira had a particular fascination with drama, an artistic enterprise very widely cultivated by the Jesuits as an outgrowth of their particular academic '*ratio studiorum*'. As with so much other news, the permission granted by Pope Paul V for the public observance of this feast had been delayed for over a year in getting to Manila. Beginning on 8 December, 1620, the celebrations lasted for 19 days.

As one can observe, we are no longer dealing with a single orchestra of slaves and a Tagalog-speaking choir in the Jesuit residences, but now have significant music-making, dance, drama and public spectacle carried out by the members of the College of San José. The students have been formed into a remarkable ensemble all of their own. Not only was their procession magnificent, but their use of music is as elaborate as any that I have encountered in chronicles from the first century, clearly supporting Fr. Lira's claim to heretofore unseen brilliance, the likes of which one would expect to see perhaps only in Madrid itself. The collegians performed polyphonic music of many genres, including motets and ballads.

Cappellae in the Cathedral, the Franciscan Church and the Augustinians are still intact and are credited with significant but undescribed music-making at the solemn Masses celebrated in the mornings in the cathedral. Missing altogether from this series of

porary accounts from Japan and China. This is a potentially very important research frontier awaiting exploration.

⁴³ *B&R*, vol. XIX, pp. 61ff.

services were the Dominicans who, following St. Thomas Aquinas, openly opposed the theory and the theology of the Immaculate Conception.⁴⁴

The final Jesuit account to be discussed is that found in a printed description of the festivities held in Manila upon the arrival of the news of the canonization of a former Superior General, Francis Borgia, which had taken place in 1671 in Rome.⁴⁵ Printed in the order's own press in Manila in 1674, this unique publication was dedicated to the Governor Don Manuel de Leon y Sarbia and to his Sergeant Major Don Joseph Sanches del Castel. [See Account C].

For our purposes this description confirms the continuing existence and excellence of the principal cappella identified already: those in the Cathedral, the Dominican, Franciscan, Augustinian and Recollect churches. The musical repertory continues to involve the genres already identified. We see again that the Cathedral is the principal, but not exclusive, locus for the liturgical life of the city.

The ongoing importance of drama for the Jesuits, both in the number of productions and by the construction of a lavish, temporary theater for this round of feasts, is brilliantly detailed, not only by the inclusion of extensive descriptions of the dramatic works performed but also by the inclusion of extended sections from these dramas at the end of this volume. Whereas Fathers Lira and Lopez had apparently direct interest in and knowledge of music, Father Sanches del Castel makes no attempt to provide anything more than the most summary descriptions of its place in these undertakings. Despite this obvious disinterest in music, one can see that the public celebratory life of Manila continued to be elaborate and extensive.

If we are to do justice to our goal of providing an introduction to the musical life of this historic city, two other important musical organizations in Manila require mention, the *Capilla de tiples* associated with

⁴⁴See the *Encyclopedial Britanica*, Chicago, 1992, University of Chicago Press, vol. 6, p. 267

⁴⁵See *Encyclopedia Britanica*, vol. pp. See also *DESCRIPCION FESTIVA, Y VERDADERA RELACION DE LAS CELEBRES POMPAS, YESMERADOS ACIERTOS, CON QUE LA SAGRADA RELIGION DE LAS COMPAÑIA DE JESUS APLAUDIO GOZOSA EN ESTAS PHILIPINAS LA CANONIZACION DE SU GRAN PADRE SAN FRANCISCO DE BORJAS...., En Manila en la emprenta de la Compania de Jesus por Sanctiago Dimatangoso año de 1674.*

the Dominican *Colegio de Niños huérfanos de San Juan Letrán*, founded in 1640, and one of the most recent but also most important choral foundations, the *Colegio de niños tiples*, erected in the Cathedral in 1737.

In 1640, Governor Sebastian Hurtado de Corcuera undertook the construction of the first *Capilla Real* in Manila.⁴⁶ Also at this time, he approved the creation of a charitable boys school, the *Colegio de San Juan de Letrán*, that had begun three years earlier as an orphanage for boys. Juan Alonso Jerónimo Guerrero, a soldier who had become a poor hermit in Manila, dedicated his wealth and property to this cause. The historical coincidence of the construction of the Royal Chapel and the founding of Letrán College under the Dominicans motivated the Governor, according to the historian of this College, Fr. Bazaco, to offer an annual subsidy of one hundred *pesos* to the *Colegio* in return for the assistance during all Sunday Masses, major feasts, and selected memorial services, of six acolytes, one sacristan and the *Capilla de Tiples* from the college.⁴⁷ Bazaco claims that the choir from Letrán served the Royal Chapel until 1826, a span of 222 years. Needless to say, this claim must be carefully scrutinized and needs a great deal of additional substantiation.

A century later, in 1737, the title *Colegio de niños tiples de la Santa Iglesia Catedral* was conferred by Archbishop Juan Angel Rodriguez upon the group of boys from the Cathedral School who served as the cathedral boy choir.⁴⁸ Even though a choir of men and boys had served the Cathedral from its beginnings, Archbishop Rodriguez had a special desire to create a canonically-erected and regally-recognized *Colegio* with a charter and explicit regulations. Sadly, Bishop Rodriguez did not live long enough to see his *Colegio* formally recognized, as he died in 1742 before the word of approbation could return from Spain. The bequest for the *Colegio* in his will provided the first endowment and operating capital. Rodriguez also created the posts of Master of Music and sub-Master of Music to govern the *Colegio*.

⁴⁶Evergisto Bazaco, *Historia documentada del real Colegio de San Juan de Letrán* (Manila: Universidad de Santo Tomás, 1933), pp. 9ff.

⁴⁷Ibid., p. 68

⁴⁸See William Summers, "Music in Manila Cathedral, Some Historical Vignettes, in *Manila Cathedral: Basilica of the Immaculate Conception*, Ruperto Santos, ed. (Manila: Archdiocese of Manila, 1997), pp. 152-156.

Additional documents from the Archdiocesan Archive of Manila from around this time also enumerate the emergence of a number of new music officers in the Cathedral. [See Table 3 for a listing of cathedral music personnel] In addition to the Precentor, who was a member of the Chapter and ultimately in charge of music, we find the Master of Ceremonies, the first named Cathedral Organist, Simon Ambrosio, the Master and Sub-Master of the college, and an individual identified as the Master Bell Ringer, a position of some significance in the public life of the city, especially if you recall the importance of bell ringing on major feasts. While these new titles may possibly represent a re-naming of preexistent positions, they may also signal a desire on the part of the Archbishop and the Chapter to create a more elaborate and professional musical establishment.⁴⁹

Though there is a great deal more research to be done on the history of this *Colegio* and its continuing influence upon the practice of sacred music in Manila into the twentieth century, it must be observed that with the extensive bombing of the city by the American forces in 1945, virtually every structure within the historic walled city was destroyed. This final cataclysmic event marked not only the end of the *Colegio de niños típles de la Sancta Iglesia*, but, it appears, also the complete destruction of its archives, music library and instrument collection. Their 209-year history was ended.⁵⁰

Behind all of the remarkable music-making in Manila described in the accounts presented above is a large number of individuals who directed these choirs and orchestras, dance and music ensembles. In addition to the list of Precentors and musicians for the Cathedral, Table 4 provides names of individuals from other institutions who are known to have made significant musical contributions to the life of the city. Some are composers, others singers, instrumentalists and instrument

⁴⁹It should also be pointed out that the second person named to the post of *Ministro y Superior de la Capilla y Musica* in 1657 was Don Baltazar Gat Dobali, a Tagalog-speaking resident of the city.

⁵⁰In the Archdiocesan archive file on the *Colegio* there is a brief narrative of the history of this institution which is unsigned but probably written by the last *Maestro*, Simeon Gutierrez y Mariveles. A choral program was not absent altogether from the Cathedral after the war. See the picture of the Cathedral Choir conducted by Fr. Juan Van de Steen in the CCP *Encyclopedia of Philippine Art* (Manila: Cultural Center of the Philippines, 1994), vol. 6, p. 99.

builders. The most important preliminary observation that one can make is the fact that highly-trained musicians came to Manila from the sixteenth century on. These individuals were also responsible for training the musicians who very early in the history of the city held major musical posts, seen most clearly in the case of Don Baltazar Gat Dobali, who was named the second *Ministro y Superior de la Capilla y Musica* of the Cathedral in 1657.

You will also note that the references to newly-composed music appear as early as 1600 and involve a very wide variety of works, including some extensive collections of masses, motets and *villancicos*. At least one individual on this list was well-versed in music theory, Father José de Virgen, O.F.M. He produced a treatise on Gregorian Chant in the Bichol language. Most frustrating for the scholar working at the end of the twentieth century are the descriptions of so much newly-composed music that cannot at this moment be relocated. What a remarkable contribution to the celebratory life of the city all of this music must have made!

Though virtually all of the music in Table 4 remains to be recovered, one collection of anonymous *canciones* and *villancicos* from the historic Santuario Church of San Juan del Monte has been recovered with the assistance of Fr. Eliado Neira, O. P. This collection provides a first unique and important witnesses to music-making in seventeenth-century Manila. The original manuscripts containing the music compositions are presently housed in the Dominican Archives in Avila, Spain. Fortunately, Fr. Neira brought copies with him to Manila and published a page from one of the music pieces in his history of San Juan del Monte.⁵¹ This group of 18 pieces is part of a remarkable longer document which also records the texts of a number of prayers that had been inscribed upon the inner walls of the Santuario Church. The document also provides an exact location for each text, providing perhaps a unique view of the prayer life this church.

As special adornment, perhaps for the feast of Santo Cristo, the famous image from this church, someone composed [and or notated] the musical pieces.⁵² They contain texts in Latin, Spanish and Tagalog. One

⁵¹ Eladio Neira, *Glimpses into the history of San Juan, MM : San Juan del Monte, Convento de la Santa Cruz, Santuario del Santo Cristo, Municipio de San Juan, San Juan, Metro Manila* (Manila: Life Today Publications, 1994).

⁵² *Ibid*, p. 33.

is taken from the *Meditations* of the first Franciscan Prioress of Manila, Sor Gerónima de la Asunción. If my information on Gerónima is correct, this excerpt may be the only known example from her written works to have survived into our time.⁵³

In music Examples 2, 3 and 4, you can see the opening stanza from the setting with Sor Gerónima's text, another with a text by Lope de Vega, and the last a sacred anonymous text in Tagalog. The existence of these many languages suggests that the audience was very likely multi-racial as well as profoundly interested in a worship life that was connected with the broadly international culture of the city of Manila.

The most rewarding feature evident from the recovery of this music is the unanticipated opportunity it provides us to view the multiple strands of literary, devotional and musical practices existing in Manila, interlacing seamlessly as public praise, presumably for the holy image of Santo Cristo. Spiritual writings, texts from the scriptures and Spanish and Tagalog devotional texts come to life, not only as words inscribed upon the walls of San Juan del Monte Church, but also as speech/prayer acts elevated to a new level of beauty through the medium of music. Though much more research needs to be undertaken to fully contextualize these settings, we can see already that music vivified and brought to life the worship of this important Santuario in a way no other art could. At this point there seems to be no indication of the composer's name, a circumstance that is, alas, just the opposite of that encountered earlier, where we know of numerous musical compositions by identified individuals but have not yet recovered their music.

