

# Creation Myths among the Early Filipinos

By

FRANCISCO DEMETRIO, S.J.,  
Cagayan de Oro, Philippines

Introduction: the creator god or gods—native concept of creation.

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## INTRODUCTION: The creator god or gods and native concept of creation

From the reports of early chroniclers, we know that the ancient peoples of the Philippines had a notion of a powerful being (or beings) who was responsible for the creation of the earth and of everything on it, the trees, the animals, and man. The name of the creator-god (or gods) varied with the various tribes: *Laon* or *Malaon* for the “Indios” or Bisayan<sup>1</sup>; *Makapatag* again for the Bisayan, *Makaobus* for the Ibabao Bisayan,<sup>2</sup> *Bathala*

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1. Pedro Chirino, S.J., *Relacion de las Islas Filipinas*, Manila, 1890. In Emma Helen Blair and James Alexander Robertson. *The Philippine Islands, 1493-1803* (Cleveland, 1903-1909), Vol. 13, pp. 26-217, esp. pp. 74-75.

2. Francisco Alzina, S.J., *Historia de las Islas Bisayas*, Part I, Book 3. An Preliminary Translation of the Muñoz Text of Alzina, Part I, Books 1 to 4 by Paul S. Lietz, (Chicago, 1961), pp. 184 & 114.

*Maykapal* for the Tagalog,<sup>3</sup> *Gugurang* for the Bikol,<sup>4</sup> *Batala* for the Moro,<sup>5</sup> *Euggamulak Manobo* for the Bagobo<sup>6</sup> with aliases: *Manama and Kalayagan*, *Bulalakaw* for the Negritos of Panay Island<sup>7</sup> and so on.

The supreme being<sup>8</sup> is generally taken to be very good and kindly, very powerful, and dwelling in the sky. To him is invariably credited the work of creation.<sup>9</sup>

The following points must be borne in mind when one considers creation among the early Philippine peoples, First, there is no question of creation in the strict theological sense as *productio rei ex nihilo sui et subjecti* or "the bringing of something into existence from non-existence, *not only* as regards *itself*, but also as regards the *material out of which* it came to be." In other words, the creation which the early peoples in the Philippines knew, and, for that matter, also the other primitive peoples of the past and of the present, refers to what is known by theologians as "second creation." This conception presupposes a pre-existing matter or substratum *out of which* the earth was

3. Chirino, *op. cit.*, pp. 74-75. For a more complete account of "Bathala" and its variants, cf. Jose L. Llanes, "An Annotated Dictionary of Philippine Mythology," *UMJEAS*, V (July, 1956), 51-55.

4. Jose Castaño, O.F.M., "Breve Noticia Acerca del Origen, Religion, Creencias y Supersticiones de los Antiguos Indios del Bicol. . . ." In: Wenceslao Retana, *Archivo del Bibliofilo Filipino*, II (Madrid, 1895ff.), pp. 359-360.

5. Miguel de Loarca. *Relacion de las Islas Filipinas* (Manila?, ca. 1580); In: Blair and Robertson, *Islands*, Vol. 5, p. 170.

6. Fay Cooper Cole, *The Wild Tribes of Davao District, Mindanao*. Field Museum of Natural History, Anthropological Series, XII (Chicago, 1913), p. 106.

7. Manuel L. Carreon (ed.), "*Maragtas: The Datus from Borneo* (the earliest known Bisayan text)," *SMJ*, VII (1943).

8. For the Bukidnon in Mindanao, *Magbabaya* is the name of the supreme being who is conceived perhaps to be *only one person*, although the name itself seems to be in the plural form. Information was supplied by Rev. Vincent Cullen, S.J., in a paper entitled: "Towards a Catechesis for the Bukidnon," typescript, p. 1 (Bukidnon, 1966). Father Cullen attended the First Plenary Council of *Mamumuhats* or native shamans or priests of the Bukidnon in Mindanao, 1966.

