SPEECH OF THE VISAYANS.

DIALECTS IN THE SOUTHERN PHILIPPINE GROUP.

Differences Between the People and the Tagalogs of Luzon—Peculiar Harshness of Their Language—Puzzles for the Beginner—The Visayan Poetry.

SAGAY, Camiguin, P. I., March 1.—If one takes a look at a map of the United States' new territory, the Philippines, he will find a certain sharp division between the northern and the southern islands. The southern islands, except the Jolo group, are all called Visayas, or in the dialect of the country, Cabisayan. The islands composing the group are: Panay, Cebu, the Romblon group, Bohol, Leyte, Samar, Masbate, Paragua and Mindanao, with all their adjacent smaller islands.

The Visayans are a taller, lighter-complexioned race than the Tagalogs of Luzon and the adjacent islands or any of the races of the principal island of the archipelago. In character they are simpler, less warlike, but perhaps more tenacious, not so florid in their speech and perhaps less accustomed to the amenities of social life.

In Cabisayan every man's house is his castle and that of his friends and very nearly that of any one else who cares to come in. A man's business is also that of any one who happens to be in his immediate vicinity.

In all this territory there rules one general dialect or language. It is not so well planned grammatically as the Tagalog. How could it be, with the inhabitants, the speakers of the tongue, all living on rather small islands, separated from one another by the lack of transportation, by the characteristic dislike of change, by the poverty of the people?

Of them all the only branch that wanders is that of Bohol, a curious hunched-up sort of body of land near Cebu. This island lacks almost altogether the staple product of the archipelago, abaca, but is rich in pasture land, in cotton, in cultivated fields and animals, pigs, horses, cows and chickens.

The people are industrious and so enterprising in their way that they have gained the name of the Chinese of the Philippines. Their bancas are to be seen everywhere where there is a chance to turn an honest penny by selling something or getting a job at work of any sort. In any town in Visayas if you want a carpenter, a smith of any sort or a workman you generally have to hunt up the Boholanos.

The result is that in most of the commercial and working terms Bohol and its tongue lead the procession. It is harsher than that of the rest of the islands except Samar. It also has many different expressions, as for instance "diotay" is the term for little, small, all over the islands, but "gagmay," the Boholano term, is also well known, although it always marks a man as a Boholano.

This difference in the use of words is also to be seen in the limits of one province alone. In the Province of Misamis, which is not very much scattered, there are differences without any cause as well as others that can be readily explained.

For instance, in the cholera season the Provincial Board of Health sent out circulars in relation to the cure and treatment of that pest. The word "palina" was used as to disinfect with smoke or acid.

In the island of Camiguin the Cagayanos were obliged to explain that word in that particular use. By it they understood a sort of general cleaning up by waving something around.

In other cases the difference between the dialects of Iligan, the army reservation, and other points along the coast is explained by the mixing of the words and language of the so-called Moros, who are in reality nothing but a more recently arrived branch of the Malay race, which has a sort of hybrid Mohammedan doctrine, principally seen in their aversion to eating pork.

There also remains in various parts a semblance of the old language of the earliest inhabitants, or mountaineers as they are called, or Montanescos or Boquidnon. This language remains in the little island of Camiguin where it is spoken in the family, although in commerce and general business the Visayan Cebu is used.

This Camiguino is a harsh, hard tongue to control and when the people are speaking one would imagine that there was about to be precipitated a row or a fight. It seems impossible for them to control the high accents.

In the other parts of the Visayan speech there are also variations. Negros has its peculiar way of talking, Iloilo its, and Samar its particular accent, pronunciation and terms.

In the southern part the Sugbuanon or Visayan of Cebu, is considered the most polite and highest, although there are those who oppose this elevation. In Misamis we look upon Cagayan, the capital, as the source of good language, almost better than Cebu.

There the women have a particularly gracious manner of speaking. They vary the tongue and give it a pretty cadence and mellowness by the use of the "L." "Dagan" to run, is thus "Dalagan" and the improvement is evident to anyone.

The use of this "L" and its possibilities can not be exagerated. From a coarse grunting succession of sounds it will change a conversation to a mellow, sweet, cadenced rhythm of utterances that is charming even if one does not know the language.

