Landas 38:2 (2026) 195–222

THE TAGALOG VERB, RICH IN NUANCE: SAMPLES FROM THE *VOCABULARIO DE LENGUA TAGALA* (SB 1613), PART I[1]

Emmanuel C. Marfori

Abstract. Crucial to a missionary's initiation to ministry is learning a people's language well. For this, the *Vocabvlario de Lengva Tagala* (Tomás Pinpin and Domingo Loag, Pila, 1613: hereafter, SB 1613) shows not only the translations, but also the nuances therein. Fray de San Buenaventura, OFM, a missionary to the Laguna province, among other places, after a laborious work, shows the intricacies of the Tagalog language, here sampled in an analysis of thirty verbs in Spanish (*picar, tapar, deçir, haçer, bolver, tener, comer, pafar, quitar, rebolver, tirar, caer, levanter, menearfe, atar, inçitar, eftender, mirar, añadir, hablar, abrir, tomar, poner, hechar, llevar, meter, sacar, cojer, cortar, dar*) with their eight hundred and eighty-four verb (*pandiwa*) equivalents in Tagalog. The analysis includes the active and passive uses of the verbs, their connection to body parts, space, time, use, instruments, involvement of other persons, and purpose. The verbs provide vignettes of different aspects of daily life of Tagalogs (*e.g.*, animal cultivation, food and food production, woodcraft, goldcraft and silvercraft, sewing, health and hygiene, weaponry and security, communication, conflict, good manners or lack

[1] *Editor's Note:* Due to its length and scope, this article is published in two parts. The present installment (Part 1) lays out the historical and linguistic foundations of the study. The continuation (Part 2), to appear in the March 2027 issue, will further develop the analysis and present additional textual samples. GenAI Disclosure Statement: GenAI was not used in any aspect of this paper.

https://publications.lst.edu/

thereof, hospitality, work ethics of lack thereof, house management, communal activities, daily activities, entertainment, commerce and industry, travel, navigation, ecofriendly attitudes, mishaps, presence of a female priestess or healer, folk beliefs, peacemaking, curses, and death) in a southern Luzon region (Laguna, Quezon, Batangas and Manila areas) from the time of the data gathering for the SB 1613 (circa 1590s) which can reflect even the same scenarios existing before the Spanish colonizers came, up to even the start of the fifteenth or the sixteenth century. The present analysis and data classification already show the plurality, richness, and difficulty of data compilation of the SB 1613. Spelling variants of many words hint at groups of data gatherers, translators, and interviewees. The sample Tagalog sentences carried the negative, prohibitive particle *hovag/dovag*, and mentioned *Pa(d)re*, animals, names of some Tagalog-speaking places, and even allusions to love. All in all, these details might have helped the newly arrived missionaries from either Nueva España or España, and definitely embedded their cultural footprints between the lines, across the SB 1613.

Keywords: Vocabulario de Lengua Tagala, *Pedro de San Buenaventura*, *missionary linguistics*, *Tagalog verbs*

Introduction

In this paper,[2] the author tries to find out some of the richness in the Tagalog lexicon, specifically, in some verbs translated into Spanish in Fray Pedro de San Buenaventura's *Vocabulario de Lengua Tagala* (heretofore, SB 1613), authored by Fray Pedro de San Buenaventura, OFM, and published by Tomás Pinpin and Domingo Loag in 1613 in Pila, considered a noble villa by the Spaniards, the first known Spanish-Tagalog *vocabulario* or dictionary to date.

[2] Given at the 2016 Fil-Span Day at the University of the Philippines NISMED. A decade later, in 2026, Pope Leo XIV declares a Franciscan Jubilee open to all, on the oonccasion of the eighth centenary of the *transitus* of St Francis of Assisi. This paper aims to honor this Jubilee, the *Poverello*, and the evangelization carried out by the Franciscans in the Philippine archipelago throughout about six centuries.

https://publications.lst.edu/

Fray Pedro de San Buenaventura, OFM

Who was Fray Pedro? What do we know about Fray Pedro? Fr. Cayetano Sánchez Fuertes, OFM, says:

> Pedro de San Buenaventura, whose birthplace we know not (...) set foot on Philippine soil around 1594, and from then on up to 1627, date of his death while he was going to Mexico, dedicated himself to the evangelization of the *poblaciones* of Nagcarlang, Paete, Mauban, Pasabango, Santa Cruz, Siniloan, Manila, Pila, Mambulao, Longos and Capalongan, all around Laguna de Bay. In 1613, while he was a missionary in the little town of Pila, he asked that the mentioned work be printed. We know, finally, as is written in page 610 of his work, that he started to write it on 20 May 1606 and it was printed on 27 May 1613. Nonetheless, it is fitting to remember that that long time was preceded by another ten years of study of the language in the area where the purest Tagalog in the Philippines is spoken (*en la zona donde se habla el tagalo más puro de Filipinas*). These are the only biographical data we know of this eminent linguist.[3]

The Tagalog Language

As far as the Tagalog language is concerned, Fray Pedro explains an important aspect of its difficulty, which also tells why it is so rich in meaning:

> First, I give notice, to those for whom this *Vocabulario* might seem long and voluminous, that they may know my aim, which is not only to inform of the etymologies of Tagalog words picked at random, but also of the compound etymologies, since as the experts of Tagalog know, it is of little benefit to know the roots, though they may be many, if you to do not know how to join them into compound

[3] This is found in the 1994 facsimile of SB 1613. Cf. P. Cayetano Sánchez Fuertes, OFM, "*Valor histórico y lingüístico de un importante incunable hispanofilipino*," in *Vocabulario de Lengua Tagala. El romance castellano puesto primero: prima y segunda parte*, by Fray Pedro de San Buenaventura (Valencia: Librerías "Paris-Valencia," 1994, c. 1613), "*Valor histórico y lingüístico de un importante incunable hispanofilipino: 4. Fray Pedro de San Buenaventura y su Vocabulario*." Shortened citation of the said facsimile shall be SB 1613 [1994 *facsimile*].

https://publications.lst.edu/

> etymologies, and this is the difficulty of this language. I shall give the most common compound forms, or their imperative forms, or some way to use such and such word, so that beginners may then find material with which they may start to speak. [The *Vocabulario*] is also lengthened because things are placed in a detailed manner, with the greatest clarity which I was able to give.[4]

The SB 1613

The SB 1613, as Sánchez Fuertes affirms, is a gem of Hispano-Filipino literature, for this rare work is one of the very few Filipino *incunabula* printed between 1593 and 1642, where there are copies still available.5 The undersigned author is grateful to Cora Relova of Pila, Laguna. In 2003, she gave me a *facsimile* of the SB 1613. Little did I know that in 2016, I would write a paper about it.

Scope, Limitation and Methodology of the Paper

Of the 351 verbs in Spanish in the infinitive form in the SB 1613 where a given verb appears five or more times, each with a distinct meaning in Tagalog, only thirty verbs in Spanish will be commented on in this paper, where each verb in Spanish has twenty or more Tagalog verbs as equivalents. We shall see the different meanings of the verbs,

---

[4] SB 1613, *Notables*. The text is: "*ADVIERTO lo primero alos que feles hiçiefe largo efte Vocabulario y de gran volumen pa q fepan mi intêto q es no solo dar noticia de Rayçes Tagalas fueltas fino tambien de Rayçes atadas, pues como faben los expertos en Tagaloa aprouecha poco fauer Rayçes aunque fean muchas fino fauen atar y efta es la difficultad de efta lengua, dare lasmas atadas y anfi las Rayçes todas como tengan verbos tengan fus imperatibos o fino algun modo de vfar del tal Vocablo, para que los prinçipiantes hallen luego con que empeçara habla. Tambien fe alarga por ir pueftas las cofas muy pormenudo con la mayor claridad que e podido.*"

[5] Cfr. P. Sánchez Fuertes, OFM, SB 1613 [1994 *facsimile*], citing Wenceslao E. Retana, renowned bibliophile and historian of the Philippines: "*Los libros filipinos, en general, escasean mucho más que los de ningún otro país del mundo (...); pueden contarse con los dedos de la mano los impresos filipinos, conocidos de visu, de los siglos XVII y XVIII.*" (Cf. *Catálogo abreviado de la biblioteca filipina de W.E. Retana* (Madrid, 1898), *prólogo*, xv-xvi).

https://publications.lst.edu/

from twenty Tagalog verbs to one verb in Spanish, up to the most numerous, forty-seven Tagalog verbs to one verb in Spanish. They are the following (in alphabetical order, transcribed as they appeared in the SB 1613, modern version in parentheses): *abrir, añadir, atar, bolver (volver), caer, cojer (coger), comer, cortar, dar, deçir (decir), eftender (extender), hechar (echar), hablar, haçer (hacer), inçitar (incitar), leuantar (levantar), lleuar (llevar), menearfe (menearse), meter, mirar, pafar (pasar), picar, poner, quitar, reboluer (revolver), sacar, tapar, tener, tirar, tomar.* All in all, 884 verb entries in Tagalog are equivalent to the 30 verbs in Spanish.