9. These concepts are very much in accord with the characteristics of the supreme being(s) of the sky as discovered by historians of religion. Cf. Eliade, *Patterns in Comparative Religion* (New York, 1963), pp. 40-42, 46-52, 53-59, etc.

made.<sup>10</sup> When the primitives speak of the creation of the world, the term "world" is usually understood to mean the earth primarily, and, specifically, their native earth or place or island, and then also everything that their earth or place "founds," or supports on its lap: the trees, the stones, the rocks, the trees, the springs, rivers, lakes, mountains, sky, flowers, caves, shadows, and so on; everything in other words that went to make up the "place" or "vicinity," each in its appointed place. This conception of the earth has been characterized by Eliade not as *chthonian* or as earth known to the agriculturists, but as *cosmic*,<sup>11</sup> the earth as known to the earlier layer of mankind who were yet on the level of food-gatherers. Thirdly, in a number of folktales and myths, the animals are thought of as already in existence before the "earth" itself was made. The birds like the eagle, the ducks, the turtle, and the toad are often responsible for securing the pre-existing materials which the creator(s) used to form the earth. And lastly, the winds, the sky, and the ocean are also presupposed as existing prior to the formation of the earth.

In this connection one should add that in the stories of the formation of the earth there is always a struggle between two hostile forces. It is the struggle that looms large in the story. The creation of the earth happens only as a sort of accident. With the formation of the earth comes also the creation of the first man and woman.

#### I. THE EARLY CREATION MYTHS: COSMOGONY

The following are various specimens of these Philippine creation tales. The first is a foreshortened version of Pavon's account.

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10. The difference between the "first" and the "second" creation lies in this: the term of origin in the first creation is the *non-existence* or "nothingness," while the term of origin in the second creation is *some pre-existing material*: dirt, sand, slime of earth, rock, etc., or the heaven, the world carried on the shoulder of a primordial giant. The Indian and the Greek concepts of creation are not different from the primitive. *Viśvakarman*, the "All-Creator," (*Rig-Veda* X, 81 and 82) is said to have generated the earth and unfolded the heavens in their greatness. In the words of R. C. Zaehner, *Viśvakarman* "carves them out of the primal *wood*—a word which, strangely enough, corresponds exactly to the Greek *hyle* or primal matter." [*The Comparison of Religions* (Boston, 1962), p. 32].

11. *Patterns*, pp. 242 ff.

1. "Away back in the long ago." there was only a vast immense sea formed by ocean. It so happened that a bloody struggle ensued between King Manual and King Tubluck Laui.

After the struggle, Manual was imprisoned. But he broke his chains and flew away into space seeking vengeance on Tubluck Laui. He was wearied with his flying and he saw no place on which to alight. The earth and the sky, offended by Manual who declared himself their enemy, tried to push him away. The waves lashed at him; the rains fell from the skies; and the gods of the air, Canuay and Amihan sent forth gales and winds. The conflict continued unresolved for years until finally wearied by the strain, the contending parties sought to know each other's desires in token of reconciliation. Manual begged for light, and fireflies attended him; he asked for counsellors, and the birds were at his side. But in his gluttony, Manual devoured some live chicks; and, still unsated, he devoured (some of) the birds, large and small. In their turn, his bird counsellors devoured the fireflies. When his owls (the bird counsellors) passed by, he swore to them that they should be punished for eating his fireflies. Thus he made them stay awake all night, giving them double-sized eyes so they might see better and not eat his fireflies. The king of the air (Tubluck Laui) angered by Manual's eating (some of) his bird counsellors, vomited lightnings, thunderbolts and whirlwinds. He appealed to King Captan of the Higuines, genius (perhaps ancestor) of the people of the sea (sea spirits), to punish Manual. Captan sent huge rocks and stones from the sky to crush Manual. But he easily escaped unhurt. In this manner the earth had its beginning: for Manual, finding a support on these big stones, made them remain fixed forever. They became his dwelling, and he lived happily forever. "These lands (i.e. the Bisayas) had their beginning from that time and are still here today. Thanks to the rage of Captan against Manual, the world had its beginning."<sup>12</sup>

#### Comment

First of all, let us remark that this story answers very well to the descriptive definition of a myth as: a story set in the time before the world as we know it began, whose *dramatis personae* are divine or semi-divine beings, whose actions are