Now that we have laid out all of this varied information about music in historic Manila, you are probably wondering where that leaves us as far as our hearing of historic Manila. The scattered and *ad hoc* condition of the evidence painfully reveals that the gaps in our current knowledge do, in fact, greatly overshadow the recovered information. Nonetheless, if we permit our mind's eye to draw back just a bit from the surface of this data, much as a zoom lens permits us to step back

⁵³While consulting the case for her canonization housed in the Archive of the University of Santo Tomás [unpublished manuscript], I found that none of her writings is included. The case was prepared by Fr. Fidel Villaroel, O. P., Archivist, University of Santo Tomás.

from a visual field, we can begin to form a new view of the manifold auditory components of the celebratory life of historic Manila that was, if nothing else, highly elaborate, extensive, cultivated, multi-racial, and *bursting* with music. We can see also that many different types of music were central to the life of this historic city, a fact that persists to this very day.

It can also be contended that all of the people who participated in and observed the ceremonies of the installation of the Holy Relics in St. Anne Church, the Feast of the Immaculate Conception in 1620 or those honoring the canonization of Francis Borgia, took as much pride in and were confirmed and ratified within their individual cultures and also within the greater, urban culture of the international city of Manila. There can be no question that these were multi-faceted defining moments of the highest order. They also were, quite frankly, the peak experiences of *lived life* in historic Manila, not abstractions, constructs, or after-the-fact accounts.

The whole, both musical and ceremonial, was always more than the sum of its constituent parts. Cooperation among diverse *capellae* produced results none could achieve alone. United ensembles of instrumentalists must have produced astonishing aural pageants. Also, what would each individual day of a major celebration be without a variety of musical idioms, dances and theatre? Competition for excellence fueled both the composition of new musical, poetic and theatrical works and the training of ever more expert musicians, poets and actors. Omnipresent also were musical contributions from *all parts of the community*, without which there would have been no celebration at all.

In short, Rite, Ritual and Spectacle in all of their manifestations were central to the city's culture and to the way the people of the city defined themselves. One wonders why these particular human accomplishments, and most especially the music, have not ever been included among the *first topics* of the students of Manila's past. Now, perhaps, as we prepare for our entry into the twenty-first century, we are ready to look again to the past with new eyes that will allow us to see and to *hear* a great, historic, international city immersed in the peak experiences of its life, mindful that these seminal moments were singular undertakings when all of the arts, music, dance, and drama, converged to produce momentous experiences that elevated not only the moment itself but also all of those participating in it to new levels of human re-

alization. To try to understand historic Manila without hearing its music is akin to having a black and white television playing with only half of the screen visible and the sound turned down.

Put quite simply, even given the gaping lacunae that exist in our present knowledge of Manila's musical past, we now know far too much ever to turn our intellects away from the task of trying to understand all of the people from the past in their unique, often splendid setting and time. We will certainly demand nothing less from future historians who will seek to understand us and our own multifaceted culture of the very late twentieth century? By listening for the rich musical past of Manila, we forge a bond with the past that enriches our lives. We also begin to accord to all the people present then an additional degree of humanity just like our own. ≈

Table 1:
Required Feasts in Manila.

From Luis Merino, *The Cabildo Secular, or Municipal Government of Manila: Social Component, Organization, Economics*, (Iloilo: Research Center of the University of San Agustin, 1980), vol. II, pp. 262-264. Though his original list includes special days for the monarchy which changed through time, the days listed here are those that gained fixed status in Manila.

- 17 January, St. Anthony Abad, Patron of Manila against fires;
- 26 January, St. Policarpo, Patron of Manila against earthquakes;
- 2 February, Feast of the Purification of Mary;
- 5 February, Feast of the Franciscan Martyrs of Japan;
[on Ash Wednesday and the five Sundays of Lent the City attends the Cathedral; on Palm Sunday, Holy Thursday and Good Friday, the City attends the Cathedral]
- 6 April, Feast of St. Mark the Evangelist;
- 19 May, Feast of St. Potentia, patron of the city against typhoons;
[celebration of Corpus Christi with its octave, the City attends the Cathedral]
- 29 June, Feast of Sts. Peter and Paul;
- 25 July, Feast of Santiago;
- 4 August, Feast of Dominic de Guzmán;
- 12 August, Feast of St. Clare;
- 14 August, Feast of the Ascencion of Our Lady;
- 28 August, Feast of St. Agustín, Patron Saint against locusts;
- 30 August, Feast of St. Rose of Lima, Patron Saint of the Indies;
- 10 September, Feast of St. Nicolás de Tolentino, Patron of Manila for the protection of ships;
- 2 October, Feast of the Santos Angeles de la Guarda;
- 4 October, Feast of St. Francis, Patron Saint of Manila;
- 29 Novermber, Commemoration of the Most Holy Eucharist;
- 30 November, Feast of St. Andrés, Patron Saint of Manila;
- 4 December Feast of Las Lágrimas de San Francisco;
- 8 December, Feast of the Immaculate Conception, Universal Patron of Spain and the Indies.

18 December, Feast of the Expectación de Nuestra Señora;
 27 December, St. John the Evangelist, Patron Saint of Manila against
 lightning.

*Table 2:
 Choral/Orchestral Capilla in Manila, 1571-1737:
 A Preliminary Listing.*

DATE INSTITUTIONS

1571	Augustinians/?		
1578	Franciscans/?		
1581	Cathedral		
1595	Jesuits, Ensemble of slaves		
1596	Tagalog Choir Jesuit Church		
1597	Augustinians	Jesuits 2 choirs?	Dominicans
	Franciscans	Cathedral	
1611	Jesuits, 2 choirs Dominicans	Augustinians/ [Pasig Parish] Recollects	Franciscans [Dilao Parish] Cathedral
1620	Cathedral Augustinians	Franciscans	Jesuits
1640	San Juan Letrán in	the Capilla Real	
1674	Cathedral Franciscans	Jesuits Dominicans	Augustinians Recollects
1737	Colegio de Niños Típles de Sancta Iglesia Catedral		

Table 3

*A Preliminary Listing of the Chantre of Manila Cathedral,
and of other Cathedral Musicians and Officers
Involved with the Ceremonial Life.**

- 1581, Don Francisco de Morales, Chantre; [*Historia de la Santa Iglesia Metropolitana de Filipinas* (Manila, 1877), p. 75 (hereafter *Historia*).]
- 1583, Don Santiago de Castro, Chantre, [Castleton, pp. 228; Pastells, vol. 1, p. 195, vol. 2, p. 255. [LG/ 2/19/(16)19, {no. 94}, in LG/8/26/(16)25, {no. 174}, identified as Archdeacon; LG/2/1/(16)28, {no. 245}, Castro is still identified as Chantre. Two individuals with the family name Castro are identified as Chantre by Pastells. The *Libro de Gobierno* does not survive for these years, so a final determination cannot be made at this point.]
- b . 1621, Don Juan de Aguilar, [see entry below.]
- 1621, Don Miguel Garcetas, Chantre [LG/8/9/(16)21, {no. 38}, offering the post of Chantre at the death of Don Juan de Aguilar; LG/9/9/(16)22, {no. 101}, [Pastels, vol. III, 151].]
- 1629, Don Gregorio Ruiz de Escalona, Chantre who became the eighth Dean of the Chapter, [Historia, p. 184, 227-28; at age 49 he became Chantre.]
- 1636, Andrés Maldaleno, Racionero, cantor, Sochante, Capellania de coro, [Historia, p. 188]
- 1636, Archdeacon Francis de Aguilar, gran talento en los ministerios oficios y funciones de ceremonias eclesiasticas, [Historia, p. 216]
- 1649, Don Juan Fernandez de Ledo, Chantre(?) [B&R, XXXVI, p. 23; (born in México, and a graduate of University of Santo Tomás, Historia, 185).]
- b . 1657, Luis de la Cruz, Ministro Superior de la Capilla y Musica, [identification of position noted in entry below.]
- 1657, Don Baltazar Gat Dobali, Ministro y Superior de la Capilla y Musica, [LG/5/30/57; {no. 120}], replacing Luis de La Cruz who is very ill. Dobali was a native and cacique of the municipality of Cainta, district of Morong.]

- b . 1659, Don Juan Fernandez de Sedo, [see entry below.]
 1659, Don Br. Amaro Diaz, Chantre, [LG8/23/(16)59, {no. 236}, dated 15 March, 1565, replacing Dr. Fernandez de Sedo, deceased.]
 1659, Br. Joseph Cabral, Chantre, [LG/8/6/(16)59, {no. 249}.]
 1661, Don Joseph Baamonde, Sochantre, [LG/8/5/(16)61, {no. 344}, replaced Ldo. Luis de la Cruz, deceased.]
 b . 1662, Don Joseph Cabral, Chantre, see entry below.
 1662, Don Ldo. Francisco de Leon, Chantre, replacing Don Joseph Cabral, who was promoted to Dean, [LG/8/21/(16)62, {no. 409}.]
 1670, Don Alonzo Benavidez Bazan, Chantre, [*Anales*, I, 20 July, 1670, f. 236.]
 1671, Br. Don Nicolas Cordero, [*Anales*, II, f. 3^v, August 17, 1672.]

- 1723, Don Luis Rico, Chantre, [LG/7/11/(17)23, {f. 3,(c)}.]
 1723, Br. Don Francisco Colindreo de Zarabia, Chantre, [see below].
 1723, Don Inosencio Haytona, Chantre, former holder of Capellania de coro, [LG/11/9/(17)23, {f.38}], examination to fill vacant post of Chantre, at the resignation of Br. Francisco Colindreo de Zarabia. First place went to Inosensio Haytona.]
 1724, Mro. Simon Ambrosio, Organist, [LG/2/3/(17)24, {f. 49}], a petition from Mro. Simon Ambrosio, organist, requesting that he be allowed to assist in 'funciones' as do the 'Maestro de Capilla (not named) y los cantores' (not named) where they receive some emoluments. Same date and entry, a Decree requiring the 'Maestro de Capilla y los demás cantores' to pay for the (profits) that they may receive when assisting in las 'funciones'.]
 1737, Mro. Isidoro de Arevalo, Chantre and Juez Provisor de testamentos, capellanias y obras pias, [LG/6/18/(17)37, {no. 49}].
 1737-1741, Don Isidoro de Arevalo, Chantre y vicario coral (became Bishop of Nueva Caseres), LG/9/13/(17)41, {no. 457}.]
 1738, Mro. Isidoro Arevalo, Chantre, [LG/6/12/(17)38, {no. 215}], later at LG/5/5/(17)39, {no. 298}, remains Chantre.]
 b . 1737, Don Pascual de Resurrección, Maestro de Música, [see entry below.]
 1737, Don Nicolas Patricio, Ministro de música, [LG/7/24/(17)37, {no. 57}], replacing Don Pascual de Ruserección, deceased.]