There is no "V" in the language. The teachers have found this out. The best educated Visayan, if he gets a little careless or there has been a slight superfluity of tuba in the company will also mark this peculiarity. "F" and "P" will puzzle anyone who talks Spanish with a Visayan and will rouse all sorts of thoughts in the mind of one who is trying to teach. They seem to be interchangeable to the Visayan lips.

A little above mention was made of a feeling against the undue pretensions of Cebu as to the leadership in Visayan pure and simple. This is exemplified in an incident that furnished the usual round of discussing the failings of newspapers, which is no less prevalent here than in the country districts of America. It also illustrates the journalistic "Know-it-all-ableness" that often makes a man mad.

There is a certain justice of the peace, justly famous for his ability to settle things all right without expense to litigants. He settled one case and one of the parties, out of gratitude to him wrote a communication to *Ang Suga*, a Visayan paper in Cebu. He said "Puyoc-puyoc" which here means to quiet things down by gently managing the combatants.

The editor never had seen such a word, and so, regarding the matter as any other trouble in a Justice's Court, wrote "Tuyoc-tuyoc," which is to turn things upside down by foolish intermeddling. It required a philological discussion in the paper to calm the tempest in that tea-pot.

In many cases what people would call differences between the languages are no more than a matter of pronunciation, accent or dropping of a letter or so, all of which differences are present in our own American English.

The sparseness of ideas to illustrate machines has caused the introduction of many Spanish words. Many of the Spanish words are also incorporated bodily into the language. "puertahan" (door) is "puerta," the Spanish word, with a "han" tacked on the end. "Ablihan," "cirahan," for "open" and "shut" are of the same class and "cuentahan" is a machine for counting or even for counting itself.

The names of coins often are different in various places. For example in Cebu cintimos is what it sounds like, a cent. In Iligan a man went to buy some cloth and the price was given as cintimos. He thought he had a bargain until he found that in that particular town cintimos meant a peseta, or 20 cents Mexican.

The natural difficulty in pronunciation has also caused a change in some words. All over the Visayans a Spaniard is a "Cachila" which sounds like a corruption of Castilian if you try hard. All white men in the more remote towns are "Cachila."

"How do you do," "Cumusta ca," is merely a corrupt abbreviation for "Como está Usted," which all Spanish students recognize. And "Cumusta" is a general word for greetings. The only English words of much use are those which are sanctioned more by the necessity of an outlet to hot feelings than by the dictates of the academicians.

As in Tagalog the tenses of verbs are shown by "naga" present, "nag" past, "mag" future. There is another form for verb forms which is characteristic. This is a prefix "gui" which is used with an abreviated form of "Aco," "I" to make all tenses. It makes a sort of passive and the pronoun or subject is as if in the possessive case. The same form with "Aco" or a full pronoun shows passive voice.

But of all the words that are useful in verbs is the little "na" which makes everything in the past tense as well as calling the attention to the fact. "Maca" is used to express power and can be made a noun, as "maca-hocom," (Judge.) "Mo" also makes a future tense and "mi" is an irregular form for the past.

And in the whole language there can be combinations that require considerable knowledge of the spelling to unravel so that they can be understood. All of them are based on an idea of euphony.

"Pa—" is used to express the idea of an order to some one else to do a thing and there are numerous suffixes, such as "—an" passive or even ability, "—on" likewise, but only to form an adjective form of the verb

In their use of the equivalents to past participles the Visayans are akin to the Germans. "Ang vapor nga guisacyan co" is "The boat I rode in." "Mga," a word that is almost impossible for a Caucasian to pronounce, is the plural form, as in Tagalog; and then comes the little "Nga," without which you cannot say a thing in Visayan. It means, "which," "that" and is always used to connect a noun and its adjective.

Indeed Visayan, together with Tagalog and the other Philippine dialects, may be said to be a language of suffixes, prefixes and particles. Its inflections are few, its cases are few and the key to the conversation is the ideas and the thoughts of the speakers.

It is a flexible tongue, however, and is possible to be polished into really good poetry. Sad to relate, however, it is still in the natural or nature stage when the passions are the subjects chosen and love is the usual theme.