What are the different meanings? The order of appearance of the verbs or verbal prefixes in the SB 1613 is not alphabetical. I have tried to group the meanings whenever possible.[6] The meanings of the verbs will mainly follow the SB 1613, as translated by the author.

Analysis of the process of compounding the simple morphological roots is beyond the scope of this paper. Words which were 15th-century Mexican Spanish, like *poftema, tortillas,* and also Mexican Nahuatl — *e.g., çacatal, petaca, tamales* are mentioned, although a detailed analysis of these words in the SB 1613 is beyond the scope of this paper. Some sample sentences which accompany many of the verbs in the SB 1613 will be mentioned afterwards, and I also tried to group them thematically.

Let us now analyze the thirty verb forms as they are translated from Spanish to Tagalog.

[6] Fray Pedro, in the *Notables* of the SB 1613, also mentioned having used some abbreviations for words which are - unique, as I see it - to a certain place. I transcribe the abbreviations, whenever these appear in the verbs in Tagalog which are translation of thirty verbs in Spanish in the SB 1613: M., if the word was from Manila, old *Maynilad*, L. if from La Laguna, T. if from Tinguian or Comintang (Kumintang, old name of Batangas), S. if from *Silangan*, east, from Longos to Guylinguylin, and C., if from Castillan Spanish, later Tagalized.

https://publications.lst.edu/

30 *verbos en castellano* and 884 *mga pandiwa sa Tagalog*

Picar (20 entries in Tagalog) is translated depending on the animal, astral body, or food or instrument used for the action. In relation to animals, *picar* is: *tuca (tukâ)* if it is a bite from any bird or snake; *sigir* or *cagat* if it is from a mosquito, centipede, ants, etc.; *bogtoc*, T., or *bogtac*, T., if it is from a flying bird or insect; *poloc*, T., if it is from, for example, a wasp (*potacti*); davi or *cqibit* (*kibit*) if a fish bites the bait; *tibo* (*tíbo*) if it is from a stingray (*pagi*). If the sun is affecting the skin, *picar* is *pahang*, the sun is said to be "biting" (*mapahang*), or it is very sunny (*sangit*). If it is from the heat of the chili, it is *hanghang* (*ma-/anghang*) or *halang*. Mincing is *tartar* (also *tadtad*), slicing is *gayat* (for fruits or vegetables). Sausages (*morçillas*) are punctured to let air out; *toroc* (*turók*) or *totloc* (*túsok*?) is done. Freshly-made sausages are to be skewered, *toho* (*túhog*). If the action is done with the tip of a knife, sword, or any small thing, it is *tafac* (*tasác, tarák?)*. If it is with a finger, or cane, it is *sondol* (*sundól*).

Tapar (20 entries in Tagalog) is translated depending on what is covered, and with what something is covered. It is *tacqip* (*takip*) if a jar, a pot, an *olla*, a retablo, an image, a door, or a window is covered. *Tapar* is *talob* if a pitcher, *cántaro*, or a bigger jar, *tinaja*, and the like, are covered with leaves or a piece of cloth, *paño*, although *tongtong* is also used when covering an *olla* or a *cántaro*. However, if the *olla* or any similar object is hot, then *tapar* is *goop* with a somewhat larger piece of cloth, *manta*. *Balongcqit* is to cover parts of the cane or to cover the container of the *nga-nga* (betel nut mixture). *Gacot* is to tie a basket, *çefto* (*cesto*), or a jar, *tinaja*, or any other thing with *palápa*, *petate*, or *paño*, and tying it well. If there are holes near or on the roof, *tapar* is *hulip*, but *socfoc* (*suksók*) is to seal any holes, *goteras*, in the roof, especially when the holes drip with rainwater. When something is placed to cover a bottle, *limeta*, or a hole, the action is *sicfic* (*siksík*). If the holes of the canoes of vines, *bejucos*, are sealed, the action is *balibol*. If *betún* is used to seal a break or hole in a container, *vafija*, the action is *capol*. *Soclob* (*suklób, saklób*) is to cover an inkwell, or any similar thing. *Tabon* is to cover a pit, *hocay*, with soil or garbage. *Bonbon* is to cover the *hocay* with soil, garbage, or hay. *Otop* or *opop* is to cover something with the hand, whereas *oop* or

https://publications.lst.edu/

toop is to cover the mouth or something with the entire palm; *oom* is to cover a part of a cane or pipe, *cañuto*, or the mouth, with the palm. *Totop* is to cover the mouth with a finger or with a tube, *caño*.

Deçir (*decir*, 21 entries in Tagalog) is translated depending on how something is said, and whether a third person is involved. *Deçir* is *bala* when it is something spoken, *hablado*; *sabi* if it is about providing information; *oo* (*umoo*) if it is saying yes; *toor* if letting someone know through something; *conat* is either flattery, *palabras regaladas*, or a man who speaks softly and with love; *hiya* or *icau* is to tell things that confront or shame someone; *palambang* is to tell something as it is; *sabay* is to say something together with another person, like singing, praying; *tonton* is to tell something (a story?) from the beginning. However, *deçir* is *dagdag* when something is added to what is; *vycangtapat* (*wikang tapat*) or *balangtotoo* when it is to tell the truth on any occasion; *sapol* is to tell it all; *palar* when it is to tell something fortunate; *vycangditotoo* if it is to tell a lie; *afoc*, when it is telling a lie to draw out a truth. When a third party is involved, *deçir* is *opafala* when something bad is said when the person mentioned or alluded to is not around; *pafaring* (*pasaring*) is to tell something in a way that somebody else may not understand; *sangcal*, however, is to tell something that another person may understand; *sablay*, if it is to tell something to a person so that the third person, who did something, might overhear it.

Haçer (*hacer*, 21 entries in Tagalog) is translated depending on what was done, or how something was done, or whether a third party is concerned. In- is a particle attached to possessive pronouns change them into verbs — *e.g., inaacqin, hagolo* (*lo hago*), or of both persons, *cqinacanita*, *haçemoslo*. *Haçer* is *gava* (*gawa*) if it is doing anything, *cqimot* if it is manual work, *cqisap* if it is to wink; *tingcar* (*tumingkad*) is to do tiptoeing in a rather deep place, like a river. However, *haçer* is *pangap* (*panggap*) is to do something without knowing or seeing what is happening; *lamoymoy* if something is done haphazardly; *palambang* if done tauntingly; *toytoy* is doing something without finishing it; *lamay* is to do something at nighttime, e.g., writing; *minfan*, if something is done only once; *cofa* (*kusa*) is doing something willingly, *de fumera voluntad*. If a toddler learns how to walk, doing it is *sugapa*. *Dahan* is to do something slowly; *laban*

https://publications.lst.edu/

is to do something with force, as in carrying wood. When a third party is concerned, *haçer* is *hila*, if it entails forcing another person; *sacop* or *sagap* is doing somebody else's work; if this *sacop* entails paying in one's behalf, it is *halang*; *haçer* is *mahal*, is pretending to lord it over somebody, *haçer del señor no siëdolo*. Interestingly, *haçer* is *mungar* if it is to be the first to do something, like *fembrar*, planting.

Bolver (*volver*, 22 entries in Tagalog) is translated depending on what part of the body is moved, or whether it is moving from one place to another, or whether an object is moved. Depending on the body part involved, *bolver* is *lingos*, or *lingap*, or *lingon*, if the head is moving from side to side; *litang*, if the eyes are moved such that the pupils disappear from view, as if to simulate blindness; *tarac*, if referring to the eyes of a dying person; *tumpaling*, when the face moves due to violence or punch; *licor*, when the back is turned; the return of a sickness is *libat*; a recurrence to a sickness when one was about to get well is *baynat*. When one is to move from one place to another, *bolver* is *saoli* (*isauli*), *vli*, L., or *ovi* (*uwi*) to return to where one came from, *magfaoli ca*, *movi ca* (*umuwi ka*) or to return something; when returning from work, *bolver* is *licas*; *orong* (*urong*), if there is a movement backwards; *hatir* (*hatid*) is to return something taken from another place. If it is about an object, *bolver* is *balic* when it is a down-and-up movement, like *banig*; *halocay* (*halukay*) if it is a digging-like movement using a spoon; *balictar* (*baliktad*) turning the shirt or clothes inside out; *buclar* (*buklát*) is to turn something; *taob* is to turn something upside down; *onglac* is to resume what was being done before.