- 1737, Pablo Mariano, segundo ministro de música, [LG/7/24/(17)37, {no. 58}.]
- 1738, Don Esteban Gamero y Rueda, Maestro de Música, entry indicates that he was First 'Maestro de la Capilla de Musica', [LG/9/9/(17)38, {no. 230}.]
- 1738, Salvador Santiago, Campanero Mayor, [LG/9/11/(17)38, {no. 232}.]
- 1738, Mro. Isidoro Arebalo, Chantre, [LG/6/12/(17)38, {no. 215}, later at LG/5/5/(17)39, {no. 298}, remains Chantre; Bishop elect of Nueva Cáceres, [LG/12/13/(17)41, {no. 475}.]
- 1738, Br. Inocencio de Leytona, Master of Ceremonies and Rites of Manila Cathedral, [LG/6/28/(17)38, {no. 220}.]
- 1740, Faustino Magsaisay, Organist, Manila Cathedral, [LG/12/15/(17)40, {no. 406}.]
- 1741, Martin Joseph de Endayo y Rayo, Chantre.
- 1748, Br. Inocencio Letona, Master of Ceremonies and Rites, [LG/31/10/(17)48, {no. 296}.]
- b. 1750, Mr. Miguel de Espeleta, Chantre, [LG/??/(17), {no. 498}]
b . 1751 Esteban Gamero Rueda, Maestro de Música, Teacher, see entry below.
- 1751 Pablo Mariano, Maestro de Música, [LG/12/23/(17)51, {no. 180}, relating Esteban Rueda, deceased.]
- 1751, Juan Dolores, Segundo Maestro de Música, [LG/12/23/(17)51, {no. 181}, promoted to Segundo Maestro de Música upon the promotion of Mariano.]
- b . 1753, Dr. Juan Sanchez Berbardo de Quiros, Chantre, [LG/4/22/(17)53, {no. 170}, promoted to Archdeacon.]
- 1753, Dr. Vinzente Ibarra, Chantre, [LG/6/11/(17)53, {nos. 174-176}, promoted from Maestrescuela.]
- 1755, Ldo. Esteban Roxas y Melo, Canonigo Magistral, and administrator of the Obras Pias del Colegio de los Niños Tiples. [LG/11/26(15)55, {no. 247}.]
- 1755, Dr. Francisco Ibarra, Chantre, and administrator of the Obras Pias de Ntra. Sra. de Guia y del Gen. F. Carriendo, [LG/11/28/(17)55, {no. 248}; LG/10/29/(17)55, {no. 349}], elevated to the Deanship of the Chapter.]
- 1755, Dr. Miguel Cortez de Arrebando, appointed Chantre, [LG/9/3/(17)55, {no. 353}.]

1796, Br. Don Antonio Maldonado, Sochantre, [LG, 5/1/(17)96, {f. 255v}].

- nd., Gabriel de la Cruz, Chantre, [Historia, p. 77]
- nd., Tomás Barceros de Cardenas, Maestro de ceremonias, [Historia, p. 77]
- nd., Don Amaro Diaz de Acuña, Chantre interim, [Historia, p. 228]
- nd., Don José Cabral, Chantre, interim, [Historia, p. 229]
- nd., Don Juan Velez, Chantre, [Historia, p. 183]

[1796(?), Francisco Dias Durana, Chantre, (Regalado Trota Jose, *Impreso*, Manila, 1993, p. 258. (hearafter Jose)]

[1798(?), Don Juan Sanches Bravo, Maestro de Ceremonias, (Jose, p. 261.)]

1876, Capellanes de coro, Agaton Estrella, Pedro Dandan, Daniel Adriano, Sochantre, Juaquin Colpe, Luis Ignacio, Chantre, Telesforo Trinidad, [Historia, p. 236]

[*1755, Dr. Miguel Cortes de Arredando y Oriosolo, Juez Provisor y Vicario General as depositary of redemciones. The total amount of capital belonging to chaplaincies and Pious works of Dr. Juan de la Fuente Yepes, elected Bishop of Nueva Segovia, was in the amout of ₱10,032.00.]

*The names given here appear in the *Libro de Gobierno* of the Manila Archdiocese unless otherwise noted in the Table itself. See Ruperto Santos, STL, ed., *Archdiocesan Archives of Manila: A Catalog of Archival Documents, Testaments and Holdings*, 1994, Intramuros, Manila, Catholic Archdiocese of Manila, pp. 167-168. The *Libro de gobierno* treating the years before 1800 is housed in Boxes 1. C. 7*; 1. C. 8*; 1. C. 9*; 1. D. 10. Fr. Santos also edited, *Annales Ecclesiasticos de Philipinas, 1574-1682*, Manila, 1994, 2 vols., Roman Catholic Archbishop of Manila.

The summary inventory of the contents of the *Libro de gobierno* made by Sr. Maria Rita Ferraris is followed here unless otherwise indicated. Each entry includes LG [*Libro de gobierno*] the date of the entry, and one of two indications used by Sr. Ferraris to further identify locations within a run of documents, a) the folio number(s) {f. 00}, or the item number of a particular entry using the designation {no.}. This entry, LG/1/1/(16)23, {f. 5}, equals *Libro de gobierno*, January 1, 1623, folio 5. LG/1/1/(16)23, {no. 6}, equals *Libro de gobierno*, January 1, 1623, number 6.

It is very likely that Francisco Moreno consulted these documents while preparing to write his *Historia de la Santa Iglesia Metropolitana de Filipinas*, (Manila: Imp. de "El Oriente") before 1877. A number of individuals identified by him do not appear in the *Libro de gobierno* suggesting that the surviving documents are not complete and/or that he consulted other sources for his history. The Archdiocesan archival holdings have been moved a number of times and there are significant gaps in various categories of documents including the *Libro de gobierno*.

For a brief historical sketch of the archives see Sister Maria Rita Ferraris, *Archives of the Archdiocese of Manila*, Manila, 1981, Archives of the Archdiocese, pp. 1-4, and Ruperto Santos, *Archdiocesan Archives...*, pp. 25-39.

Key to the signs:

b = before

•nd = no date

*=reference information

*Table 4:
Non-Cathedral Musicians of Note in Historic Manila:
A Preliminary Inventory.*

Augustinians:

- Fr. Frem.[?] Agustinum Miño[?], 1584, vicar of the choir.▫
- Fr. Bartolmeo de Aguirre, 1593, vicar of the choir.▫
- Fr. Agustinum de Tapia, 1596, vicar of the choir.▫
- Fr. Pedro Loier, Lector de Artes, 1602.▫
- Fr. Marcelo de San Agustín, O. S. A., a composer and organist of note who wrote many choir books. Vicar of San Felipe el Real in Madrid. Had been a singer in the cathedrals of Toledo and México. Played the organ, harp, violin and flute. Composed piece for organ and three books of glorias, credos and Christmas Carols(?) *Tres tomos en Folio de Glorias, Credos y Villancicos (Historia de la Povincia Agustiniana,* (hereafter Agustiniana), Tomo III, p. 13)

- Fr. Lorenzo Casteló, O. S. A. (+1743) [cantor and organist of the convent of San Felipe Real, Madrid]. Taught music to more than a thousand Tagalogs and Ilocanos in Manila. In Cebu in 1722 he taught numerous singers.* *Natural de Valencisa, compuso Iº. Misas clásicas, 2 tomos. 2º. Vísporas y procesiones, 2 tomos. 3º. Villancicos con otras varias composiciones, 2 tomos*, in *Agustiniana*, Tomo III, p. 13
- Fr. Juan Jadraque, O. S. A. (arrived in 1718, +1743) with Nicolas Medina, O. S. A., wrote *Arte de canto llano y de canto de organo*. [nd] He also revised and enlarged the church choir books and composed many religious works, such as masses, Christmas carols(villancicos?) and various airs. Among his most notable works were six books—two volumes each of classical masses, various vísperas and processions.
- Fr. Ignacio de Jesus, O. S. A, (arrived in 1737) penned most of the choir books in Manila.
- Fr. José Calleja, O. S. A., (arrived in 1759) could play any musical instrument masterfully.
- Fr. Juan Andrade, O. S. A., was choir vicar and a celebrated singer of San Agustín Church.
- Fr. Nicholas Servenit, O. S. A., was an organist who taught many pupils in Manila.
- Fr. Juan Alfaro, O. S. A., was a young organist in Manila. Served for 20 years‡
- Frs. Juan Jadraque and Nicolas Medina, O. S. A., wrote *Arte de canto llano y de canto de organo*. [nd]

Dominicans:

Tiples de Santo Domingo founded in 1587 [no source].£

- Fr. Pedro Bolarios, O. P., founded the *Escuela de Tiples* [no date or place].£

Franciscans:

- Fr. Pedro Bautista, O. F. M. (arrived in Manila in 1583§) the first to teach western music to the Tagalogs.*
- Fr. Jerónimo de Aguilar, O. F. M. (arrived in Manila in 1582§, +1591) first to teach western music [*flutes, chirimiras y violines canto llano y canto de organo*] in the Caramines.*

- Fr. Juan de Santa María, O. F. M. (arrived in 1608, [1606§] +1618), instructed more than 400 boys in Lumbang in music and instrument construction [*órganos, laúdes y chirimías* §].* He was also a singer in Zaragoza Cathedral and Sochantre in Zamora. He composed a Mass while in jail in Japan and returned it to Manila. In the Franciscan Archives are maintained his *Lamentations* written on parchment, of which there are many copies in parishes administered by the Franciscans. [Cano, II, p. 350-52]
- Fr. Juan de Torres, 1643, assembled an orchestra in Manila.£
- Fr. Francisco Péris de la Concepcion, O. F. M., (was in the Philippines from 1671-72) composed a *Via crucis* and an album of motets for four voices [*Libro de música para el canto de Motetes a cuatro voces en el Via Crucis de los Terceros de Manila*§].
- Fr. José de la Virgen, O. F. M., (in the Philippines from 1717-1767) wrote an *Arte de canto gregoriano*, in the Bicol language which was published in Manila in 1727.*§

[1655, 1 de enero, en el capítulo XVIII, folio 40 se dice: *En cada convento se tenga escuela, donde todos los niños... se enseñen a rezar, leer, escribir y cantar... de donde se yran escogiendo los que fueren mas aviles... Los cantores no sean muchos en número, sino solos aquellos que bastan para sustentar la musica; tengan siempre un maestro, que tenga a cargo el enseñarles canto de organo y canto llano y a tañer los demas instrumento de musica.*§]

Recollects:

- Fr. Diego de Cera, built at least three pipe organs, one with bamboo pipes in Las Piñas Church, one in the Recollect Church in Manila (1798), and the third supposedly sent to the Queen of Spain in 1793.* Conflicting stories are given about this gift. Some accounts have it being a fortepiano, not an organ. “*En Junta definitorio, habia en el Convento de Manila á 29 Octubre de 1793, propuso N. P. Provincial: «que portanto el Forte-Piano fabricando por el P. Fr. Diego [Cera] era al haja digna de presentarse á la Reyna Nuestra Señora, por no haber otro igual en España, ni en Inglaterra, segun había el Señor Gobernador insinuado y confirmado por el dicho P. Fr. Diego; si les paracia á SS. RR. lo envaría con el P. Comisario, para que por su mano se presentara á la Reyna Nuestra Señor; pues de dejar el dicho Forte-Piano en Manila se habian de seguir á*

la Reyna mucho bien: todo lo qual oido por los VV. PP., unanimes y conformes convinieron en lo porpuesto por dico N. P. Provincial." [P. Cano, *Catálog de Religioso Agustinos*, II, p. 263; see also Francisco Sádaba de Carmen, *Catálogo de los Recoletos de la Provincia de San Nicolás de Tolentino de Filipinas*, Madrid, 1906, pp. 362-63.]