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12. King Manual was once a mighty monarch who governed all the birds of the universe. With the lapse of time, Manual became a bad king and was punished by enchantment and turned into a bird similar to an eagle. His imprisonment, however, had a cosmic purpose: he was to bring the human race into existence by giving life to *Sicalac* and *Sicauay* (*Silalac* and *Sibabay-e* in Povedano MS 1572): the first couple. King *Tubluck Laui* seems to have been responsible for the punishment of *Manual*. In what precisely consisted the sin of *Manual* is not given us to know; nor precisely in what their struggle consisted. We know however that *Tubluck Laui* was the god of the winds. (Pavon MSS [1838-1839], Transcript No. 5-C, p. 26). Cf. also Loarca, *Relacion*, p. 121.

exemplary or at least explanatory of the subsequent state of things and affairs in the world today.<sup>13</sup>

The story is set back in the period outside of profane or historical time. The phrase, "Away back in the long ago," with which the story opens is clearly another expression of the *in illo tempore* which Eliade has pointed out to be characteristic of myth-telling. The action of the story is environed in eternity, in those strong and powerful "times" when the gods were most active in the universe, and man had not yet come upon the scene. True, the animals were there already. The actors in the story are clearly supernatural cosmic characters. We have Manual ranged singlehanded, save for his fireflies and bird counsellors, against Tubluck Laui (King of the air), supported by his lightnings, thunderbolts and whirlwinds, and his allies: the gods of the earth and the sky, the gods of the air: Amihan and Canauay, and Captan, the powerful skydwelling guardian of the people of the sea. The hero, Manual, is depicted as a bird. He broke his chains and flew off into space and was afterwards tired of his flying. He is clearly, too, a very powerful figure. He broke his bonds, threw defiance at both earth and sky, and was unscathed by the rain of rocks which Captan let fall from on high. His very deft way of fixing the very rocks to become his own foothold on the open ocean, thus creating the earth, is a sign of sovereign power. His action against the guilty owls is explanatory of the wide-eyed vigils these birds keep in order that they may recognize his fireflies and not make the mistake again of preying on them.

In mythic thinking, the waters are said to be very ancient, predating and pre-existing the earth and all the animate and inanimate forms she carries upon her lap.<sup>14</sup> This theory is also given concrete expression here. The story begins "when there was only a vast immense sea formed by ocean."

#### *The Struggle Between The Hostile Forces.*

We should note also the motif of struggle between the hostile forces. The struggle is not only one. It seems that there were a series of them. The story tells us that a bloody contention obtained between Manual and Tubluck Laui, and that the former was imprisoned by the latter. But the former escaped,

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13. Eliade, *Myth and Reality* (New York, 1963), pp. 5-20 and *Patterns, passim*, esp. pp. 410-434.

14. Eliade, *Patterns*, 188-215.

hurled defiance at both the earth and the sky gods and thus merited their ire. Then, wearied by the strain of contention, the parties sought to understand each other's desires. A truce followed. Requests were made and complied with. Light was supplied and counsel given to Manaul. But the truce is broken anew by Manaul, preying on his birds. This starts a chain-reaction: the birds (the owls) in turn prey on the fireflies. Manaul punished the owls; and this in turn causes Tubluck Laui to call upon Captan to hurl rocks and stones from the sky at Manaul, and a resumption of hostilities ensues.

One might conjecture that perhaps here is an instance of a survival of the once very widely held theory in antiquity: the periodic return of everything that had existence and form upon the earth to the state of chaos, of latencies, and dissolution in water. This eternal recurrence to the condition of things "in the beginning" prior to the act of creation was necessary if the world was to be renewed and to continue in existence. For it is precisely this ever-recurring reversal to the condition of seeds in water that served as a preparation for the emergence of a new birth of things and of men. A new race is born to repeople the earth. The world of things surges anew, and wakens to the fullness of life and energy. Thus the universe continues to exist and does not completely disappear exhausted of its vitalities. In this myth, then, the return to chaos and dissolution in water would seem to be symbolised by the series of "struggles" between the various elements and the alternating triumph and victory of the one over the other. Thus, at the beginning of the myth we are told that it happened that a "struggle" between King Manaul and Tubluck Laui took place, in which Manaul was bested. In the next instance, however, we are told that Manaul who had been imprisoned by Tubluck Laui escaped. Then another struggle follows. After this struggle during which the earth and the sky and the air gods were involved, a truce was struck. But then a third struggle took place because of Manaul's treachery. It seems that in this third struggle, the act of the creation of the lands of the Bisayas took place.