Tener (22 entries in Tagalog) is translated depending on what one has. Five particles behaving as verbs begin the list. *May* or *mi*, M., suggest having anything - *maydamit ca?* Do you have clothes? *Mi bait ca mandin*. No doubt you're kind. If the thing possessed is many-much, *ma-* is used — *maginto ca*. You have much gold. If emphasis is to contrast what one did not use to have to what one has, *nagca-* is used - *nagcacaginto*, having much gold, while being poor before. *Nag-* indicated anything possessed; *nagbabagtingan ang Fimbahan*, the Church has a bellfry. *Nag-ari* meant a past possession. *Tanda* is to possess, remember, especially a lesson. *Pigil* is to retain something, or someone (in this case, *taban*)

https://publications.lst.edu/

struggling to be free. To hold something in one's hand is *tangan*, or *camit*, or *havac* (*hawak*), or *hohot*, M., or *taglay*. If a bird holds anything in its beak, it is *tangay*. To hold a sick person on the back so as not to fall is *alalay*, or *alila*; to hold a sick person's head or body on one's back is *salag*. To hold somebody in least esteem is *lifta*. To consider someone for one's worth is *bilâg* (*bilang*). *Imim* is to press crumpled *nga-nga*, *buyo mafcado*, on one's lips for color; to reciprocate, especially a joke, is *hala*.

Comer (23 entries in Tagalog) is translated depending on the time of day one eats, or how one eats, or drinks, and what one eats, in particular, or how food is prepared; and, if it is the case, if something, or someone, gets bitten, or eaten. *Caen* (*kain*) is to eat, applied to any kind of food. As to when one eats, *aga* is to eat breakfast, but is also applied to eating a *medio dia o antes o despues*, at midday or before or after; *hapun* is to eat supper. As to how one eats, *namac* (*namamapac?*), or *nopang* (*umuupak?*), is to eat much, *de mogollon*, here and there; *bangal* is to gobble something in giant bites, trying to place everything on one's mouth; *bofog* is to eat up to satiation; *salo* is to eat in company; *tamafa* is to eat for free; *baric* is to eat in a drinking spree; *langot* is to eat with both hands; *samoc* is to eat dessert, *poftre*, by grabbing it, *a rebatiña*, or eating it hurriedly, *apuro*; *aloc* is to give a sick person something to eat. As to what is eaten, *bahao* refers to eating what was kept or was left the night before; *sila* is to eat meat or fish. *Cqilao* is to eat raw meat in a certain way, called *adobado*; *mama* is to eat or chew *nga-nga*, *buyo*; *pangos* is to eat sugar cane, *cañas dulces*; *diim* is to eat clean but uncooked rice; *agar* is to eat what is sought for the day. *Cagat* is when an alligator, cayman, bites someone; *siba* is when the cayman eats a person. If a river "eats" the riverbank, it is *ococ* (*uk-ok*).

Pafar (*pasar*, 23 entries in Tagalog) is translated depending on what the path is made of, and how one is passing. As to what the path is, *daan* is to pass through anywhere; *taos* is to pass something to another place with a tip or point. *Tolay*, or *taytay*, or *talay*, is to cross or to pass from one place to another through a bridge or cane; *talaytay* is to pass from one place to another, maybe above ground, suggested by the example — *tinatalaytayan ang mga niyog? An puefto por do pafar de vna palma a otra?* Have they place something to cross from one coconut tree to

https://publications.lst.edu/

another? Possibly a variant of *tolay*, *dolay* is to pass from one place to another through branch, *rrama*, to get nests, *cojer nidos*. As to how one is passing, *langpas* is to pass in front of somebody with little respect; *lalo*, or *laos*, or *lolos*, is to pass by without stopping in a town where one passes because one is carrying a load or is in a hurry; *lagos* is to pass by on foot without stopping or greeting anybody; *lalos* is not to stop but only from a while; *lipas* is to leave something behind, or to move on; abut is to pass on something by hand, or to pass the word in wartime; agar is to pass, e.g., plates. *Sucab* is to pass through something very low. *Silang* is to pass amidst something when entering a property enclosure;[7] *singit* is to pass through a narrow path. *Tiyim* is to let liquids like water and oil pass. *Tavir* (*tawid*) is to pass or to cross a river or sea with or without a ship; *lonoy* is to cross a deep river. Curiously, *higpa* is when locusts (*langofta*) swarm.

Quitar (23 entries in Tagalog) is translated depending on what was taken away and how it was taken away. As to what is taken away, *alis* is to take away in a general sense; *orong* (*urong*) is to take back what was placed on the table; *coha* (*kuha*, perhaps from the Spanish *coja?*) is to take away something; *bavy* (*bawi*) is to take what was given; *avat* (*awat*), or *alangay*, or *angay*, is to take away the fire from what is being cooked, if there is too much fire; *ali* (*alis*) is to take away someone's place; agar is to take away something placed somewhere; piling is to take away what is attached to a bunch (*piling*) of bananas; *laying*, L., or *hilaying*, T., is to take away the dry leaves in a banana shrub; *gitas* is to take away the dry leaves from the coconut tree; *sipi*, M., or *singi*, T., is to take away the middle, *los cogollos*, of the tree trunk; *pongol* is to take away shoots from the tree; *dahic* is to take away the detachable ladder and keep it inside the house; if the ladder is placed onto one side, it is *licqir*; *potpot* is to remove the covering of cotton. As to how something is taken away, *bavas* (*bawas*) is to take away what is superfluous; *dahas* is to take away something forcibly, *a puñadas*.; ongot is to cut with the hand, if there is no knife; calos is to handpick rice grains.

[7] SB 1613 says: "*por entre medias de algo como el tiro por entrar la çerca.*"

https://publications.lst.edu/

Reboluer (revolver, 23 entries in Tagalog) is translated depending on the type of mixing and the aim of mixing, if any. *Halo*, or *lahoc*, or *gomon*, is to mix anything altogether. *Halongcay* is to mix something into another. However, *halohalo* has the nuance of mixing the good and the bad. *Lanfac* is to mix some things with others. Moreover, *gaogao* (*kawkáw?*) is to mix something with the fingers; *cotcot* is to mix rice in the mortar when it is grounded; *halicvat* is to mix the pot with a spoon; *locay* is something from below upwards, as when mixing a pot; *sahog* is to mix many things in an *olla podrida*; *sacfac* is to mix fish in the basket; when something is in a sack, *arca*, or basket, it is *bocalcal*; *birbir* is either to tie strings together, or to wound something on the arm. As to the aim of mixing, *dimog* is to mix to incorporate something; *ala* (possibly a mistranscription of *lagâ?*) is to mix pieces of sugar cane when they are pressed to let all the juice out; *boclat* is to mix what is in a basket, or bed, to see what is underneath; *dohol*, or *orol*, is to rumormonger, telling each one something negative about the other; *pilis*, L., is to move a post in a pit until it stands still; *biling*, T., is to place the *arigue*, local timber, in the pit to fit it well; *hamoc* is to tell the contrary like in an argument; *lingcqis* is either to wrap something around the body, like a *comot* (*kúmot*) or a snake wrapping itself on a potential victim.

Tirar (24 entries in Tagalog) is translated depending on what is thrown or with what one hit, or how something is pulled. *Bofog* (*búsog*), or *alao* is to shoot an arrow; *dolit*, T., is to hit with a stone; *gayang*, or *baca*, T., or *sibat*, is to throw a stone or a lance; *balibat*, or *balibag*, is to hit with a piece of wood, stone or bamboo; *botlong*, or *hambalos*, L., is to hit something with a piece of wood, bamboo or a side of a boat, *bordo*; if the fruit tree is hit in order to get the fruit, the action is *balbat*, T.; *banting* is to play a stringed instrument; *bigvas* (*bigwas*) is to raise the rod in which the fish had bit the bait; *labanog*, T., is to hit a bird with a sling, *honda*; hogos is to pull something using *a cartillo*[8] such as a lamp or *veja*; *batac*, L., or *batag*, T., or *nahot*, is to stretch gold or silver into strings; *torla* is to throw with a portable weapon, *alcabuz*, or with a weapon that ejects arrows, *ballefta*; *sicar* is to kick a child or another

[8] Meaning unknown.

https://publications.lst.edu/

person. As to how something is pulled, *tirar* is *hila* if it is by dragging; *higit*, or *dagandan*, if the pulling is with force.