Jesuits:

- Padre Christobal Ximénez (+1628), "...*todos los dias 'por la tarde asistía con los niños a cantar la Salve'*".
- Padre Tomás de Montoya (+1627), "...*natural de Zacatecas de la Nueva España, 'ponian gran cuidado en el adorno de los Altares, e Iglesias, y en que la Música fuese la mejor'*".
- Nicolás de Arnaya, "...*también de la Nueva España, según nuestra crónica, 'cuydaba de los cantores'*".
- Hermano Juan de Ballesteros, "...*era cocinero, portero, carpintero, y maestro de escuela. Pero tuvo particular interés en la música: ...llenaba quantos papeles podia de buena musica, y buenos villancicos y quanto podia servir a los Iglesias de Bisayas, y aun llenaba algunos diestros Cantores, y muchos, y buenos instrumentos, para que instruyesen a los nuevos Christianos, y con este cebo hubiese mas asistencia en los Templos. Ponía gran cuyadado, en que las Fiestas mas principales, se celebrasen con el mayor aparato, y alegría, que fuese posible. Para esto instruia con gran diligencia a los niños en danzas muy curiosos, y agradables, con tal gusto, no solo de Indios, sino de los Padres, que se llamaban de un Pueblo a otro, para que los enseñase. Y los adiestro de forma, que en todas partes eran celebres sus danzas, y aun en Manila se hicieron famosas, pues en las fiestas de la Canonización de nuestro Santos fueron las mas vistosas y lucidas. De este modo dexo instruidos a muchos Indios en la musica de voces, y de instrumentos, para e mayor culto de las Iglesias.*"

Key To Symbols

Raymundo Bañas, *Pilipino Music and Theater*, pp. 27ff

*Fr. Pablo Fernandez, *History of the Church in the Philippines*, pp. 410ff

§M^a Concepción Echeverría Carril, "La música franciscana en Filipinas (ss. XVI-XIX), *Nassarre*, IX/2 (1993), 197ff

£CCP *Encyclopedia of the Philippines*, Vol. VI; Music, 1994, pp. 35ff.

¤Augustinian 'Libro de Gobierno.'

†Fr. Policarp Hernández Fernández, O. S. A., *Filipino Landmarks/The Lone Survivor: San Agustin Church and Monastery*, unpublished manuscript.

A Alfred E. Lemmon, "Pedro Murillo y la musica filipina," in *Heterofonia*, 1987, pp. 23ff.

Account A

Padre Francisco Colin, *Labor Evangélica* (Barcelona, nueva edición por Pablo Pastells, S. J., 1900/03), 3 vols., vol. III, pp. 268-272, n. 2.

*Es digna de leerse la descripción, que de las Fiestas celebradas en Manila con motivo de la Beatificación de San Ignacio, hizo al P. General Claudio Aquaviva el Provincial de Filipinas, Gregorio López, al tratar del Colegio de Manila, en la Anua de 1611. Su contenido es del tenor siguiente:

Collegio de Manila: Aunque el año pasado enuié á V. P. especial relacion de las fiestas con que esta ciudad recibió el Brebe de su Santidad de la Beatificacion de ntro. glorioso Padre, con todo, por ser punto perteneciente á este año de mil y seiscientos y once, haré una breue suma de la solemnidad y demostracion de regocijo que ubo en ella. Llegó, pues, á esta ciudad la nueua á 20 de Junio, de que luego se dió parte al Señor Gouernador Don Juan de Silua, mandando su señorria que se pusiesen luminaries en la ciudad, y preparasen la artilleria de los fuertes, que es mucha y buena, para que hiciesen la salve á tan alegre nueua, de que tambien se dió parte al Sr. Arzobispo D. Diego Vazquez de Mercado, que, parte por la deuocion que al santo tiene, parte por el amor paternal con que es vien afecto á ntra. Compañía, la recibió con grandes muestras de alegría, y mandó que á la noche se encendiesen muchos fuegos en la Iglesia Catedral y se repicasen las campanas. Lo mismo preuinieron las demas Religiones, que aquella tarde nos vinieron á dar mill parauienes.

En tocando las Auemarias comenzó el repique de campanas en la Iglesia Mayor, respondiendo las Torres de las Religiones y de la ntra., mediando entre las chirimias, clarines y campanas, que se tocaban *alternatim*, una mui suave y concertada musica de chanzonetas, motetes y villancicos.

A este tiempo hizo una hermosa salua la artilleria toda. Estaba ntra. iglesia ricamente aderezada con colgaduras de fina seda y muchas luces de cera blanca, y con la continua musica de organos, arpas y otros instrumentos musicos parecia un cielo.

En el altar mayor estaba en un quadro de diestro pincel retratado el Santo Patriarca; en la una mano tenia el libro de las Constituciones, y

en la otra embanderado un *IHS*, y á los pies rendido el dragon infernal como tropheo de su victoria. El rostro graue y que mouia á deuucion.

Concurrió lo mejor de la Ciudad, y los muy Religiosos Padres de Santo Domingo al *Te Deum laudamus*, que se dixo á canto de organo acompañado de los instrumentos musicos. Yo salí á decir la oracion *pro gratiarum actione* y la de ntro. glorioso Padre Ignacio con otros seis Padres, todos con ricas capas. Con esto y con el repique de campanas y musica que duró buena parte de la noche, se dió fin a fiesta primera demostracion y se despertaron las voluntades de algunos vecinos que otro dia binieron á ofrecer buenas limosnas y su industria para las fiestas de la Otua.

Acudió assi mismo este dia, como si fuera festiuo, casi todo el pueblo á ntra. Iglesia á ver y adorar la nueua imagen del Santo. Luego se comenzó á dar ordenes y á prebenir las cosas necesarias para la fiesta principal, á que ayudó el Regimiento de esta Ciudad, dando una buena limosna, que con otras piezas de plata y sedas que algunos deuotos ofrecieron, hizo un buen numero de ricos premios para un certamen, en que se conuidaban los poetas para alabar y decir algo en varios generos de composiciones de las virtudes y proezas del Santo. En mediando el mes de Julio, dia de ntro. Beato hermano Luis Gonzaga, pareció tiempo competente para publicar el cartel, y fue publicacion y acompañamiento mui ilustre. Sacole de nuestra iglesia el general Don Fernando de Silua, sobrino del Sr. Gobernador, en nombre de su Señoria, que mostró deseo de sacarle por su misma persona, si no lo impidiese una enfermedad que le tenia en la cama.

Acompañaban al general vestidos de ricas libreas el Sr. Gouernador de las islas Molucas Don Gerónimo de Silua, y el maese de campo, general de estas islas, con la nobleza de esta ciudad, sargentos mayores, capitanes de infanteria, alcaldes y regidores, con la familia y guardia del Señor Gouernador; á que dió no poco lustre el Seminario de S. Joseph, de donde salieron nuestros collegiales, hixos de vecinos, en caballos de rua con sus gualdrapas, y ellos vestidos con mantos de seda de color leonado, las becas y bonetes sembrados de ricas piezas de oro y pedreria, y al cuello preciosos joyeles, cada qual con sus lacayos y paxes. Hacian mui vistosa distincion entre los demas caballeros. Precedian á este acompañamiento siete ternos de chirimias, que alternandose no dexaban de dar la musica, la qual no faltó entre el repique de campanas mientras duró el paseo. El cartel estaba dibuxado con mucho primor

en vitela, todo guarnecido de ricas piezas de oro, y fixado en una bermosa bandera de raso blanco con sus borlas y caireles y rapacejos de seda y oro. Lleuose en casa del Sr. Arzobispo leyendosele con mucho gusto de su Señoria; y dada su bendicion, se lleuó al Sr. Gouernador, que con estar enfermo le leyó todo, alabando el buen estilo y dando muestras de su interior alegría.

Al salir de palacio hizo una hermosa salua toda la artilleria de los fuertes y muros, cosa que notablemente alegró toda la ciudad. Con la misma pompa y orden voluieron á ntra. iglesia á prima noche, donde fueron reciuidos con buena musica de villancicos y el cartel se fixó en la iglesia debajo de un rico dosel. Prosiguieronse las luminarias, cohetes voladores, bombas y morteruelos, ruedas de fuego, campanas, chirimias, clarines y trompetas, que hizieron aquella noche mui alegre.

Ayudó mucho á esta solemnidad el haberse acabado pocos dias antes el techo de la iglesia, que por estar antes con incomodidad cuuierto con sola teja, se cubrió nueuamente de artesones intermedios de molaue, madera incorruptible, curiosamente labrada de laços y piñas de oro. El cuerpo de la Iglesia y coro estaba, comenzando desde lo mas alto del techo hasta el suelo, adornado de ricos tapices de sedas bordadas, con lazos y figuras de varios animales y bolateria, hecha un ascua de oro. En cada valcon estaban arboladas dos banderas de diuersos colores, y entre los balcones se formaban con grande correspondencia diez mui vistosos altares, con frontales de ricas telas, y en cada uno un quadro de pincel mui primo, ante quien ardian quattro candelas en sus candeleros de plata.

La colgadura fue rica y uniforme con mui vistosa y apacible variedad. El altar se aderezó con mucha magestad y grandeza. Tenian á trecho las columnas y valaustres del retablo, que es vien acabado, muchos angeles con gallardetes en las manos y algunos niños Jesuses con ropas rozagantes de mucha hermosura, y la daban al retablo, acompañado de apacibles ramilletes y flores, pebeteys y luces que ardian, ultra de ocho cirios grandes en sus blandones, y tres lamparas de plata que estaban pendientes delante del altar; á cuyo lado derecho se hizo otro, en donde estaba un niño Jesus de extremada belleza, vestido de pontifical á guisa de bendecir al pueblo. A este altar correspondia otro con una hermosa imagen de ntra. Señora, ambos con ricos frontates bordados, mucha plumeria de martinietes, macetas de china con variedad de rosas vien fingidas de seda y oro, que campeaban entre el adorno ordinario de los

altares; pero lo que más se llevaua la vista era una deuota imagen de bulto del sancto Patriarca, que con grande magestad estaba collocada encima del Sagrario en un tabernaculo de finissmo brocado, en cuyo cielo estaban bordadas de oro estas letras: B. Ignatius ad majorem gloriam Dey. Tenia el Santo en una mano un libro y el rostro deuotamente inclinado, contemplando un *IHS* que en la otra mano tenia.