The motif of conflict between the dragon and the god or sun-hero is an extremely widespread motif.\* (B11.11, A531,

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\* The capital letters and the numbers refer to Stith Thompson's classification of motifs in his *Motif Index of Folk Literature* (Bloomington: Indiana University Press, 1955). Subsequent references to this work will be likewise noted.

B875.2, D1385.14, G357.1, H1561.6, K835). One may come upon it in the ancient Near East, in Greece and Germany. It is also found in Central and Northern Asia, and in Indonesia [Eliade, *The Two and the One* (London, 1965), p. 92]. In Vedic mythology this motif of conflict is seen in the struggle between Indra whose name otherwise is *Vritra-han* or "slayer of Vritra," and Vritra himself, the "encompasser" who imprisons the waters by means of his ninety-nine fortresses. [R. C. Zaehner, *Hinduism* (London, 1962), pp. 29-30]. Vritra symbolizes darkness, immobility, the potential, the amorphous, the undifferentiated, whereas Indra symbolizes all the opposite to these. Indra wins out, smashing the fortresses, thus making the sun to shine. This victory of Indra for the Vedic Indian had a cosmological significance: the cosmos reduced to chaos by Vritra's imprisoning the waters is once again set free, and Indra can recreate and refashion the world. In other words: Indra, the creator, creates the universe anew. (Eliade, *op. cit.*, p. 92-93; Zaehner, *op. cit.*, p. 30.)

Against this wider context of world folklore and mythology, we might be able to understand better the deeper meaning of the struggles between Manaul and Tubluck Laui in the Bisayan myth. Perhaps, too, our conjecture may find herein some solid basis which may endow it with some measure of probability: namely, that the series of struggles between these two primordial beings of Philippine myth may yet be concrete expressions of the theory of periodic return of everything to the state of chaos only to be refashioned into a new birth of newer forms.

It is well to note also that there are a number of anachronisms and discrepancies in the above story. The earth is supposed to have its beginning from the rocks and stones which Captan hurled at Manaul and which the latter fixed forever on the ocean; yet in the earlier portion of the story we are told that both the sky and the earth spurned Manaul because he had declared himself their enemy. However, these discrepancies do not detract from the main burden of the myth: the creation or formation of the earth through the struggle between the divine forces personified in Manaul and Tubluck Laui.

2. The next story, found in Gaspar de San Agustin's *Conquista de las Islas Filipinas*,<sup>15</sup> tells of the origin of the island of Bohol, and of the first sky-woman to settle on that island. She

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15. Madrid, 1698, p. 196.

was the daughter of a chief of heaven. She fell through a hole in the sky, and was salvaged by ducks. Here also is the theme of the earth-divers which has been compared with, and found very similar to, the North American Indian (Iroquois) earth-diver tale. I quote from a translation of the tale given by Bacil Kirtley.<sup>16</sup>

"The people were living beyond the sky. One day, the chief's daughter fell sick. The medicine men of the barangay said, 'The cure is in the roots of the wild *balete* tree. . . . Dig around it and let her arms touch the roots.'

"They dug around the root and they placed the sick girl in the trench, when suddenly, the woman fell through the hole in the sky. Below the sky was big water. The *gakits* (wild ducks) saw the woman fall. They caught her lightly on their backs where she rested. The *gakits* found Big Turtle. When Big Turtle saw the woman, he called a council of all swimming animals. They said, 'we must save the woman and make her a house.' The leader commanded the frog: 'Dive and bring up dirt from the tree roots.' The frog tried and failed. The mouse tried also and failed. Finally the Big Toad volunteered: 'I will try.' At this, all animals jeered and laughed except Big Turtle who said, 'You do well to try. Perhaps you will be lucky.'