Caer (24 entries in Tagalog) is translated depending on how the fall is, and whether it entails another person, or cause another person to fall. As to how someone falls or makes somebody else fall, the prefix *napa-* can be applied to *caer*, such that *napahalang* is to have fallen flat, and *napafugaba* is to have fallen face down. *Holog* (*hulog*) is to fall in whatever way, be it to let water fall over someone, *hologan...ng tubig*, although *ypaholog mo fiya* is to make somebody fall. *Higa* is to fall flat. *Daqpa*, or *duhong*, is to fall face down. *Sugapang*, or *sugabang*, or *dalapac*, or *duhapang*, is *caer de hoçicos*, to fall face down. *Dolap* is to fall on one's hands. *Sobong* is to fall on one´s nails, like a cat. *Sugaoc* is to fall face down. *Sovac* is to fall from a window or *batalan*. *Gomon* (*gúmon*) is literally to fall into something muddy, *lofac*. *Lagpac* is the fall of persons fighting, when one falls on top of another. *Babuy* is when two fighters fall on their sides. *Sapac*, or *sipi*, is when somebody falls from a branch that breaks off a tree. *Dalosdos* is to fall because someone slipped. *Bolofoc* (*bulusok*) is to fall suddenly like a post into a pit. *Tiric* is when something falls on its tip, being erect upside down. *Labas* is a euphemism for self-impurity, written partly in Latin, en *poluçion proprijs manibus*.

Leuantar (*levantar*, 25 entries in Tagalog) is translated depending on the way something is physically carried up, or what part of the body is lifted, or a metaphorical rising. As to the way something is carried up, *leuantar* is *taas* (*taás*) if it is lifting anything from below; *ticvas* (*tikwás*) is to lift the cover, *pauelion*, to enter; *talocas* is to lift something to seek something underneath; *sondong* is to lift something to let something from the inside out; *suval* is to lift with a lever, *palanca*; *taya* is to lift something to test the weight first before carrying; *bangon* is to lift something heavy to lean or leave it in an inclined position somewhere; *buhat* (*buhát*) is to lift something from the floor; *polot* is to pick something that fell on the floor. As to which part of the human body is lifted, *tonhay* is to lift one's head; *tingala* is to lift one's eyes heavenward; *haya* is to lift one's arm; *yaang* is to lift one's hand or arm as a threat; *caang* is to lift one's arm in threat; *cantoy* is to lift one's shoulders; *sanghor* is to lift one's nose (or snout, in animals) *hoçico*, sniffing like a dog or

https://publications.lst.edu/

cat; *daldal* is to lift another person's behind, dar de *nalgas*; *hogos* is to lift something high pulling *con celdel*[9] *por carrillo.* For women, *lilis* is to lift one's own skirt (*faldas*) in order not to get oneself wet; however, *lislis* is when somebody raises a woman's skirt. *Comos* is to lift something like clothes, *rropa (sic)*. *Dahic* is to lift a detachable ladder, *dahicqin mo ang hagdan*; *tovas* is to one side to rise while the other side goes down, like a see-saw; *banglao* is to lift a lamp so that everyone may see. As to a metaphorical rising, *bintang* is to falsely make up a testimony against another.

Menearfe (*menearse*, 25 entries in Tagalog) is translated depending on what object/s is/are involved and how something is moved. As to what object/s is/are involved, *menearfe is cqibag* if one moves on a table or chair because of one's poor sitting position; *ogoy* (*ugoy*) is when either a bench or chair moves because of a poor sitting position, or a house moves because of strong winds; *yuga* (*i-uga*), T., is the house moving with the wind; *amboyong* is when a house is moved by an earthquake or a storm/typhoon; *agoy* is when a house moves, or when a sick person moves; *lingac* is when a boat moves with the waves; *cqibang*, or *giboy*, or *iboy*, T., or *gibong*, or *catog*, or *liay*, is to fall off anything because of poor sitting posture; *bogoy* is movement of leaves, when a bird alights from a branch; *ayoc*, or *holay*, is the movement of leaves, branches or trees; *antoc* is either the movement of the tree with the wind, or the movement of someone who's travelling; *gifa* is the movement of fish in boiling water; *cqival* is the movement of a half-dead snake; *oga (uga)* is when a tooth moves; *ngilo* is to move something a bit; *talay* is when something like a lamp is moved; *simpoc* is movement of water or liquor. As to how something or someone moves or is moved, *gulapay* is to move from place to place; *cqifig* is to move with a deathwish; *cqiyao* is hardly to be able to move.

Atar (26 entries in Tagalog) is translated depending on how something is tied, or mended. *Tali*, or *bigcqis*, is to tie anything with something, like rattan, *ovay* (*uway*). *Lingcqis* is to wound a string around something with even turns. *Babat* is to tie with sash or belt. *Binda* (from

[9] Meaning unknown.

https://publications.lst.edu/

venda?) is to wrap something. *Gapus* is to tie somebody's hands in front and at the back. *Tobong* is to tie with rope (*soga*) or chain one's animal in the neck, *pezcueço*. *Hafohafo* is to tie a dog with a vine, *bejuco*, that it may not bite. *Bahas* is to tie a jar, in order to use it more. *Baat*, L., is to join together any broken vessel so that it may still be of use. *Baracas* is to tie a dead human person's cadaver with cloth, *vendas* and cotton. *Bitic* is to tie the seats with plant strips, *bejucos*. *Pogong* is to fold a bag with its own strings, tying it after folding. *Bilit*, or *pangcol*, is to apply pressure between wooden rods as is done to the *petacas* made of *bejuco*. *Gaot* is "tying" or attaching a dagger to its sheath; *gacot* is to cover the opening of the basket, or jar, or another vessel. *Baat* is to cover a jar, pot, or something. *Caloas*, L., is to tie something with a vine. *Hicqit* (*higpit*), T., is to tie a bird or animal with a rope or something so it will not escape. *Gilagir* is to tie the bamboo floor with a vine. However, *daling* is to tie the floor loosely. Moreover, *balacqil*, or *balacqir*, or *yacqis*, T., is to tie something badly.

Inçitar (*incitar*, 26 entries in Tagalog) is translated depending on what the other person is incited to. Interestingly, though, it starts with *aro*, to incite a rooster on hand *pa q pelee con brio*, for it to fight with aggression, an allusion to cockfighting. *Palicfa* is to incite, to fight, or to argue to test the other's strength. *Cohila* is to provoke somebody. *Aglahi*, or *antig*, is to provoke someone to anger, and if the provocation to anger is to someone meek, it is *cagiot*. *Ingolot* is to provoke somebody to an argument; if the provocation is for the person to be angry and argue, it is *buyo*; if the provocation is to two persons, it is *atig*, or *onyoc*; if it is to two or more persons, it is oloc; olol is to provoke others. However, *lahi*, or *andira*, is to provoke one to do something either good or bad. *Orali*, or *oryoc* (*udyok*), or *oyog* (*uyúk*), or *himoc*, is to sway somebody to one's will. *Tungali* (*tunggalî*) is to force somebody to do evil. *Alectia* is to induce somebody to sin. *Hamon*, or *inging*, is to incite somebody to sin and dishonesty. *Angcqin* (*angkín*) is to invite somebody to live in one's town. *Bangcqit* (*banggít*) is to persuade somebody to something. *Mongcahe* is to incite somebody with one's plan, *traça*. *Arog* is to sow deception, *çiçaña*.