El manteo y sotana era de terciopelo negro, apedrezado de cadenillas de oro y labores de perlas, sembrada de ricos broches y joyas de mucho valor. El cingulo era un cinto de grande estima, por ser todo de rubies, esmeraldas, zafires y diamantes; pendia del cuello un pectoral de hermosos diamantes, que remataba en un aguila de emeraldas, que valia muchos centenares de ducados, y delante un Rosario de oro bien labrado; la diadema y *IHS* que en la mano tenia estaban enriquecidos de muchas piedras preciosas y, en lugar de resplandores y raios, puntas de cristal con sus cabos de oro. Todo el vestido era tin tesoro, y tal que remedaba al de la gloria. Adornó de la manera dicha al Santo el almirante Diego Ruiz de Ayala, deudo de Pedro Quadrado, tan deuoto de nuestro santo Padre y Fundador del Collegio de Medina.

Llegó el dia treinta de Julio y á la hora competente ntra. torre que es muy vistosa, y lo estaua más con muchas banderas y gallardetes, comenzó un solemne repique de campanas, que son muchas y buenas, alternando los clarines y chirimias, á que luego respondieron con la misma musica las torres de la Iglesia Mayor y Religiones, cuyos religiosos y Clero acudieron luego á ntra. Iglesia á cantar las vísperas, que se dixeron á coros con extremada musica, juntandose la capilla de la Iglesia Cathedral con las del pueblo de Dilao, doctrina de los Padres de San Francisco, y la de Pasig, de Padres Agustinos, y la ntra.; que cada una era suficiente, y juntas hicieron dulce armonia de escogidas voces. En llegando la noche comenzó de nuevo el repique general, y mas de veinte y quatro ternos de chirimiai, y aunque en toda la ciudad se pusieron luminarias, pero entre todas campeaban las de las Religiones, que se esmeraron en onrrar el Santo tomando por propia la fiesta. Era la noche serena, y los muchos cohetes que por el aire volaban y las varias y artificiosas inuenciones de fuegos, en que parecian en el aire imagenes del Santo, estrellas, hombres, animales, racimos, arboles, flores, castillos, galeras, peces, aues, cometas, etc., la hacian mas apacible; y el concurso de la gente que á ver estas fiestas acudia causó grande regocijo en la

ciudad.

El dia siguiente 31 de Julio preuino el alborada una muy excelente musica de canto de organo, que de nuestra torre llena de luces dieron diestros musicos, cantando unos motetes y villancicos en alabanza del Santo, y con la quietud de la mañana se oia vien en toda la vecindad; y prosiguiendo otros instrumentos de clarines, chirimias y campanas entró el dia claro, y con el en ntra. Iglesia á la solemnidad de la missa toda la ciudad y Religiosos y ambos cabildos, el Sr. Arzobispo, el Sr. Gobernador, y Real Audienicia. Dicho el Euangilio, hizo el Sr. Arzobispo un mui graue y docto sermon, en que con grande afecto trató de las excelencias del Santo y su religion. Acabado el sermon salieron doce niños ricamente vestidos á hacer un breue é ingenioso razonamiento á lo pastotil y vizcaino, todo á proposito de la fiesta presente; y á instancia del Sr. Arzobispo, que quiso hacerles este fauor, subieron á recitalle al mismo tablado donde acababa de pedricular, quedando Su Señoria á oirlos en su sitial. Acabada la Missa, los mismos niños dieron las gracias at auditorio en muy graue y gustosa poesia; luego se fueron siguiendo quattro danzas que hizieron los naturales de nuestras doctrinas.

Comió este dia con las religiones y cabildo eclesiastico el Sr. Arzobispo en ntro. refitorio, que estaba con no menor adorno de colgaduras y poesias en bien pintadas tarxas, de que tambien auia gran numero en la iglesia. En el testero estaban debaxo de ricos cielos las imagenes de ntro. Santo Padre y el Beato Francisco Jauier. Mientras duró la mesa, en que acudió al regalo de los huespedes con aparato y moderacion religiosa, explicó un Padre un lugar de la sagrada escritura con mucha erudicion en lengua latina, griega, hebrea y castellana, que contentó mucho.

A la tarde hicieron los indios de nuestra doctrina de S. Miguel un breue colloquio en lengua tagala, mezclando en lugar de entremeses tres danzas con mucha destreza; la 1.^a vestidos como españoles, la 2.^a á su usanza con lancilla y adarga; en la 3.^a se fingieron coxos, mancos y ciegos, y habiendo bailado un rato, cayendo á veces los coxos tropezando los ciegos, sin poderlos ayudar los mancos, se leuantaron al mismo compas del son y pidieron al Santo los sanase para seguir la danza; como lo hicieron con cimitarra y adarga con mucha destreza y curiosidad.

Tocabá el dia siguiente á la Religion de Sto. Domingo hacer la fiesta, y comenzando de la noche antes conuidaron para su casa al Sr. Arzobispo y á los ntros. para que gozasesen de las fuegos yngenosos que

aquella noche hubo. Comenzó la fiesta por el repique de campanas ordinario, musica y luminaries, y en obscureciendo la noche comenzaron doce diferencias de ingenias, que en su placeta tenian preparados al modo que arriba se tocó, y remató la fiesta en buena musica de instrumentos y voces, y colacion, que se dió al Sr. Arzobispo y huespedes.

Al dia siguiente vinieron los Padres Dominicos, no obstante la mucha agua que aquella noche y mañana Ilouió. Recibieronlos en la iglesia los mismos doce niños que el dia precedents con un bien trazado y breue razonamiento al proposito de la fiesta y huespedes, que, para más solemnidad de la fiesta, traxeron su musica, que es de las mejores de la ciudad, para la missa que se cantó con diacono y subdiacono; pedricó el P.^e Fray Thomas Mayor, persona muy estimada en estas islas, docta y graue, que alabó al Santo y á la Compañía en un curioso sermon. Onrro este dia ntro. refitorio el conuento de Santo Domingo.

El martes, por ser dia celebre en San Francisco por el antiguo Jubileo de la Porciuncula, no hubo fiesta, pero llenose ntra. Iglesia de gente que acudió á comulgar; y á la tarde pasaron por ella dos compañias de soldados, haciendo su salua á la puerta y abatiendo sus banderas at Santo Capitan; lo qual hicieron por mandado del Señor Gobernador todos los dias de la octaua, excepto uno ó otro que lo impidieron las muchas aguas. A la noche los Padres de San Francisco, á quien pertenecia hacer fiesta el miercoles, pusieron sus luminaries y fuegos atficosos, respondiendo nuestra torre con los suyos, que nunca faltaron par toda la octaua, y el Seminario de S. Joseph, que todas estas noches se señaló en variedad de fuegos. Acompañaron en esta fiesta á los Padres franciscanos el pueblo y natuales de Dilao, extramuros, que parecia un cielo estrellado con las muchas luces; la iglesia, que es de piedra bien labrada, parecia de perlas; de que los naturales, como nueuos christianos, se admiraron y edificaron con ver la solemnidad y deuocion con que se hacia fiesta at Santo; y á esta causa acudieron á esta ciudad de todos los pueblos conuecinos, sin poderse estorbar el rigor de las aguas y malos tiempos. En amaneciendo vinieron á ntra. Iglesia todos los Religiosos de San Francisco, á quien saludaron los doce niños con un graue razonamiento. Cantose la Missa con toda solemnidad, y pedricó el Padre Definidor de esta sagrada Orden, fray Juan de Noguera persona docta y graue y muy affecta á ntra. Compañía. Quedaronse á comer en ntro. refitorio entreteniendolos en la quiete con una

concertada musica.

Los padres Agustinos, no contentandose con lo que habian visto hacer á las demas religiones, se esmeraron en hacernos merced. Estaba el Padre Prouincial Fray Miguel Garcia fuera de Manila, y no contento con haber ordenado que el conuento de esta ciudad hiziese fiesta igual á su deseo, conuidó tambien por cartas á muchos priores, que con sus personas y fiesta de sus pueblos acudiesen i la solemnidad juntandose en Manila.... (enviendo?) por delante un mui cumplido regalo de frutas y otras cosas; y sobre todo, interrumpió la visita de los pueblos, en que actualmente estaba, per hallarse presente á su fiesta, mandó aderezar las calles hasta nuestra iglesia, que con las aguas estaban mal tratadas. Leuantaronlas de arena con mucho gasto y asistencia de algunos religiosos; enuiaron cantidad de cera tabrada y cirios grandes, mucha plata y aderezo de dos altares; que armaron junto á la rejilla, sin que estorbasen la vista de ntros. altares, que estaban superiores. El jueues, pues, á • las dos, comenzando la solemnidad acostumbrada, vino el P.^e Prouincial acompañado del P.^e Prior y todo el conuento á nuestra casa. Precedian gran numero de danzas de varios pueblos de sus doctrinas con bariedad de ynuencias, todos vestido de seda y oro de mucho balor, en diferentes trajes de Borneyes, tagalos, españoles, etc., unos á caballo y otros á pie, y algunos de ellos despues de las visperas, que se dixeron con grande solemnidad y concurso de lo mejor de la ciudad, Gobernador y audiencia, conuidados par los mismos Padres agustinos, recitaron un colloquio en españolbascongado con mucha gracia y destreza; acabando la fiesta las muchas danzas, que apenas hubo tiempo para todas. Esta demostracion causó grande edificacion al pueblo, y no menos la que se siguió de la noche, qua *ultra* el regocijo acostumbrado, tenian su torre é iglesia llena de flamulas y galardetes y banderas de sus pueblos. Sacaron dos carros muy bien aderezados á lo rustico, tirados de mansos bueyes, y acompañados de buen numero de saluajes en sus caballos, y al tiempo que el Rey barbaro, que iba en su trono, hacia señal con una trompeta ronca y destemplada, salian de los carros tantos fuegos, cohete voladores, bombas y buscapiés, que, juntandose los alaridos y vocingleria de los saluajes, hacian una horrible y espantosa musica. Pero á esta se seguia otra mui concertada y suaue de boces é instrumentos á lo pastoril, y en lugar de los espantosos fuegos, que habian precedido, salian hermosas cometas y estrellas, alegrando á una los oidos y vista de la gente innumerable que concurrió á la fiesta. Esto

iban repitiendo á menudo por toda la ciudad, mientras en la plaza de su iglesia se hicieron 24 diferencias de fuegos tan ingeniosas, que con ser ordinaryes en esta ciudad causaron mucha admiracion. Duró la fiesta dos oras sin cesar de volar cohetes desde las azoteas, que estaban hechas unas piras de fuego con más de 300 hachones.