"The Old Toad took a long breath and went down, down. At last a bubble of air came up and the Old Toad followed. In her mouth she carried a few grains of sand which she spread around Big Turtle's shell. Then an island grew on Big Turtle's back, and it became Bohol Island, and the woman lived upon it."

Then there follows an account of how the Toad looked for light in the upper world. And the story of the good and bad creatures, born of the woman, follows.

#### Comment

For the student of folklore, this myth contains a number of interesting motifs. We regret that we cannot in this paper engage in a detailed study of each of them, and that we can only mention them and make some cursory remarks. Most of these motifs have been classified by Stith Thompson. The earth-people are descended from the sky-people (A1231; T111.2); the myth also makes both the good and the bad people sons of the sky-woman. The celestial tree (A811, 812) which is identified as a wild *balete*; the tree growing at the bottom of the primordial waters from whose base the dirt for the formation of the earth

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16. Cf. his note in *Journal of American Folklore*, 70 (1957), 362-363.

was to be secured (A814.4). The shamans or medicine men of the heavenly *barangay* prescribing the cure for the sick daughter of the chief (A1438.1); the cure being to lay the sick girl inside the trench which had been dug around the root of the wild *balete* and for her to touch the roots with her arm. The hole in the sky through which the woman fell (A21.1). The primordial waters (A810 ff). The friendly animals (the ducks, B300 ff.); the earth-divers, especially the Old Toad. And the earth formed over the back of Big Turtle. (A844.1; A815).

The sky-woman giving birth to the race of men, may be an instance of parthenogenesis, or conception without benefit of husband. How this came about is not told. Her contact with water might have caused her to conceive. Folklore is rich with instances of unmarried women made pregnant through bathing (T523).

As in the case of the previous myth, there are a number of details which may not easily be accounted for by logical reason. We do not know for instance what was the manner of the sky-woman's sickness (although we are at least given a hint of the kind of remedy suggested: laying her inside a trough scooped around the roots of the wild *balete* which is reminiscent of a very common ancient belief, namely, of recovering strength through contact with Earth (D1778; D1833; G221.2). We are not told who created the sky-people, nor the sky, the sky-tree, and the tree under the primordial waters and the ground in which it was rooted. These and a thousand other details tease the logical mind. It would be fatuous to find answers to all these questions. The primitive mind prefers to leave them unasked and unanswered. No matter. The abiding truth is what myth is at pains to convey: there is an affinity between the earth-dwellers and the people who inhabit the sky: they are blood relations; the animals are benefactors of mankind since the very beginning. The ducks saved man's ancestress from drowning, the Toad secured the dirt for the building of the earth to be her and their home, and even today the back of Big Turtle is the support of the wide earth.

This myth seems to be very ancient. It perhaps attests to a primordial period when the sky-people and the earth-people were friendly and helpful to man. It has echoes of a long lost paradise, in "those early times," before the earth was formed. In other words, it seems to attest to a primordial state of bliss now lost.

The myth also serves notice that events and happenings and the social institutions on earth have their counterparts in the sky. For instance, people in the sky get sick even as the earthlings do; just as there are shamans and medicine men here below, so also are there such persons in heaven; as here so there, the shamans are responsible for prescribing the cure for sickness. As the tree (wild *balete*) grows in heaven, so there are trees in the sea as well as on land. There are *barangays* in the sky even as there were among the Malays. Every *barangay* had a chief whether on earth or in heaven.

We see, then, that this tale answers very well to the descriptive definition of a myth: a story told of the divine or semi-divine beings, whose setting is back in the "first times" when the world was not yet formed, and what were "given" in those times have become exemplary for all times after the formation of the world.