https://publications.lst.edu/

Eftender (*extender*, 27 entries in Tagalog) is translated depending on what part of the body or what object is extended, or how one is to extend something. As to body parts, *onat* is to spread one's arm or hand, or *como el q defpereça*, someone who wakes from laziness (slumber?); *tonhac (tunghay)*, or *dunghao (dungaw)*, or *tanga (tánga)*, is to extend the neck to see something; *hindolos* is to extend folded legs; *ducvang*, or *gavar*, is to spread the arm (or hand) to reach what is given; if it is reaching for something above, it is *doclay*. In birds, *cangcang*, or *candang*, is when the bird spreads its wings to fly. As to objects, *latag* is to spread out a *banig*, *petate*, bed, rice or another seedling; if it is spreading rice or any other grain to the sun, it is *buyangyang*; *larlar* (*ladlad*) is to spread out *banig*, *eftera*; *lahar* (*lahad*) is to extend a portion of a rope, lio, or another thing to be seen, or something rotting to be spread under the sun; *lantay* is to extend gold or silver by hammering it; *lamac* is to cultivate (grass) on a patch of ground; *calat*, L., or *carcar*, T., is to stretch out a rope or vine so something may go straight or in front of somebody; *sintac* is to hold a thread, *madeja*, to untangle it. In cooking, *ligis* is to flatten the dough to make tortillas or *ojaldras*; *pipis* (*pipís*) is to extend something with a piece of wood on a wooden board like the dough, in order to make tamales or fruits in a pan. As to how one extends something, banat is to extend something to the limit; biclar is to extend something folded; *pifil* is to extend something with the fingers; *tapil* is to spread something with the palms; *tapi* is to spread with the palms such things as clay, *barro*, or wax, *çera*; *sanghor* is to extend the nose, by a dog or a cat, smelling what is not seen.

Mirar (27 entries in Tagalog) is translated depending on what or to whom one looks at, and on how one looks at something or to someone. Generally, *tingin* is to look generally at anything. *Kita* is to look at something. *Noor* (*nuód*) is to look at something that gratifies and recreates. As to what is seen, *tingala* is to look up to the sky; *tongo* is to look at the ground, or to look downward. As to ways of looking at someone, *alimbayao* is to follow somebody with the looks as one goes; *tonhac* is to look with the neck very strained. As to how one looks at something, *sipo* is to seek something among other things; *lingos* is to look by turning one's head in a strange way, *como atronado*; *silip* is to look through a crack or a hole; *tanao* is to look at something from afar;

https://publications.lst.edu/

tanghal, or *banao*, is to look at something from afar or from above; *sabang* is to look at something far from above; *sagila* is to look at something in passing. As to emotions connected and perceived in looking, *mufing* is to look with angry eyes, *ojafos*; *lingig* is to look at one side or another by one who needs to see if anybody agrees with him; *suliyap* is to look sideways like a traitor, *como traydor*, or angry, *quejoso; ilam*, M., or *ilap* (*iláp*), is to look sideways as if angry; *irap* (*írap*), L., or *duyap*, T., is to look as if bearing with something; *liling* is to look sideways and with an evil look; *ifmir*, T., is to look as if in jest, *haçiendo burla*; *imir* is to look emotionally affected; *silay* is to look from the corner of the eye, *de rabo de ojo*, and in passing. And *palar* is palm-reading.

Añadir (29 entries in Tagalog) is translated depending on the thing to which something is added, although the verbs can have another connotation. *Dagdag*, *tabag*, is to add another thing. As to adding something to objects, *olog* (*hulog?*) is to add something to a container, like a pot, *olla*. *Olol* is to add something to a book or writing. *Himno* is to add to writing. *Paronron* is to add something more than what is asked for, so that afterwards there may be no lack, as in the case of rice; *sandat* is to add more food, for the guests, *guefpedes*; *lalo*, L., or *holog*, is to add what is lacking in weight. *Tambahe* is to add to have the same as everybody in a group. *Tambal* is to add together two pieces of iron; somag is to insert a cord, *lubir*, into another. If it is merely joining two pieces of cords, it is *cama*. *Solpa* is to add a bamboo stick or short rod, *cavayan*, one into another. Speaking of baskets, *tayictic*, or *talictic*, T., is adding a basket which, after being beaten, is shrunk; *salopil*, or *salifol*, is to enlarge a basket in order for there to be more space, by attaching small pieces of wood around. As to clothing, papa is to add two pieces together, *cofiendo las a lo âcho*, sewing them on the wider side; *dogtong (dugtóng)*, or *dogfong (dugsóng)*, T., or *docpong*, or *dogang*, is to sew two pieces together by adding a smaller piece; *hogpong* is to add many pieces to one another. *Ognay (ugnáy)* is to add something that is not reached. As to other connotations of *añadir*, *dagdag* and *olog*, aforementioned, can also mean adding by telling a lie, *añadir mintiendo*; *lambis* (*lábis*) is to add impertinent words to what one wants to say; *bintang* is to add something more each day to the debt one has, as the *buvis* is in debt, lending more, so that, being unable to pay, one ends

https://publications.lst.edu/

up being enslaved; *arimohan*, L., or *yarimohan*, T., is to add something, even sneakily, to a task or ordinary work.

Hablar (32 entries in Tagalog) is translated depending on the volume, speed, style of speech, and how many are speaking. Generally, *hablar* is *ofap* (*usáp*), *vyca* (*wíka*), *bala*, *barya* (*badyâ*), is to speak about anything; *yivo* is to tell someone. As to the volume of speech, *holong*, or *olong* (*bulóng*) is to whisper; *imic* is to speak in a moderate tone, not shouting; *anas* is to speak softly; *cotyatan* is to speak through signs like the deaf; *alacalac* is to speak loudly. As to the speed of speech, *baya* is to speak slowly; *talay* is to speak slowly and well; *talos*, or *dalas* (*dalás*) is to speak fast; As to the style of speech, *tocoy* (*tukóy*) is to speak clearly and directly; *balafbas* is to lisp; *bacqi* is to speak using rough language; *palibhafa* (*palibhása*) is to speak in irony, *balagatac* is to speak in a disorderly manner; *bibig* is to speak much and without order; *damba* is to speak foolishly; *ylambong* is to speak proudly, *hinchado*, hardly considering the others; *bual*, or *moal*, is to speak while the mouth is full; *omalomal* is to speak badly, like someone stuttering or without teeth, *defdentado*; *agingyng* (*tagintíng*?), or *taginyc*, is to speak effeminately and in falsetto, *en tiple*; *cagingcqing* is to speak *en tiple*, like the bell. As to how many are speaking, *balacatac* is to everybody speaking at once; *abat* (*sabát*) is to interrupt the conversation of others. Interestingly, there is a verb, *toco*,[10] which is to speak to somebody's hand, so that what is said or done may not take effect.

Abrir (33 entries in Tagalog) is translated depending on what object or place is opened, what is done to a body part, what body part is opened, and the manner of opening something. As to objects, *bucas* (*bukás*) is to open a door, window, or another thing; *buca* (*bukâ*) is to open *a cavan*, *arca*, or anything that has a cover; *able* (from the Spanish *abrir*) is to open something that is locked; *solot* (*sulót*) is to open a door with a key, or a sack. As to actions done to body parts (human or any

[10] Fray Pedro explains a popular belief that people had certain spells that were said to strengthen the body of the rooster, and if one spoke while they applied it, it lost its power ("*Es que tenian çiertos hechiços con que fortificaban el cuerpo de gallo y fi eftandole aplicando le hablaban, deçian perdia toda la virtud*"). Fray Pedro adds in parentheses that that belief was nonsense (*neçedad*).

https://publications.lst.edu/

other animal), *sovit* (*su-ít*) is to open a boil or *pus*, *poftema*, or a swelling, *hinchaçon*, with a small knife, *lanceta*, or any other thing; lili is to open something bloated to pluck out a *fishbone*; *daying* (*dáing*) is to open a fish to salt it; *hochoc*, or *oca*, L., or *hovac*, T., is to open up a deer, or pig's stomach to remove the innards; *hinaya*, L., T., or *hinay*, M., applied to fish, is to open its stomach to remove the innards; *palar* is to open a fish and deboning it; *batibot* is to open a chicken to remove the innards. As to places, *bagtas*, T., or *bactas*, L., is to open a way, or new *eftero*, to supplant an old one; *gatas* is to open a path to place traps for birds; *bagbag*[11] is to prepare a field which has not been cultivated for some time; *tabtab*, T., is to prepare the fertile land, *çacatal*, for sowing; *hapay*,[12] T., is to prepare a field covered with trees; *tabas* is to open up a way by removing the weeds. As to body parts, *mulat*, or *mulaga* (*mulagâ*), is to open eyes wide; *dilar* (*dilat*) is to open eyes in anger; *bifaclat*, or *hitar*, is simply opening one's legs; *hilat* (*hiláta*) is to open one's legs, or eyes (opening the latter with fingers); *caang*, T., L., is to open one's legs so somebody may pass underneath; *bicaca* (*bikakâ*) is to open one's legs while seated; *nganga* is to open one's mouth; *onat* is to open one's hand. As to the way something is opened, *icang* is to open something violently, like a mouth closed, or closed shells; *ingcat* is to open something with a pointed object, like shellfish, oysters.