Viernes por la mañana amaneció la calle de San Agustín hasta la ntra. colgada de ricas piezas y paños de seda, y el suelo sembrado de juncia y palmas; y iá su tiempo comenzó salir muy lucida procesion: la Cofradía de los Nazarenos con su estandarte y más de 200 hachas; tras esta venian más de 19 cruces de plata, con sus ciriales, y delante de cada cruz una danza con ricos vestidos de seda y oro; luego se seguian muchos Religiosos en compañía de los Augustinos, y doce dos sacerdotes reuestidos con ricas capas con otras tantas insignes reliquias de santos en sus basos de plata y oro, y ultimamente unas andas aderezadas ricamente en qua traian al gran Padre San Agustín vestido de Pontifical, sembrado de ricas piedras y plazas de oro. En llegando á una placeta, donde los ntros. estaban aguardando, tomaron las andas quatro de ntros. sacerdotes y las pusieron en uno de los altares, que diximos tenian preparados, y en el otro las santas reliquias y en entrambos mas de sesenta candeleros de plata con candelas de cera blanca y hachones y mucho adorno de pebetes y rambilletes etc. Cantose la missa con grande solemnidad; y porque quisieron durase su fiesta dos dias en compañía de los Padres Recoletos de su horden, que son pocos, dexaron el sermon para el dia siguiente, á lo qual ayudó tambien la yndispuacion del Padre Prior, que habia de pedricular, y estaba con calentura desde la noche antes. Hubo antes y despues de la misa dos dialogos de ntros. estudiantes, con los quales y con la mucha musica de villancicos, compuestos por los mismos Padres Augustinos, fué la mañana mui regocijada; quedaronse á comer en ntro. refitorio nueuamente adornado por los mismos con muchas y vistosas tarjas, composiciones poeticas, y hieroglificos. Tambien nos alegraron la quiete con la musica que truxeron, pero sobre todo dió mucho gusto un niño nacido entre los Itas ó barbaros del monte, de hedad de siete años, que danzó, volteó y alabó en latin y castellano á ntro. Santo Padre, con la gracia qua lo pudiera hacer un diestro danzate y eloquente orador.

El sabado por la mañana vinieron ambos conuentos de S. Agustín calzados y descalzos, y cedoemdp á una fiesta propia de la transfiguracion del Señor, quisieron ontrar la ntra. Cantose la missa con

buenas musica y pedricó el Padre Prior, fray Pedro de Salcedo, un raro sermon, que sobrepujó toda expectacion, en qua monstró bien quan de corazon amaba á nro. Santo Padre y á su Compañia, dejandola muy obligada.

El Sabado por la tarde comenzó su fiesta la Congregacion, haciendo el gasto magnificamente la de los seglares, ayudando la de estudiantes con muchas é ingeniosas composiciones en tarxas muy bien pintadas, y en la representacion que adelante diré. Cantadas las visperas con excelente musica de la Cathedral, hicieron los del pueblo de S. Miguel, que es doctrina de la Compafíña, extramuros, un colloquio en lengua tagala, que dió mucho gusto asi por las cosas que dixerón como por el buen aderezo de vestidos y aparato. En la noche hubo en ntra. plazuela muchos fuegos artificiosos, y el que lleuó la ventaja á todos fué un gigante de extremada grandeza, que como otro hercules peleaba con una sierpe de siete cabezas, qua despues de haber resistido al gigante con muchos cohetes y bombas, pretendia escaparse huyendo; pero el gigante le dió tanta bateria de fuego y golpes con la maza, que la rindió, quedando él entero y sin quemarse con ser de cañas y papel y haber parecido muchas veces como una llama de fuego.

El Domingo fué nro. conuidado el Sr. Gobernador del Maluco, Don Jeronimo de Silua, que en estas fiestas se señaló animando y conuidando á los ciudadanos á celebrarlas sin perdonar gastos y trabaxo. Concurrió ansimismo la Real Audiencia, Ciudad y Religiones y todo el pueblo, á quien se le dieron las gracias pot lo bien que hablan acudido á las fiestas, en el sermon, que trató de las admirables virtudes del Santo.

A la tarde concurrió con el yllustre auditorio de la mañana innumerable pueblo á un muy graue colloquio de la vida y singulares virtudes del Santo, qua debaxo de varios simbolos é ingeniosos enredos representaron nros. estudiantes costosa y curiosamente aderezados; cuyo remate fué una bien compuesta danza al compas de extremada musica, cosa qua mouió el auditorio á diuocion, y todos quedaron contentisimos y apesarados de que no hubiese durado más de dos oras.

El lunes y martes siguientes, habiendo concluido el tiempo que el certamen dió para las cornposiciones, se juntaron en nstra. casa para juzgar als personas que él nombró, qua fueron lo mas • noble y docto desta Ciudad, y entre ellos el Sr. Gobernador de Maluco, el dean de este Arzobispado, el Padre Comisario general del Santo Oficio de la inquisicion y el Maese de Campo, y otras personas, todas mui

benemeritas. Entraron en competencia más de doscientas y cincuenta composiciones latinas, griegas, italianas, castellanas, portuguesas, vizcainas, tagalas, vissayas y mexicanas, de varios generos de metros, en que hubo mucho que Ver y pudieran parecer en la uniuersidad mas rica de poetas de Europa. Dispusicronse los premios; y otro dia, que fué de S. Lorenzo, acudieron sin ser conuidados á ntra. iglesia el Sr. Arzobispo, Real Audiencia, Ciudad y Religiones á gozar de las poesias, á que dió principio un breue y sentencioso colloquio, en que ee representó el bien que ntro. Sto. Padre y la Conipañia ha hecho al mundo por medio de las letras. Luego se fueron levendo las composiciones premiadas y algunas otras, muchas de Religiosos de Sto. Domingo y San Francisco y San Agustín, las demas de Capitanes y estudiantes y soldados; quedando todos admirados de que lo último del orbe, y donde más se trata de guerras qua de letras, tenga tan excelentes poetas como en esta ocasion parecieron.

Las muchas aguas y recios vientos deste dia y nocbe no dieron lugar á las inuenciones y fuegos, que la Congregacion tenia preparados; y ansi se dilataron para el domingo siguiente, dia del B. Hermano Estanislao, cuyo dia dió fin á las fiestas que tuvieron principio dia del B. Ludouico Gonzaga. Concurrió toda la Ciudad á ver tres carros triunfales mui vistosos, hechura de sangleyes, á costa de la Congregaci6n, que gastó en esto muchos ducados.

Representaban la magestad de los mandarines y el modo qua tienen en juzgar. En anocheciendo comenzaron setenta variedades de fuegos admirables, y porque la mucha gente no daba lugar, salia á hacerle de quando en quando un caballo de fuego, que, corriendo á todas partes de la placeta y calle, repartia gran numero de cohetes, buscapiés, quedando él sin lesion alguna. Los fuegos fueron muy vistosos, que hacian parecer en el aire á S. Ignacio, caballeros con lancillas en las manos, toros, sierpes, aguilas, rayos, cometas, todos con grande viueza y propiedad. Ultimamente dos galeras combatieron á un gran castillo, qua causó tanto estruendo y ruido de tiros, quanto habian sido los fuegos primeros apacibles. Dexo por breuedad otras fiestas, qua la ciudad hizo.

*The text has not been modernized.

• = page break in the original

Account B

[Blair and Robertson, volume XIX, pp. 61ff.]

p. 61 I will begin a discussion of this year's events in these islands with an account of the solemn fiestas of the immaculate conception of the holy Virgin. Let me say that these fiestas have been such that in the grandeur with which they have been celebrated, Manila has not been inferior to places in Europe and America. They lasted 19 days. Leaving aside the celebration by the laity—the bull fights, masquerades, etc., and the many illuminations and fireworks which took place every night, and for which the Chinese are very famous—I will describe only p. 62 the ecclesiastical part. The festivities were held [as a rule] in the cathedral. On the first day, which was Sunday, December 8, they were celebrated there with great magnificence. In the afternoon there was given a drama on the beauty of Rachael. On Monday the religious of St. Francis held their fiesta in the same church. In the morning one of the grandest processions ever seen in this vicinity set out from their house for the cathedral. First came the whole force of Manila in perfect order, the arquebusiers and musketeers firing their pieces at intervals. Next came a rich standard bearing the image of the conception of the Virgin, and at her feet Escoto [Jon Duns Scotus] on his knees, inscribed, *Dignare me laudare te*, etc. After the standard, which was borne by the father guardian, came a lay friar called Fray Junipero—who, like the other, is regarded as a holy and simple man; he was dancing, and calling out a thousand silly phrase about divine things. Now followed banners, crosses, and candlesticks. After these came on floats eight saints of this order, so richly adorned that the people did not know whether to marvel most that there should be so large a quantity of gold, jewels, and precious stones in Manila, or that the fathers should have collected so many of them. These saints were accompanied by eight groups of Indian dancers—one with each saint, and each with its own device. One represented canons, one cardinals, another pastors, etc. The last sang while dancing. The intercalary stanza was: p. 63

Now we can speak aloud,
And without fear;
We can cry aloud to all the world,

Without misgivings.

The dances repeated this aloud three times, and then danced with their timbrels [what is the original word?] in their hands until they were exhausted. Last of all came the most holy Virgin of the conception. The procession reached the cathedral and the fiesta was held. In the afternoon they presented a very devout drama on the martyrs of Japan.

On Tuesday the feast of St. Augustine began. In the morning this order likewise had a very grand procession, in which the soldiery led, as on Monday. There were many dancers, etc. In the afternoon there were balls, Indian dancers [mitotes], and a thousand other lesser amusements.

On Wednesday we of the Society began our festivities; and, although we had no procession, as is our custom, the celebration at night was by no means inferior. On the contrary, there was burned a great quantity of illuminations—rockets, bombs, and other fireworks. Our people played a thousand musical instruments. During the day we held mass, in our impressive manner, and then had a sermon; and in the afternoon we presented a remarkable drama on the conception. All the people said they had never seen anything like it.

On Thursday the fiesta was again held in the cathedral. In the afternoon there was another drama, about the sale of Joseph.

On Friday the Augustinian Recollects began their fiesta. In the morning there was a great procession. First came all the soldiery—not only the regular p. 64 troops, as was the case on former days, but all the companies composed of citizens of this city as well. Master-of -camp Don Geronimo de Silva, who was on horseback, commanded the troops. After the soldiery followed a very fine procession. In the afternoon was presented the drama of the Prince of Transilvania, in which they brought out our father assistant, Alonso Carrillo, in a long taffeta robe and a linen frill with points. In order to announce who he was, a person who took part in the drama said, "This is one of those who are called Jesuit, and here we name Theatins." [The order of Theatins was founded in 1524 by St. Cajetan of Chieti or Teate and three others, one of whom became Pope Paul IV.... the term was also applied to some Jesuits who went to Florida. Paul IV wanted to unite the orders but Ignatius would not agree.]