And the best of them imitate unconsciously the themes of the Spanish love lyrics. They are sung to a single, monotonous key with the long words and syllables running after one another to the end, where there is a catch followed by a long drawn higher pitch, sometimes becoming a wail, or, if the singer is not very expert, a good, long howl.

There is other poetry, but the people are opposed to showing their sentiments, good, bad or indifferent, and so one does not often hear the best examples. This concealment of sentiment makes love-making very interesting and one never knows how he stands in the affections. They are affectionate enough but do not like to show it. There are many who delight to talk of how much they will do but these, like all such people all over the world, will bear a little watching.

EASTER WEDDING MISHAPS.

The Belated Guest Who Was Obliged to Dress on the Ferryboat.

"Gracious, what a lot of people have got married this week!" exclaimed the Brooklyn girl.

"Yes, and think what a lot of funny situations have arisen at nearly every wedding," replied her companion. "Why, at one affair this last week in Brooklyn a crowd of girls, well chaperoned, hired a 'bus to come over from New York. They started in plenty of time to reach the bride's home before 8:30, the hour appointed for the ceremony.

"One of the girls, however, an habitual delinquent, reached the starting place too late to dress herself before the 'bus arrived. She had come in from out of town, and carried her glad rags in the ever-handy dress-suit case.

"Not wishing to delay the party, she consented to go along gowned as she was and array herself during the few minutes which should intervene between their arrival at their destination and the moment for the breaking forth of the strains for the bridal procession. But alas and alack! the driver decided to cross the ferry in lieu of the bridge.

"They found upon reaching the ferry-house that they had lost the boat they had planned to catch, and the next one as well, so that they would arrive just thirty minutes after they had intended, and some twenty after the minister had tied the fatal knot.

"What should the girl from out of town do? She could not seek a place to dress in the midst of the reception, or at least she did not care to try that. What a predicament!

"'I'll dress right here,' she decided as the 'bus drew into the dark interior of the ferryboat.

"And dress she did, to the marvel of her companions and the mystification of the passengers on the ferryboat, who could not imagine wherefore arose those peals of laughter coming from the closely-curtained vehicle so near them. She was dressed, though, when they landed in Brooklyn and enjoyed the reception a little more perhaps than any of the other guests. She had an added source within for merriment, as it were."

"That's a good way out of a difficulty," laughed the Brooklyn girl. "I can't beat that! But I do know of one time when after the ceremony, as the bride and bridegroom were preparing to leave, no rice was to be found in the house. It was an out-of-town wedding, and neighbors were not easily accessible. In despair, a raid was made upon the stable and quarts of oats procured. With these the couple were showered as they fled from the house. And all though the bridal trip the bride confided to me she shed oats to the right and oats to the left.

"'It was lots worse than hayseed,' she seriously explained."

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Freight and passenger steamers sail from Pier 26, N. R., foot Peck st. every week day at 3 P. M.
H. B. WALKER, Vice-President & Traffic Manager.

CUNARD LINE TO LIVERPOOL, via Queenstown.
From Pier 51, North River.
Etruria...Apr. 25, 2 P.M. | Campa'a...May 2, 9:30 A.M.
*Aurania...Apr. 28, 1 P.M. | Umbria.....May 9, 2 P.M.
*Do not carry saloon passengers.
VERNON H. BROWN & CO., Gen. Agts., 29 B'way.

WHITE STAR LINE.
NEW YORK—QUEENSTOWN—LIVERPOOL.
Canadian, Apr. 21, 1 P.M. | Cedric....Apr. 24, 3 P.M.
Germanic...Apr. 22, noon | Celtic.....Apr. 29, 7 A.M.
Pier 48, North River. Offices Broadway, New York.

STEAMBOATS.

BOSTON AND POINTS IN NEW ENGLAND.
FALL RIVER LINE, via Newport and Fall River. Leave Pier 19, N. R., foot Warren St., week days only, at 5:30 P. M. Steamers PURITAN and PILGRIM. Orchestra on each.
STONINGTON LINE, via Stonington. Lve. Pier 40, N. R., ft. Clarkson St., week days only, at 6:00 P. M. Steamers MAINE and NEW HAMPSHIRE.
NORWICH LINE, via New London. Lve. Pier 40, N. R., ft. Clarkson St., week days only, at 5:30 P. M. Sts. RICHARD PECK and RHODE ISLAND.
NEW HAVEN LINE, for New Haven, Hartford, Springfield and the North. Leave Pier 40, N. R., foot Clarkson St., week days only, at 4:00 P. M. Steamer CHESTER W. CHAPIN.