Tomar (34 entries in Tagalog) is translated depending on what is taken, or how it is taken. Depending on what is taken, *tomar* is *coha* (*kuha*, from the Spanish *coja*?), or *hovat*, to take something from somewhere; *gamit* is to take something in behalf of another; *ali*, or ari, is to take as one's own something which is not, like a field, *bucquir*, house, wife; *halon*, or *doong*, is to arrive at a port. As medicine, *sahab* is to inhale sweat (or steam?), *fudor*, as medicine; *langap* (*langháp*) is to inhale

[11] Fray Pedro elucidates on *bagbag* by saying that when lending a field to a third party, the latter uses the field for two years, and on the third year, he shares the harvest with the owner ("*dalla otro q la abra, y feaprouechedos años della por el trabajo, y al tercero parta cô fu dueño el fructo*").

[12] Fray Pedro explains *hapay* by saying that there is a correlative term *paghapay,* when, in May, the fields are tilled or prepared ("*paghapay, llaman pormayo, que es quando andan abriendo las fementeras*").

https://publications.lst.edu/

frankincense, *camangyan*, or another thing as medicine. Depending on how something is taken, *dampot*, or *gitil*, or *putic*, is to pick up something with the fingertips; *logdo* is to take from somebody else's plate, regarded as disrespectful, *poca criança*; *otang* is to take something on loan; *ylit* is to take something as guarantee; *hipno* is to take for oneself what is for three or more (persons), paying them their share; *dampot*, or *camcam*, M., or *salao*, T., is to take something by force; *lofong*, or agar, is to take something against the will of its owner; *halihao* is outright robbery; *gamgam* is to take something in a buy-and-sell mode; *cohantahanan*[13] is to take something (money) in order to deal with it and share the gain, *ganançia*; *gamil*, T., *o boo (búo)*, is to take everything there is; *salava* is to take in many responsibilities and not to start and finish one; *sacop*, or *tingcacal*, is to assume another's responsibility; *sagap*, or *hinagap*, is to take for oneself what is said to another; buhat is to take or carry something in behalf of others; *langcag*, or *talangcas*, is to take the lightest yoke while one leaves the rest of the people behind;

Poner (37 entries in Tagalog) is translated depending on what is placed where, and whether it involves body parts. Regarding what is placed where, *poner* is *palagay*, or *lagay*, to place something on the floor or in another non-elevated place; *balay* is to place something on a wooden cane, like feathers, or knife, to cut something off from on high; *sabang* is to hold something on high; *bilar* (*bilád*) is to place something under the sun or to dry so it may dry up; *haba* is to place something lengthwise; *hopa*, or *paroli*[14] is to establish peace among those who argue; *sangcayao* is to place the weight upon something to rest without taking off the weight; *talicor* is to place added weight to what is already carried; *sofon* (*susón*) is to place (clothing) on top of another; *sapao* is placing plates one on top of another; *alay* is to give to somebody something placed on a plate; *patong* is to stack wooden panels, one on top of the other; *tangin* is to place something on top of another to cut it; *salompong*, or *sompong*, is to put together something piece by piece, lengthwise, *haçia la larga*, like roofs, bricks; *agapay* is to place something together as to the

[13] As a noun, it refers to the *principal*.

[14] In the SB 1613, *paroli* involved establishing peace for those who *traen pleyto*, have filed a formal complaint.

https://publications.lst.edu/

width, *ancho con ancho*; *cavyng* (*káwing*) is to place two in one wood, like a chain; *tatag*, *talatag*, is to place persons in order, like a Church procession; *sandig* is to place the detachable ladder. Some very specialized verbs are *cana*, which is to present a request for Baptism, Extreme Unction or Communion; *ngalan*, which is to place a name on the person to be *baptized*. Regarding animals, *itlog* is to lay (poultry) eggs; *sabor* (*sábong?*) is to place two poultry together in place; olot is to incite two roosters; *sangpa* (*sampâ*) is to place something where the cats may not reach; an interesting verb is *balacqi*, which is to take a four-legged black and white (meaning obscure). Regarding rice, *dapog*, L., is placing dirty rice, *arroz fuçio*, with a small shoot; *palan* is to plant rice. Regarding body parts, *dangtay* is to place the leg on top of another person's body; *calao* is to place the arms on one's knees or on the window; *gufilao* is to place the hand in front of the eyes of one who squints because of the light; *tocop* is to place the hands on the forehead to see if one has a fever; samba is to place together one's hands to pray; *ngolo* is to place one's hands above the head.

Hechar (*echar*, 38 entries in Tagalog) is translated depending on what, or who, is placed where. *Hingil* is to place something either to good or to evil. For solids, *calos* is to place something (e.g., rice) with the hands into a container; *gatong* is to throw fuel into the fire so that the fire may not stop. For liquids, *salin*, or *liuat*, or *bohos (búhos)*, is to pour (e.g., wine) from one container to another; *tubig* is to pour water onto something; *tigis* is to pour wine or water into a cup; *saboy* is to throw water using one's hands. Using body parts, *lova*, or *loa*, (*luwâ*) is to throw what is in the mouth; *alampay* is to throw a kerchief onto one's shoulders. Regarding who is placed where, *indayon* is to place a baby in the crib; *tali* is to tie something upon a sick person; *subaybay* is to place one's arm over somebody else's shoulder; *cqimis* is to clasp one's hands together. Regarding directions, *holog* is to throw from above; *bolofoc* (*bulúsok*), or *bogfoc*, is to throw something suddenly, like a column into a pit; *valis* is to throw something elsewhere. In navigation, *bognos* is to spread the sail for navigation; *holog* (*húlog*) is to throw things overboard because of a tempest; *bongsor* is to throw the sail into the sea. In playing, *talang* is to use something as a ball. In botany, *halili* is to grow new leaves. In sewing, tobal is to soak a thread in oil, in order to

https://publications.lst.edu/

tinge it afterwards. In cooking, *daloc* is to throw kale, chilis, radish into vinegar (the word *chara* appears; *achara?*); *pamitpit* is to throw in spices into the cooking pot; *sahog* is to throw in vegetables in the pot; *batar* is to marinate (*enrremojo*) meat or fish or something in order to wash it; *boro* (*búro*) is to salt something. In domestic life, *alis* is to fire someone from home. Regarding other nuances of *hechar*, *valay* (*válay*) is to wean oneself from someone; *vala* (*walâ*) is to take anger from oneself; *vacfi* (*waksî*) is to abhor; *daoy* is to watch out for something; *taboy*, or *toro* (*túro*) is to throw the blame to another person.

Lleuar (*llevar*, 38 entries in Tagalog) is translated depending on how one is taken to a place, or carried. It may, at first, seem surprising how many words can be translated from the single Spanish verb *lleuar*. It is because *lleuar* is a common element of many verbal phrases in Spanish, which was most probably how the authors/compiler may have translated and classified the Tagalog verbs into Spanish — e.g., *lleuar de braços*, *lleuar a alguno*, etc. As to bringing someone from one place to another, *hatir* is the general word to bring someone; *patnogot* is to bring or accompany the guests, *combidados*, to their homes, if they live in the same town; *days*[15] (*daís*) is to go to another person's home to eat there; *calong* is to carry a child in one's arms, though *calongcalong* is to carry a child in one's arms while crossing a river; *sabi*[16] (later *sábit?*), T., or *sacbibi*,16 T., is to carry the children tied with a piece of cloth; *saclang*, or *salan*, is to carry someone sitting on one's shoulders with both feet in front; *pangco* is to carry something on one's arms, like a dead child or candles of the confraternity. As to carrying or bringing something, *dala*, or *pasan*, or *cqibat*, is to carry something on one's shoulders; *bitbit*, or *bingbing*, is to bring something hanging from the hand, though *biyabit* is to bring something with both hands; *sapola* is to bring something in the palm, *sapo (sapó)* if it is carrying a pot in one's

[15] Fray Pedro explains that *days* implies the custom of the Tagalogs to bring food and money to weddings ("*lleuar de comer para fi a la boda y algun dinero que dar como vfan eftos*").