On Saturday there were two fiestas. One was held in the cathedral, as the preceding ones had been, while the other was at our houses—

were it seemed expedient to hold it in order that the cathedral and the religious of St. Francis should not monopolize the entire celebration, and acquire such a right for the future. That night there were many more illuminations and fireworks than there had been on the previous Wednesday. At nightfall our collegians of San Joseph formed a procession remarkable enough to have appeared in Madrid. At the head were three triumphal chariots. In the first were the clarion-players; in the second the singers, singing motets and ballads; and in the third various musical p. 65 instruments—harps, guitars, rebecs, etc. Next came the standard of the immaculate conception, carried by Don Luis Faxardo, a student and brother of the governor. At his side came Don Geronimo de Silva, master-of-camp and general of the artillery, and Don Fernando Centene, general of the galleys. Then came the alcaldes, the regidores, and other gentlemen, all on horseback and very richly dressed. These were followed by all the collegians, also on horseback two by two, wearing their usual robes of brown silk with facings made of fine scarlet cloth, and with shoulder-stripes of lace. Their caps were a blaze of gold and precious stones. About their necks they wore many chains and jewels. Each of the prominent nobility of the city had ahead of him as a body-guard, six or eight servants, with large tapers of white wax in their hands. They carried staffs having upon them large placards with various pictures, letters and hieroglyphics, all appropriate to the occasion. Next came a very prominent collegian carrying a staff. Upon it was a placard with the oath (which they took the following day) always to defend the immaculate conception of the most holy Virgin. Finally came a very beautiful triumphal chariot drawn by two savages, and decorated with many arches of flowers and gilded figures p. 66 of angels. In the midst of these and among a great number of lights wen, enthroned, a beautiful carved figure of our Lady of the Conception. Before the chariot was a band of clarion-players. They followed eight children dressed in silk garments and carrying silver candles. They represented Angeles with candles in their hands, signing and reciting praise of the Virgin. After the chariot came Original Sin, tied with a chain, and so well made up for his part that he became a mark for blows and pinches of the people. Next day there was another very magnificent fiesta, in which a dance was given by more than sixty Japanese, who danced and sang to the accompaniment of various instruments, according to their custom.

After this, on Sunday, the Order of St. Francis began their eight-day fiesta. Another was held at the port of Cavite, in which, as in Manila, all the orders took part—except one, which during all this time did not leave its house, enter the cathedral, nor display illuminations. About this there was no lack of gossiping in the city. [The Dominicans, because they were in support of Thomas Aquinas, who did not support the doctrine of the Immaculate Conception.]

Account C

DESCRIPCION FESTIVA, Y VERDADERA RELACION DE LAS CELEBRES POMPAS, Y ESMERADOS ACIERTOS, CON QUE LA SAGRADA RELIGION DE LAS COMPAÑIA DE JESUS APLAUDIO GOZOSA EN ESTAS PHILIPINAS LA CANONIZACION DE SU GRAN PADRE SAN FRANCISCO DE BORJAS...., En Manila en la emprenta de la Compania de Jesus por Sanctiago Dimatangoso año de 1674. [+]

f. 5v

DOMINGO POR LA TARDE

Tarde para el comun deseo fue la tarde de este dia: aunque para hazer mas tolerable la esperanza, sirvio de alegre diuersion el general repique de campanas, que desde las doze empezó, y se continuo a las dos, que la numerosa familia Iesuita salio para la cathedral vestidos todos los de ella con sobrepelliz diuisa de su clericato.... Lo noble, y numeroso de la ciudad no perdonó tan graue funzion, aunque no a poca costa de incomodidad; porque el concurso era tal, que huiendo muchos, del que fatigaba las calles, y plazas, no les valio el retraeirse a sagrado, porque en el hallaron mulitplicado el ahogo, suauizole empero, ó tempole del todo, el buen ayre, con que la musica principió las visperas, que officio con grauedad el venerable dean Don Diego de Cartagena y Pantoja, y dado sin al la solemnidad de ellas se dispuso la procession general desta manera.

Yba (como haciendo lugar) un carro triumphal en forma de galera, vistosamente variodo de flamulas, banderas, y gallardetes, y en el iab confuso tropel de tro[m]petas, y chirimias, publicado en sonorosos azentos el grande aparato, que les siguia. Tras[?] el iba una bien vestida, y ordena la danza, que al compas de bien templados instrumentos ajaban el enjunciado suelo bordando sobre el diuersos lazos en entretexida, y diestras mudanzas. Seguiánla con buen concierto los pendones de todas las cofradías de dentro y fuera de la ciudad, y luego las mangas curzes[f. 6], y ciriales de todas las parrochias, presidiendo la de la cathedral.... Lleuaba en el lado superior sobre si otros dos cicudos[?] pareados con las armas de nuestro my Sancto Padre Clemente X y del Rey N[uest]ro Señor Don Carlos Segundo En la otra frente iba la Imagen de San Francisco de Borja, y a su lado la del B. Stanislao, y enzima por el medio un ILSVS armas de la Compañía. Seguiase otro carro triumphal, galana, y ricamente adornado, en q[ue] iban los mas escogidos musicos, variando letras, y motetes en loor de los sanctos, dispuesto asi lo metrificado, como lo musical con ingeniosa nouedad. Acompañabale otra danza de ninos reicamente atauizada de vestiduras, que con inquieta destreza diuertian el curso de la procesion. Aqui se hizo lugar el referido, y triumphal carro de San Ignacio, a quien seguian los otros tres de los Sanctos, interpolandose entre ellos variedad de danzas. Desde este trono de San Ignacio hasta el de San Francisco Borja, se dilatò la Iesuita familia, a compañandolos con belas enzendidas: a quien seguian en dos choros, Ó yleras totas las demas religiones, a cuya grave circunspeccion, y afectuosa voluntad reconocerà la compañía eterna gratitud....

En esta forma salio de la cathedral, y al fin de la plaza dio vista a un rico recibimiento que la real capilla tenia dispuesto en un altar de obstentosa obra. Boluio a arrimarse la [f. 6v] procesion al real palacio, en donde espero tendida en ala la compañia, que estaua de guardia al senor gouernador, y capitán general, todos los soldados vestidos muy de gala, y preuenidos al salua de los arcabuzes, y cortejo de la vandera, bantiendola a los sanctos, y muy especial a su Sancto Rey y Señor el B. Rey Don Fernando....

f. 7

Ultimament llego al atrio de la compañia la procession....

Al descubrirse la procesion al atrio de la compañia, se le hizo salua con quatro poderosas maquinas de fuego, que durando alternadas largo

espacio, llenaron con horroroso, y festivo estruendo el aire al son de clarines, chirimiras, trompetas y campanas todo el tiempo, q[ue] la dilatada procession entro en la iglesia. Y collocados los magestuosos carros en el cruzero, y descubierto el aparatoso altar hecho un fuego de luz, y hauiendo ocupado el señor Illustrisimo arzobispo con su cabildo el suyo, llena la iglesia de un luzidisin o con curso de religiones, y caualleros, suspenso ya el mormullo del gentio, se presentó en [f.7v] una cathedra al lado del pulpito, adornada de damascos carmesies bordados de oro, el Doctor Blas Nuñez de Prado protomedico de las Islas, incorporado en maestro de philosophia en la universidad de la compaňia, en cuyo nombre hizo un panegirico gratulatorio, ó conuocatoria oracion a las celebres fiestas, sagrada leccion al asumpto de las canonizaciones, enlazando ingeniosamente tantas circunstancias de la ocasion, que con justissimo titulo merecio subidos aplausos.

f. 7v

LUNES POR LA MAÑANA

Amanezio este dia con regozijada salua de campanas, y clarines, y si en otro pudiera ser preuenida diligencia, para despertar perezosos, no en este, que codiciosa la curiosidad robò a los ojos algunas horas, para boluerselas mejoradas no solo en lo particular de la vista, sino en la excesiuabundancia, con que se gozaron los demas sentidos.... Llegada ya la hora de la celebridad, y ocupado crecido, y luzido concurso el espacioso ambito de la Iglesia y su satial[?], y a sientos el Señor Gouernador, y Capitan Genral con la real Audiencia, y el cabildo seglar; con pompa pontificia, y sagrad magstad salio a celbrar la misa de pontifical el Illustrisimo senor arzobispo con singular ostentacion, assi en el altar, ministrado el el cerca de quareta ecclesiasticos, como en el choro oficiando musica a nueve choros [f. 8] la mas escogida te todas la capillas de Manila.....

f. 8

POR LA TARDE

No les parecio a los padres, que ninguna hora de los dias de la octaua holgase, sino que trabajasen todas en albanzas de sus sanctos, y asi dispuso su devucion, que en pulpito theatrical se continuasen para las tardes en el atrio, escrupulizandoles la Iglesia, por solo lo vulgar del nomber comico, quando por lo sentencioso, dezente, devoto, y exemplar pudieran sus co[n]ceptos representarse en el pulpito[.] Fue la comedia de esta tarde la de la conquista de Seuilla por el Sancto Rey Don Fernando, que con singular ostentacion dispuso e general D. Francisco Garzia del Fresno, se rezitase en u ele[g]ando tehatro de diez y seys baras de latitud, y ocho de fondo, c[?]apetado de ricas alfombras, y hermoseada su fachada con varios lienzos de no vulgar pinzel, que dispuestos todos en un curepo representaban la ciudad de Seuilla, sus muros, edificios compañas, y caudaloso rio. Cerrara el dia con el fin de la comedia, si a este tiempo vna bien dispuesta maquina de ruidosa luces no entret[c]ubiera las vezinas sombras, que huiendo de su estrepito se retiraron medrosas el espacioso rato que duro.....

MARTES

En esta dia se temio poco lo haziago, corriendo por quenta de la gravissima, y sagrada religion de Sancto Domingo, que no solo los sabe desmentir, sino castigar, y con a[f.8v]sistencia d los superiores tribunales, y del Señor arzobispo ocupo el altar el reuerendo padre prouincial, que fue, Fray Iuan de los Angeles, y lleno el pulpito el my reuerendo padre Fray Diego de San Roman, prior del conuento de Manila, y comissario del Sancto oficio en esta Islas....

MIERCOLES

La Seraphica religion tercio este dia alzandose en el afecto con los primores de primera....

POR LA TARDE

Esta tarde salio de madre la compaňia. Pero desempeño con nouedad la misma nouedad, rezitandose una comedia de la vida de San

Francisco de Borja, parto del agudissimo ingenio del padre maestro Geronimo de Ortega lector de prima de la sagrada theologia....

f. 9

IVEVES

Este dia corrio por quenta de la sagrada religion de San Augustin repetire las glorias de S. Francisco de Borja....

POR LA TARDE

Por la tarde ocupo el theatro la comedia de Beato Estanislao Kosehan, en que compendio su auctor la vida del sancto.....

VIERNES

Hizieron la fiesta esta dia los religiosissimos padres de San Augustin descalzos. Canto la missa el reuerendo Padre Provincial Fray Phelipe de Jesus, y aquilato los primores del pulpito el reuerendo Padre Fray Isodoro (Ô Isidoro de oro) de la Madre de Dios....

f. 9v

POR LA TARDE

Repitio sus esmeros esta tarde el general don Fancisco Garzia de Fresno, feriendo al concurso la comedia de los amates de la fee, del Padre Valentin de Zespedes de la compañia de Jesus.....