JOY LINE $1.25 to Providence. First Class Service.
Fast and elegant steamers leave New York daily, excepting Sunday, at 5 P. M., from Pier 35, East River, foot of Catherine St.

PEOPLE'S LINE
FOR ALBANY.
Steamer ADIRONDACK or DEAN RICHMOND leaves Pier 32, N. R., foot Canal St., at 6 P. M. daily (Sundays excepted). Direct connections made with express trains North, East and West.
EXCURSION $2.50.

TROY BOATS "Saratoga" or "City of Troy" leave West 10th St. Pier daily 6 P. M. except Saturday. Direct railroad connections at Troy for all points North and East. SUNDAY STEAMERS TOUCH AT ALBANY.

CATSKILL, HUDSON & COXSACKIE BOATS
Leave Pier 43, N. R., every week-day, 6 P. M.

RAILROADS

Pennsylvania
RAILROAD.
STATIONS foot of West Twenty-third Street and Desbrosses and Cortlandt Streets.
For the leaving time from Desbrosses and Cortlandt Streets its five minutes later than that given below for Twenty-third Street Station, except where otherwise noted.
7:55 A. M. FAST MAIL.—Limited to two Parlor Cars and Dining Car New York to Pittsburg. Sleeping Car Pittsburg to Chicago. No coaches to Pittsburg.
8:55 A. M. FAST LINE.—Pittsburg and Cleveland.
9:55 A. M. PENNSYLVANIA LIMITED.—Pullman Compartment Sleeping, Dining, Smoking and Observation Cars. For Chicago, Cleveland, Toledo, Detroit, Cincinnati, Indianapolis, Louisville, St. Louis.
1:55 P. M. CHICAGO AND ST. LOUIS EXPRESS.—For Toledo, Nashville (via Cincinnati and Louisville), Indianapolis, Chicago, St. Louis. Dining Car.
5:55 P. M. ST. LOUIS EXPRESS.—For Pittsburg Indianapolis, Louisville, St. Louis. Dining Car For Welch, W. Va. (via Shenandoah Valley Route).
5:55 P. M. WESTERN EXPRESS.—For Chicago. For Toledo, except Saturday. Dining Car.
7:55 P. M. PACIFIC EXPRESS.—For Pittsburg and Chicago. For Knoxville, daily, via Shenandoah Valley Route. Connects for Cleveland except Saturday.
8:25 P. M. CLEVELAND AND CINCINNATI EXPRESS.—For Pittsburg, Cleveland and Cincinnati.
WASHINGTON AND THE SOUTH.
7:55, 8:25, 8:55 (Dining Car), 10:10 (Desbrosses and Cortlandt Streets, 10:20) (Dining Car), 10:55 (Dining Car) a. m., 12:55 (Dining Car), 2:10 (Desbrosses and Cortlandt Streets, 2:20), (3:55, Congressional Limited,* all Parlor and Dining Cars), 3:25 (Dining Car), 4:25 (Dining Car), 4:55 (Dining Car), 9:25 p. m., 12:10 night. Sunday, 8:25, 8:55 (Dining Car), 10:55 (Dining Car) a. m., 12:25 (Dining Car), 6:25, "Congressional Limited," all Parlor and Dining Cars), 3:25 (Dining Car), 4:25 (Dining Car), 4:55 (Dining Car), 9:25 p. m., 12:10 night.
SOUTHERN RAILWAY.—Express, 3:25, 4:25 p. m., 12:10 night daily.
ATLANTIC COAST LINE.—Express, 8:55 a. m. and 9:25 p. m. daily.
SEABOARD AIR LINE RAILWAY.—Express, 12:55 p. m. and 12:10 night daily.
NORFOLK AND WESTERN RAILWAY.—For Memphis and New Orleans, 3:25 p. m. daily.
CHESAPEAKE AND OHIO RAILWAY.—7:55 a. m. week-days and 4:55 p. m. daily.
FOR OLD POINT COMFORT AND NORFOLK.—7:55 a. m. week-days and 8:55 p. m. daily.
ATLANTIC CITY.—9:55 a. m. and 2:55 p. m. week-days. Sundays, 7:55 a. m. Through Vestibuled Trains. Buffet Parlor Cars and Standard Coaches on week-days. Parlor Smoking Car, Parlor Cars, Dining Car and Standard Coaches on Sundays.
CAPE MAY.—12:55 p. m. week-days.
For points on New York and Long Branch Railroad (from West Twenty-third Street Station), 8:55 a. m., 12:10, 3:25, 4:55 and 11:28 p. m. week-days. Sundays, 9:28 a. m., 4:55 p. m. (from Desbrosses and Cortlandt Streets), 9:00 a. m., 12:20, 3:40, 5:10 and 11:30 p. m. week-days. Sundays, 9:45 a. m., 5:15 p. m.
FOR PHILADELPHIA.
6:10 (Desbrosses and Cortlandt Streets, 6:20), 7:25, 7:55, 8:25, 8:55, 9:25 (9:55, Penna. Limited), 10:10 (Desbrosses and Cortlandt Streets, 10:20) (Dining Car), 10:55 (Dining Car), 11:55 a. m., 12:35 (Dining Car), 1:55 (Dining Car), 2:10 (Desbrosses and Cortlandt Streets, 2:20), 2:55, 3:25 (Dining Car), 3:55, 4:25, 4:25 (Dining Car), 4:55 (Dining Car), 5:55 (Dining Car), 7:55, 8:25, 8:55, 9:25 p. m., 12:10 night. Sundays, 6:10, 7:55 (Dining Car, no coaches), 8:25, 8:55, 9:55 (Limited), 9:55, 10:55 (Dining Car) a. m., 12:55 (Dining Car), 1:55 (Dining Car), 3:25 (Dining Car), 3:55, 4:25 (Dining Car), 4:55 (Dining Car), 5:55 (Dining Car), 7:55, 8:25, 8:55, 9:25 p. m., 12:10 night.
Ticket offices, Nos. 461, 1354, 111 and 261 Broadway; 182 Fifth avenue (below 23d St.); 263 Fifth Avenue (corner 29th St.); 1 Astor House; West Twenty-third Street Station and stations foot of Desbrosses and Cortlandt Streets; 4 Court Street, 860 Fulton Street, 98 Broadway and Pennsylvania Annex Station, Brooklyn; Station Jersey City. The New York Transfer Company will call for and check baggage from hotels and residences through to destination.
Telephone "914 Eighteenth Street" for Pennsylvania Railroad Cab Service.
W. W. ATTERBURY, General Manager. J. R. WOOD, Gen'l Passenger Agent.
4-12-1903.