[16] Fray Pedro clarifies that the verb *sabi* has to do with children according to the custom of Tingues, hanging from a cloth ("*los niños al vfo del tingue colgados ê vn paño*").[16] Similar to *sabi,* Fray Pedro adds: "*como vfan las tinguianes*."

https://publications.lst.edu/

palm but supporting it from under; *balian*, T., or *balayan*, L., is to carry something burning tied to a pole; *alavas* (*alwás*) is to bring something badly placed and which is shameful; *lamang* (*lamáng*) is to bring more than the others; *lacom* is to holding something but holding underneath an arm or cape; *candong* is to carry something on the skirt. In a passive sense, *anor* (*ánod*), or *api*, is to be carried away by the current; *payir*, or *dagifdis*, is to be carried away by the wind or with violence; however, *payirpir* is to be carried by a breeze; *alicalbo*, or *alicabo*, T., or *galbo*, or *cabo*, is to be carried by the breeze, like paper; In navigation, *onda* is to tie to a ship a rod, or wooden beam, *biga*, so it will not sink; *hinacay* (*inákay*) is to take in someone along in one's boat, *tocpa* is to bring something to a boat; *baba* (*babâ*) is to bring someone to a boat. On bringing a message, *hatir* is also a general word; however, *hatirdumapit* is to arrive and spread rumors.

Meter (39 entries in Tagalog) is translated depending on what is placed where, whether something is used to place something, and whether body parts are placed somewhere, and other nuances. Regarding what is placed where, [y-]-sa is the prefix used to convey meter, to place — *yfacaban*, place it inside the sack, *yfaabobot mo*, place it on the basket;[17] *soot* (*súot*) is to place/insert something in a hole or some other narrow cavity; *solot* is to insert something in a hole to let it out through another opening; *solobfob* is to insert a prong, or something into the fingernails; *singit* is to insert paper, a letter, in between wooden panels. In cooking, *sobfob* (*subsób*), L., or *loblob*, or *yobyob*, or *loon*, T., is to place something beneath the ashes to broil it. *Longcag*, T., or *lungcas*, is to place something inside the sack in a disorderly manner, *rebuelto*; *sampac* is to place the sword or dagger on its sheath; *bayacqis* is to place the skirt in between the legs; *silir* is to place something inside the chair. On the direction something is placed, *ylalim* is to place something underneath another thing; *lofot* is to insert something inside a hole and to let it fall; *soclob* (*saklób*) is to place something below to hide or keep it. On whether something is used to place something, *dolavit* is to insert a rod or another thing to take something out; *olos* is to insert using a wooden or bamboo rod; *sobo* is to place food on

[17] And so, *abobot* is an old Tagalog term for bag.

https://publications.lst.edu/

the mouth; *palpal* is to two persons giving food to one another; *tinga* is insertion of food in between teeth. Involving the waist, *çinta*, *salocfoc* (*saluksók*), or *socfoc* (*suksók*), is to place skirts, knives, in the waist; *sucbit* is to place the kerchief, whether big or small, in the waist; *salogfog* is to place something near the stomach, *feno*; *solfol* is to place something on someone's hands, like *fabon*. On body parts that are placed somewhere, *daorao* (*dawdaw*), or *saofao* (*sawsaw*) is to dip the fingers or the hand on the water, and if it is also another thing aside from water, dipping is *caocao* (*kawkaw*); *docot* is to place the hand on the water; however, *tigi*[18] is to place the hand in boiling water (trial by ordeal); *sorot* (*sundót*) is placing the fingers in the eyes during a heated argument; *suliyap* (*silip*) is to place the fingers in front of the eyes and to peer through them; *docqit* is to place the finger to pluck something or place in the eyes, o *en mal lugar*, or in a bad place; *silat*, or *bolfot (buslô?)*, T., is to place the foot through a hole in the floor of the house; *balaon* is the foot falling into a pit while walking. Another meaning of meter is *hopa* (*húpa*), to establish peace among those who argue.

Sacar (42 entries in Tagalog) is translated depending on what is got. *Hango* is getting something from somewhere. *Docot* (*dúkot*), or *hochoc*, or *hoca*, is to get from the basket, from a hole. *Loval* (*luwál*) is to get something from inside. *Honos* is to get the sword. *Dolarit* is to get something with a stick. *Halicvat* (*halikwát*), or *botbot*, is to get soil from deep into the sack, or basket, or well. *Poyos*, L., or *payas*, T., is to get fire with a stick. *Pingcqi*, L., or *pingcqil*, T., is to make fire with steel, *eflabon*, and flint, *pedrenal* (sic; *pedernal*).[19] *Cahig* is to get coals of fire to take to another place (here, it is synonymous with *caycay*), or to get something with a stick, or to get a foreign object from the eye. *Ylit* is to ignite fire.

---

[18] Fray Pedro explains that when a datum was lacking among the natives to know who the thief was, they boiled water and when it boiled, they had submerged the hands of the suspects, and if the hands were left unscathed, they were set free, and whoever was scalded was arrested at once and was said to have stolen ("*Quando faltaua algo entre eftos para fauer quien lo a hurtado calentauan agua y al herbir hacian meter las manos dentro a aqllos en quien fofpechaban y fi no fe quemaban eftaban libres y el que fe quemaua sacando de prefto la mano deçian lo auia hurtado*"). Fray Pedro then judges the said trial as nonsense (*neçedad*).[19] Cfr. "*Pedernal*," *SpanishD!ctionary.com*, http://www.spanishdict.com/translate/pedernal.

https://publications.lst.edu/

Lofong is to get something by force. *Laravan* is to get an image. *Tilos* is to sharpen something. *Batibot* is to get someone else's innards. *Tipo*, or *longas*, is to forcibly remove another person's teeth. *Hofo* (*húgot*) is to get the ring from the finger. *Salacfac*, or *salangfalang*, is to get soil from a pit with a bamboo stick. *Sandoc* is to get rice porridge, *morifqueta*, with a spoon; or *cavot*, to get something with a spoon. *Halachalac* is to pant like a dog out of sheer thirst or heat. *Sagip* is to save someone from drowning. *Sovit* (*su-ít*) is to take out a thorn, *fubi*, with a pointed object. *Dolang* is to get metal from the mines. *Salavay* is to get the phlegm or sputum, *gargajo*, from the mouth through the fingers. *Docqit* is to get with a finger or a stick something from somewhere. *Acay* is when the birds get their offspring to fly. *Pifa* is when the hen sits over her eggs. *Pogos* is to take the stain off the clothes by washing. *Alac* is to get something little by little, *por alquitara*. *Tabo*, or *carlo*, or *tavyng*, is to get something liquid from a jar, or any other container. *Potpot* is to get cotton from the bud. *Gila* is to take water off a boat by moving it here and there.

Cojer (*coger*, 46 entries in Tagalog) is translated depending on what is picked or grasped. *Sayog* is to get somebody carelessly (*defcuydado*). *Polot*, or *dacot*, L., or *limot*, T., or *simot*, is to pick something by hand from the ground, like garbage or rice. *Saloc*, or *calos*, L., or *caros*, T., is to get garbage, soil, or any other thing from the ground using a shovel. *Dampot* is to get something with pincers, something hot or otherwise, or with the fingertips; if it is with the entire hand, it is *sacol*. *Ipit* is to get something with two chopsticks, any dirty thing to throw it away. *Sipit* is to pick something with tongs, *tenaças*. *Locot*[19] is to get a bed. *Ticlop* is to fold something, like an alb, a piece of cloth, *manta*, or any other clothing. *Lolon* is to roll the *banig*, a bed. *Icom* is to gather hair together. *Sagap* is to get with the hand something from the water, like shrimps or small fry; *sacqior* is to get *balang*, locusts, with a small net. *Halocaipcaip* is to cross the arms close to the chest, as friars do. *Lubag* is to roll up the sail in navigation. *Langab*, or *binos*, is to collect rainwater. *Baynos* is

[19] Fray Pedro explains that *locot* is to get a bed used by the religious, and only they use this word, although it is Visayan ("*cama de religiofos que ellos folos vſan eſte vocablo aunque es Biſaya*").

https://publications.lst.edu/

to collect cotton from the forest (?), *mata*. *Popol* is to collect safflower or fake saffron, *alaçor* (*alazor*), called *cafubha* [*Carthamus tinctorius Linn*.[20]]. *Poti* (*púti*) is to harvest fruits manually; *langot* is to harvest fruits, or get leaves not by cutting, but by hand; *çungcqit* (*sungkít*) is to harvest fruits with an instrument, *horqueta*. *Licao* is to coil the rope. *Pifcal*, or *taon*, is to catch someone in a delict, by day or by night; more specifically, abut is to catch somebody either in adultery or in robbery; *sagip* is to catch a fleeing slave; it is also to save somebody from drowning. *Salo* (*salô*) is to catch something falling. As to animals, *cagat* is when dogs catch the game; *dagit* is to catch a prey in midair; *dacqip* is to catch a pig or anything fleeing; *huli* (*húli*) is to catch something with a net, whether fish or game; *talaba* is to catch oysters. For women, *salocbit*, or *salocfoc* (*saluksók*), is to clip the skirt in the waist in order to do a chore or to cross a river; *bayacqis* is to clip the skirt between the legs. *Coyom* is to hold the handkerchief in the four corners. *Ani* is to harvest rice; *ticqiom* (*tíkom*) is to gather the rice under the sun that had been left to dry and later to be milled; *nolong* is to help get rice for a day's consumption.