SABADO

Este dia se ofrezio al Sancto Rey Don Fernando, ya aunque por esta razon pareze se le hurtaba su dedicacion a la Virgen, lo turbo (a nuestro modo de entender) tan a bien, que permitio no fuese a caso lo casual de seguirse en orden la real capilla de nuestra señora de la encarnacion, para que sus ministros cortejasen al sancto Rey, pagandole la cordial devucion, que siempre (?) hauia tenido a esta diuina Señora, y asicorrio(?) por su quenta este dia, canto la missa el Maestro Don

Geronimo de Herrera, y Figueroa su capellan mayor, y thessorero(?) desta sancta iglesia. Y ocupo el pulpito el reuerendo Padre Fray Baltasar de Sancta Cruz del orden de Sancto Domingo, rector de su colegio, y universidad de Sancto Thomas....

POR LA TARDE

Por la tarde boluio al theatro el author de la comedia del Beato Estanislao, a hazer modesta ostentacion de su ingenio en una comedia a San Francisco Xauier....

f. 10

DOMINGO

Este dia fue del cuidado de la universidad de la compaňia. Y luziose en todo con graue, y grande magisterio. Canto la misa el Doctor Don Diego Cartagena, y Pantoja Dean de la cathedral, y ocupo el pulpito el doctor Don Francisco Pizarro, y Orellana Meastre escuela della, y comissario subdelegado general de la sancta cursada en esta Islas....

LUNES

Cerro el octauario con llaue de oro la sagrada religion de la Compaňia. Dicho se esta, q~ hauian de guardar lo mejor para si. Canto la misa el reuerendo Padre Provin[f. 10v]cial, que fue, Luis Pimentel, y señalose en el pulpito el ya nombrado Pardre Maestro Geronimo de Ortega; no conte~tandose la fecundidad de su ingenio con produzir las glorias de yn sancto solo, a todos se estendio sus dilatada capazidad, recopilando con magisteriosa agudeza todos los sermones antecedentes con tanta gracia, que le sobraron muchas, que dar a las sagradas religiones pr el afecto, conque se senalaron honrradoras de la compaňia.....

TROZO DE MASCARA CREPVSCV-la entre graue, y burlesca.....

~=text illegible

+The text has not been modernized

EXAMPLE 1.

XIV. Ave. virgo sanctissima

CANTUS I
CANTUS II
ALTIUS
TENOR
BASSUS

The musical score consists of six systems of music, each containing five staves (one for each vocal part). The vocal parts are labeled above the first system: Cantus I, Cantus II, Altus, Tenor, and Bassus. The lyrics are written below the notes in a language that appears to be Latin or a similar liturgical language. The music is set in common time and uses quarter and eighth notes. The bassus part (bottom staff) provides harmonic support, often singing sustained notes or simple chords. The other voices sing more complex melodic lines, often in homophony. The score is presented in a clear, legible font, with the vocal parts clearly distinguished by their position and the lyrics providing context for the musical performance.

EXAMPLE 2.

*A*ucto manus doante Christi,
perforata glada tristi;
nos agredit ibi vita
quod per Crucem Redempti.

*A*ucto manus Christi tenua
sic confusa manus Regia,
nos ab omni morte liberat
quod produxit Mater Ego.

*A*ucto Iesus perforatum
nde flebit flumen putum
propterea nos cum dulorem
ab eisque artus secum.

*A*ucto Dulnus Dopti pedis
aporum manibus fidelis
nos separant ob hys dies
sca ad destram us solidi.

*A*ucto gloria Regis plantis
que virtute Corvata plantis
nos ab hosti supplementari
ca tunc post te ante.

Ex S. Greg. Magno.

*S*alve Iesu Fuster bone,
fati patet in agone
Iudicium Redemptor meus
et inter electi pond.

*S*alve Caput Caecitatium
Opinius Iusti Caecitatem
Eccl. salve nostrum Naturam
propter quod es in tentum.

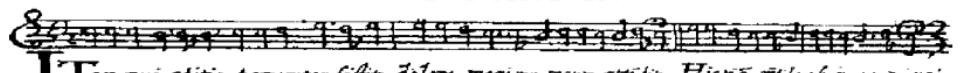
*S*alve Christi danguis mox
qua delentur Culig, et imp
fus (qui sumus) nos te sacra
et alle. papa Bonifacius.

*S*alve Christi os amarum
mox machine pararam
eis nobis Iesum Clarum
et te videm nos Christum.

*S*alve Christi os afflictionis
transfigurum, et desolacionis
te deo nostrum delitum
et de nobis gratias illucem.

LETRAS

*Que se Cantan al Sanctissimo Christo
de S. Juan del Monte, y para alli
se hicieron.*



*I*ter qui agitur, perumpo sylita, de longe maximus mecum artidio. Hicqz ratiibus lucura miseri.

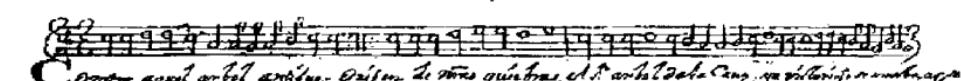
Corona

*P*ara prueba de su Oficio,
quiso don la Cava le Clavar
y oírlos que de la mortal
al mismo infierno portaran

*H*inc lo ari ya el tiempo
don Iesos que alli se hallaron
se despachó con su momento
ala Otra Vida so el mar

*V*erdad, ce que le mataron
poner si bien se Algaro
el mayor rafael Gonzales
que fue su mayor hermano.

*V*n soldado le abrio el pecho
que fue proximidad mala
para ser vello al Christiano Dño
que tuvieron muchas armas



*E*n fui en aquil en elbo
al arbol de abundancia
mas alli se hallaron
su esplendor y su belleza.
*E*n Vizconde alli se hallaron
el veneno la Calavera
ya que mi Señor perdió
la salud y su fraca, oleron
el del veneno se han
sus venas alli se han
y del del Calvario alon Calvo
en galena su grandeza.

*E*s un trago de muerte
enumba natura lora
el otro por die la vida
matando alla muerte-muerte
*B*onito de tal arbol
por duracion coronas
y celebras tal fruto
en los Célos gloriosamente

*A*travesaron a este arbol
pues el nefario no en veras
quier abuso arbol se creyeron
de buena sombra se Corco

De Lope de Vega Carpio en Rimas Sacras - fol. 164.



*L*a fui mas que vino al Cito, por mi Oficio presento, lo he al de qz se deposito
se te cambia a un mundo. D'le d'le.

Su'lo.

EXAMPLE 3.

A handwritten musical score for organ, page 10. The score consists of a single melodic line on a staff with five horizontal lines and four spaces. The music is written in common time (indicated by 'C'). The notes vary in length, some being whole notes and others half or quarter notes, separated by vertical bar lines. The handwriting is in black ink on white paper.

A
que p'los benditos me llevo
no me devolvio tu amistad
y amigas t'nde an tales jarras.
El todo mis amigas p'listando fuiendo
Tu que a todos, y a las de los demás
por donante, q'ndan tu amor
y amor, mas el mío más contone
q'ndam'ndole, mas tu vida eterna
En tu bendición infinita
dejón Confesión
de porq' yo merecida la tengo
si por tu culpa a tu Dño venciste
O quinto, tiempo de la
otra vez de Confesión
ata sin tristeza de lo que muerte
haciendo tu P'gno q' salva al sol
Grandesf' mi bendición
quando me traeiste mi Dño
a los suenos q'ppos te capellada
querer bendiciones amigas
Si entones cosa q' pudieras

ofrecer de tu Reino
y caricias q' tanto amo en vida
que llamas que angustia q'ndas dolor
Muchas ay en misa q'ndas
Dona Cenacel de tu amor
mas ami por tu Silla Justicia
(Rebieno adorable) se fué mi Dño.
Yo propongo fiesta q'ndas
de Confesión mi bendición
y Campeón q'ndas la penitencia
que se fué mi Dño por mi Confesión
Bueno q'ndole me te perdona
q'ndole Causa con tu Vida
de mi Calp' p'q'ndole la justicia
q'ndas se malogre tamén fabón.
Yo porq' q'ndas (Olcíom)
mejor de ami Redemptor
por mi Calp' por tu grande Calp'
pequeña gravemente contra mi Creador.

Sexto logio ro. de afectos de Resignacion de la Madre -
Gerónima de la Assumpcion le rona lib. 2. de la oración Cap. 21. f. 237.

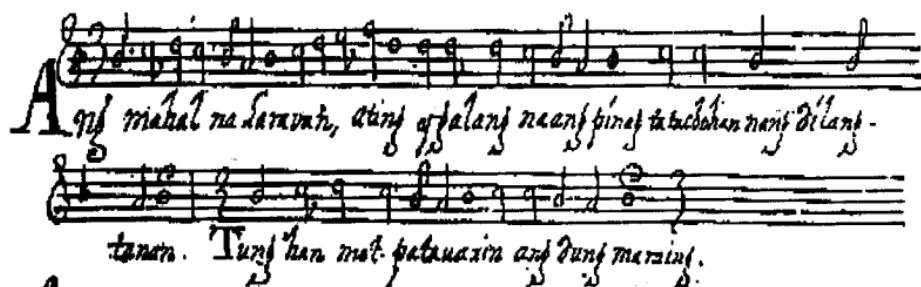
Festen

Vuelvo a ser puro, que mandas hacer de mi q' manda tu amor. Inacabable
grandeza, eterno sabiduría, y bondad del alma mía. Días van corriendo y yo
mirad la suma belleza. Della que se ofrece aquí. Que maravilla hace de tí.

EXAMPLE 4.

Scarrié me Jesus mi
que puse Conozca mis errores.
no pienso capo en el golfo.
temiendo tan cerca el puerto.

Letra en Tagalo.


 Ang mahal na sarangani, ating galang na ang pinis itakaban nang dilantakan. Tunghan mat-patawanin ang tungmasing.

A ng tawag mo ba sa atin	baguin ang hanping orang sayo?	A ng para lang namin
Din na mag-ausain	maraming alon.	iyong tarisipian.
si Jesus Christ ang quién	Mahina ang Cetauhan	ang gis, danig marating,
ating ikatulahan.	marlang Ceausey	pagkunfang kambing,
M anja batat, metanda	di Cami macalaban	Ang manja masasaktan
magamit Duhet	ondi tolengen.	iyong gamitob.
kiwaf Cagong ma hiya	Sa iyo, ang mabuhay	ang dikebeng malang Canio
Cagore, pa anil	na mimoto hot	iyong budhuian.
Cum mag-himpay mag-dawindin,	Caming napapagamot	Ang aming mangatili.
mag-casakla	ng susbender.	Di sans mag Canio
tambing inong daginfin	Caming macalanan	na pag-ausap reigo
nang di auean.	nanta bulaken	at nang pagao.
A ya ate do Christo	nang dimerya tulogad	Con merakait daquilar
dis nomic pum	ng luvnasan	ang amay sali.
sa nanga nesperit	Ang batatang latay.	Ma le que pangangulat
yan ay tomorrow	iyong acaim.	ana iyong arai.
Aba olari salangit	at ang manja delaria	Maleguing pag virin?
Din na manjuit	ng patuanin	Ang kini hingi?
caming manja pipit	Ang manja matukidin	nang deyo mag puas!
ay nang hihihihi	ng patapatinin	Caming mag silbi.
M ag dalita, to molang	ang manja matolquin	iyong suauin.
salong Componi,	ng suauin.	Tunghan mat-patawanin