3. A third tale reports how in the beginning there was only darkness. Then the heavens covered the earth so that the two together looked like an immense *tabo* or coconut shell-bowl. Within the bowl a rat was born. It gradually grew in size until it transformed itself into the giant Angngalo, the Bisayan Atlas who carried the heavens on his shoulders. One day he eased himself, and from his faeces and urine were born the islands, lakes and rivers, of the archipelago. God who saw him thus occupied gave him a kick which sent him to China by way of Mariveles. They say that in the Mariveles mountains there are two very large footprints.

4. A less crude version of the same anecdote tells of a great giant who supported the world on his shoulders. In a moment of weariness the giant shifted his position so abruptly that the world fell into the ocean in a thousand fragments, which then became the numberless islands of the archipelago. [W. E. Retana. Appendix to Martinez de Zuñiga's *Estadismo de las Islas Filipinas*. (Madrid, 1893). Quoted by Fernandez Lopez in *Religion*, p. 40].

#### Comment

These two tales are evidently etiological, that is, they are meant to account for at least one very evident fact, the more than 7000 islands of the Philippine archipelago. This is the least common denominator between the two tales. But in both

we see also a typical phenomenon of the heavens and the world. Whether it was the heavens or the world which the giant carried on his shoulders, the effect is the same: the coming to be of the islands and islets of the archipelago.

In both tales we might infer that the Philippine Islands are of divine or semi-divine origin, also, that the giant, a semi-divine being, has very human needs; and that it is in attending to these needs that the formation of our present "world", the archipelago came about. One gets the impression that it is almost by accident that the Philippines came to be.

In the first tale, God is made to appear as though he were a prude of the first order: punishing the poor giant for attending to the needs of the nature which in the first place God (in the supposition that he was the Creator) had given to the giant. In the second version, it was his weariness in supporting the huge world that made him let the burden fall. What the relation between the giant and mankind in the Philippines is, we are left to conjecture. But one thing is sure: man's mores now-a-days are no different from the mores of the huge giant whose weariness was accountable for the numerous isles of the Philippines. Here again therefore the mythic mentality is evident: the deeds of semi-divine beings *in illo tempore* are exemplary for mankind. The rough treatment God is made to deal to the all-too-human giant is perhaps also a mirror of the "hiya" or sense of embarrassment with which Filipinos even today regard the necessary, natural attention to the needs of nature. The mention of China is also significant. It is as though the teller of the myth is saying that China is where the "*walang hiya*" giant belongs. And that China is God-forsaken land. Perhaps an instance of Filipino prejudice against the industrious china-man who makes his garden crops grow, to the embarrassment of the native Filipino gardener, by the scientific use of human excreta as fertilizer.

The two huge footprints said to be found in the Mariveles mountains may be actually there or not. In any case, there might be more than two footprints there. Again, the story is etiological of one or more indentions on the surface of the mountain which may look like two huge footprints. I have had no time to inquire about the historicity of these alleged prints.<sup>17</sup>

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17. The existence of giants in times past seems to be attested to very widely. Blumentritt in his *Dictionario* under "Angngalo" refers

There are other motifs in these two tales, however, which situate them among the most ancient myths. I refer, first of all, to the motif of the hierogamy or divine marriage between the earth and the sky or heavens which I believe is hinted at in the words: "the heavens covered the earth." Various traditions, Egyptian, Indian, Greek, etc., also have myths telling of the marriage between the heaven and the earth.<sup>18</sup> Any misgiving as to whether a marriage is meant or not when the heaven is said to cover the earth is, I think, dispelled by the fact that this covering becomes fruitful. A rat is said to be born within the "bowl," that is, the heaven and the earth joined together.

What is quite unique in this myth, however, as far as my knowledge goes to date in these matters, is the combination of the hierogamy and the mountain motifs. The earth covered by the sky looked like an immense *tabo* or coconut shell-bowl turned backside up. An immense coconut shell turned upside down cannot but look like a mountain. And the mountain in mythic thought is closely related to the time and place of creation. It is the center of the universe, the particular point wherein passage is possible between the three cosmic layers: the heaven, the earth and the underworld. The mountain, too, is closely linked with the symbol of the pillar of the world. It is both in this world and out of it. Its base is immanent with human life, but its summit is hidden high in the clouds where the gods dwell. It is therefore very appropriate as the ladder connecting the earthly region with the heavenly. Next, there is the motif of transformation. The rat born of the union of earth and sky, is said to grow in size until it transformed itself into a huge giant named Angngalo. Transformations of this sort are not uncommon in myth. Thirdly, there is the implicit motif, too, of the raising of the sky high above the earth. The giant Angngalo is said to carry the heavens on his shoulders. So it is implicitly affirmed by the myth that the union of earth and sky was terminated by the birth of their offspring, the giant, Angngalo,