Cortar (47 entries in Tagalog) is translated depending on what is cut, and how it is cut, although the verbs on what is cut also give an idea of how something is cut. *Potol* is to cut something in any way and with whatever instrument, *herramienta*. As to what is cut, *hiva* is to cut meat or fish; *taga* (*tagâ*) is to cut wood in quantity, or to cut wood on the mountain; *calap* is to cut wood or bamboo to make sticks; *cayas* is to shave something off the wood, or a candle; *taftas* is to untie. As to fruits — bananas: *tiba* is to cut the bunch, *bovyg*, of banana; *layang* is to cut off the leaves on the lower part of the banana shrub, or the branches off a tree, lest it fall; *palas* is to remove the weed and *cogon* from the canals; *gitas* is to cut the (dried) leaves off a coconut tree; *pongol* is to remove by hand the shoots, *renueuos*, of a tree. As to clothing, *talas*, or *tabas*, is to cut textile or clothing; *gunting* is to cut with scissors; *satfat* (*tastás?*) is to cut with the tips of the scissors. *Gapas* is to have a haircut or a shave. Alas is to cut off the end of something to make it the same as another thing. *Pingas* is to cut a part of the ear. *Sumbali* is

[20] Cfr. "*Kasubha*," *StuartXChange*, http://www.stuartxchange.org/Kasubha.html (accessed 23 Sept 2016).

https://publications.lst.edu/

to decapitate someone; if it is with a single blow, as a curse, it is *taba* (later, *tabás?*). As to how something is cut, *hati* is to cut something into two. *Tigpas*, or *tipas*, or *tagpas*, is to cut something with a single blow. To strike something tough, with a machete or big knife, is *tabac*. *Talab*, T., is to cut with a knife or axe. *Carofcaros* is to cut something badly. *Tangab* is to cut something superficially, a *foflayo*. With regards to plants or trees, *sapol*, L., or *sipol*, T., or *otor*, T., or *gargar*, is to cut a tree or plant while leaving the roots on the ground; *cuhit* is to remove the weed in between the on the field with a sharp shovel placed underneath the weed; *popo* is to cut big trees, like the *niyog*; *pocan*,[21] T., is to cut trees in the forest, to make it a field; *giling*, T., is to cut into pieces. With metals, *tatac* is to etch in a golden, silver, or any other metal surface with the use of another instrument; *gupit* is to cut with a silversmith's scissors something, a metal sheet. With food, *gilit* is to slice fish crosswise; *lapa* is to cut meat into four portions; *hilis* is to slice something into portions; *giha*, or *dalipay*, or *dalip*, T., to slice root crops into portions; *tilar* is to slice into somewhat bigger portions; *gayat* is to slice more thinly; *pinlir* is to slice something into equal portions, especially applied to the sugar cane.

Dar (47 entries in Tagalog) is translated depending on what is given and how it is given. It may, at first, seem surprising how many words can be translated from the single Spanish verb *dar*. It is because *dar* is a common element of many verbal phrases in Spanish, which was most probably how the authors/compiler may have translated and classified the Tagalog verbs into Spanish - e.g., *dar de comer*, *dar de beuer*, etc. *Bigay* is the general term. As to what is to be given, *pamago*, from *bago*, is to give the firstfruits. In eating, *cayn* (*káin*) is to give something to eat; *aloc* is to offer a sick person, unable to eat by him/herself, something to eat; *samir* is to choke when eating or drinking hurriedly. In drinking, *inum* is to give somebody something to drink; *tagay* is to offer somebody something to drink by giving a cup with wine; *paling* is when somebody trips, *çancadillas*, when drunk. In clothing, *damit* is to give somebody

[21] Fray Pedro clarifies it *pocan* is to cut trees "in the mountain they call *gubat,* so to prepare that field, as what those in Calaylayan, Tayabas, and other towns do."

https://publications.lst.edu/

clothing. *Hinau* is to give somebody water, for washing. *Laba*[22] is to get involved in usury, a *logro*.[23] In school, *sulit* is to undergo an exam. *Ngalan* is to give somebody, or something, a name. *Sapo* is to give *color* to gold with a certain *colored* earth (here, I find the meaning uncertain). *Salamat* is to give thanks; pa- is a prefix to gift something — *e.g., palupa*, [he] (donated) this land; *yari* (probably pronounced *i-árі*) is when a land gives a good variety of fruit. *Iyac* is to cry. In navigation, *layag*, or *bogmos*, is to spread the sail; *bagbag*, or *bogingbing*, is when a storm hits the coast; *dagfa* is to voluntarily go to the coastline amidst a storm; *sayar* is when a ship or boat hits the shore. *Salang* is when a game is caught in the net. As to how something is to be given, *goray* is to give something for free; *gavar* (*gawâ*) is to give, or gift, *graçiofamente*, something handmade. As to one's body, *dugva*, or *doal*, is to induce oneself to vomit; *tuca* is to move the head downwards out of sleepiness, although *tango* (*tangô*) is to nod; *catab* is to rattle one's teeth, because of cold weather; *alimoom* is to emit either a fragrant or a foul odor; *imbay* is to move one's arm or *cocotoneo*; *alavas* is when a sick person is restless in bed. As to actions toward others, *baoy* is to hit somebody in the face with something; *sicqil* is to hit somebody with the elbow; *calabit* is to make signals to somebody; *tadyac* is to kick somebody; *tolot* (*túlot*), or *alam* (*álam*), is to give permission to who asks for it, to go somewhere; *palo* is to whack somebody with a slim stick or branch, *verdafcaços*; *limbay* is to hit somebody with something one is happening to carry upon the shoulder; yba is to give somebody something else; *balis* (*bális*, from the Latin greeting, *vales* [greetings/farewell]?) is to place a piece of cloth, *paño*, in somebody's aching stomach, while repeating, *"balis, balis..."*. *Libot* is to go back again and again to something; *biling* is to return to something or to go around it again and again.

---

[22] It might be surprising for a 21st century Filipino that *laba* is not translated as washing one's clothes (if the pronunciation back in 1613 is *labâ*), but this is partly clarified when we remember that the SB 1613 lists another verb, *pogos*, which is to remove the stains off the clothes by washing them.

[23] For the second possibility, cfr. "*logro*," *Diccionario de la lengua española*, http://dle.rae.es/?id=NZw9HFH. Meanings of some words are from the online *Diccionario de la Lengua Española, Edición Tricentenario*: http://dle.rae.es/?id=3RHTwRF of the Real Academia Española (heretofore, RAE).

https://publications.lst.edu/



About the Author. Fr. Emmanuel Cuello Marfori was sent to the Universidad de Navarra in Spain to study: Baccalaureate in Philosophy (1998), Baccalaureate in Sacred Theology (2001), Licentiate in Sacred Theology (2008), and Doctorate in Sacred Theology (2009). Ordained for the Diocese of San Pablo in Laguna, Philippines (2003), he is now Assistant Oeconomus and a Guest Priest at the Cathedral Parish of St. Paul the First Hermit, San Pablo City. He teaches at St. Peter's College Seminary (San Pablo City), St. Alphonsus Regional School of Theology (Lucena City), Divine Word Seminary (Tagaytay City), and at the Loyola School of Theology (Quezon City).

To be continued in Part II, to appear in the March 2027 issue of Landas.

https://publications.lst.edu/