LEHIGH VALLEY.
Foot of West 23d St., Cortlandt and Desbrosses Sts. R. R.
*Daily. †Except Sunday. ‡Sunday changes; c 12.35, d12.45, e7.01, k5.17, n6.45, x5.45.

	Lv. N.Y.	Ar. L.	Lv. L.	Ar. N.
Buffalo Local	*6 35 AM	*9.10 AM		
Manch Chunk Express	9 25 AM	12 30 PM		
BLACK DIAMOND EXPRESS	*10 28 AM	*10.30 AM		
Manch Ch ck and Hazleton Loca	*c12.40 PM	*d12.50 PM		
Nyack Valley Express	†3 55 PM	*4 10 PM		
Easton Local	*5.10 PM	*6.20 PM		
Chicago & Toronto Vestibule Exp.	*n5.40 PM	*x3.45 PM		
THE BUFFALO TRAIN	*7 55 PM	*9.00 PM		

Tickets and Pullman accommodations at 113, 261, 1354, 1281 and 1850 Broadway, 182 5th ave., 23 Union Square West, 245 Columbus Ave., N. 1, 860 Fulton St., 4 Court St., 98 Broadway, and Ft. Fulton St., Brooklyn.
N. Y. Transfer Co. will call for and check baggage.

RAILROADS.

NEW YORK CENTRAL & HUDSON RIVER R. R.
THE FOUR-TRACK TR