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to the Peak of Adam on the island of Ceylon. On its summit there is a gigantic footprint which some say belongs to Buddha, others to Adam. The footprint is said to have originated from the weight of either Buddha or Adam when they stepped upon the summit of the mountain and jumped to heaven.

18. Cf. Eliade, *Patterns*, pp. 241-242 where he gives ample evidence of the hierogamy between earth and heaven from Oceania, Indonesia, Africa, North America, Greece, Japan, China, Germany and Egypt.

and this termination is concretely depicted by portraying him as carrying the weight of the firmament on his shoulders after the manner of Atlas.

From Hesiod among the Greeks we know that the giants are offsprings of *Gaia* or the earth.<sup>19</sup> Here, however, it is not earth alone that gives birth to Angngalo, but the Earth embraced by the Sky.

The picture of the giant easing himself and his excreta becoming the islands and his urine the sea of the archipelago, may seem crude and vulgar at the first blush. But this is the point where we must not let our own particular modern, western and Christian sensibilities distract us from seeing the myth in its full reality. The giant is, after all, a semi-divine, or even divine being. And, although he has human needs, nevertheless these are satisfied in a manner that is superhuman. For his waste becomes creative of our earth: the Philippine Archipelago and the seas which wash the shores of our islands. In a sense, therefore, our land and our waters are by origin divine, or at least semi-divine: gigantic. Perhaps this was a deliberate design among the mythmakers of this particular myth to at least magnify what in themselves are minute: by at least postulating a divine origin to them, although they be originally no more than divine waste-matter.

Lest our readers be revolted by this, they should realize that even the most rational and aesthetic Greeks had myths that are no less revolting than this. We only have to recall Hesiod's account of how Ouranos was castrated by his son Cronos through the connivance of his own mother Gaia. For Ouranos had the cannibalistic habit of devouring every new son of his for fear that he might be dislodged from his sovereign position.<sup>20</sup> We also know that in this same myth, Aphrodite or Venus, the goddess of love, was born out of the saline foam which gathered around the penis of Ouranos which Cronos had cast into the sea near the island of Cyprus.<sup>21</sup> We need not also mention how the creation of the universe was brought about, according to the Babylonian myth "Enuma Elish," by the dismemberment of the body of the saltwater goddess Tiamat by the hero Marduk; and

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19. *Theogony*, 147 ff.

20. *Ibid.*, 165 ff.

21. *Ibid.*, 188 ff.

how mankind was formed out of clay and the blood of the giantess's vizier Kinger-zu.<sup>22</sup>

#### CREATION MYTHS AMONG NON-CHRISTIAN TRIBES

The non-christian tribes of the Philippines also have stories which tell of their belief in the creation of the world. Here, as in the case of the lowland, christianised peoples, creation is not taken in the strict theological sense, but rather as the formation of the world, or of man and woman, through the intermediary of some pre-existing materia.

5. The tribal historians of the Tagakaolo tell us that they are descended from Lukbang, Mengedan and Bodek, his wife. These three persons lived on a small island. Two children were born to Mengedan and Bodek: Linkanan and Lampagan. These two, in turn, became the parents of two birds, Kalau and Sabitan who flew away and brought back bits of soil which the parents moulded with their hands until they formed the earth. Other children were born and through them the world was peopled.<sup>23</sup>

#### Comment

The myth is interesting among other things for the triad which it posits. We know that two of these were husband and wife: Mengedan and Bodek. We do not know what the relation of these two is to the third party: Lukbang. Were they semi-divine beings, we can only guess at it because of their power to form the world. Interesting, too, is the fact that these three lived on a small island. Once again, we come face to face with a motif very common in myths connected with the creation of the world: the island, or the mountain [Eliade, *Patterns*, 375 f. *The Myth of the Eternal Return*, (New York, 1954), p. 12 f.]. The motif of incest: the marriage of brother and sister, is also seen here. But what is surprising is the next motif of birds as the first offspring of the two incestuous beings. It is these birds who flew away and brought back the piece of earth out of which our earth was formed by their parents. We know elsewhere that birds have a great deal to do in the folkbeliefs of early Filipinos.

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22. Cf. Alexander Heidel (ed.) *The Babylonian Genesis: The Story of Creation* (Chicago, 1963), p. 47.

23. Cole, *Tribes of Davao*, pp. 159-60.

(Cole, *Tribes of Davao*, 173, 108, 137). Might it be that some species of birds like the *limokon* or the cuckoo are looked upon as relations or ancestors of human-kind? That is why they are relied upon to have particular care for people, a care which they show by supplying men with signs and warnings to alert them of on-coming danger.

It was only after the earth had been formed that other children, presumably, now human beings, were born of both Linkanan and Lampagan.

It is interesting to note that the motif of earth-divers in the tale of the Boholanos (Old Toad) is played by the two brother-birds. They are not said to dive for the piece of soil. They are said however to fly to a very distant place and thence fetch the piece of clay for the earth. The flying over long distance is just as hazardous as the diving into the bottom of the primordial ocean in order to retrieve a few grains of sand or soil. Here, again, it seems that the close affinity between the animals and human beings is highlighted. In fact the animals, i.e., the birds are said to be blood brothers of the human children of the first parents. These ideas are clearly portrayed despite the demurs of the rational intelligence which would like to ask questions as to where the birds got the piece of clay, who made that piece of clay, and why by moulding by the hand it could become the earth.

6. The Bilaans say that Melu, being of a cleanly disposition, kept rubbing his hands white. He piled the scurf on one side until it became so high that it annoyed him. Thereby he made earth out of it.<sup>24</sup>

Here again we notice that the earth is said to be in some way or other connected with some divine or semi-divine being in its origin. Again, the creation of the earth is portrayed as a fortuitous event: here, as a result of an annoyance on the part of Melu.

7. The various Manobo tribes have differing accounts of the creation of the world. Those around the Talakogon district believe that Makalindung is the creator. He is said to have set up his work on posts (some say they are of iron), and that there is one central post. He dwells at the central pillar in company with a python. The Manobos of Argauan and Hibung river districts believe in Dagau, a female deity, as the creator, or, at

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24. Cole, *ibid.*, p. 135.

least, the controller of the world. A python, too, is her companion. The Manobos of Upper Agusan around the Simulan and Umayan river, on the other hand, believe that the world is like a huge mushroom supported in the center by an iron pillar which is under the control of higher and more powerful *diwatas*.<sup>25</sup>

Despite the varying sex of the deity said to have created the world in the above versions of Manobo creation myths, one thing is commonly held by them: the belief in a world pillar situated at the center of the world. In this regard, these myths may be counted among the ancient myths which also tell first of a center of the world and, too, a world pillar. We know that the center plays a great part in these creation myths. It is not unusual then that these Manobo versions would postulate that the creator, male or female, should reside at the central pillar. The central pillar as we have pointed out above could be substituted by a mountain, by a temple or by a tree. Why a python is said to dwell in company with the creator at the central pillar may be due to the fact that when the earth quakes this movement of the earth can be explained as an action of the python who guards the center of the earth.

8. Other tribes, like the Bagobos, believe that Eug-pamulak Manobo, the great Diwata, made the sea, the land, and planted trees; he is also said to have created the sun, the moon and the stars. And the great eel (*Kasili*), a fish, snakelike in appearance, which he "wound around the world." He also made the great crab (*Kuyamang*) and put it near the great eel, and allowed it to go wherever it pleased.<sup>26</sup>

The world ringed round by the great eel recalls a similar though not quite the same conception in Greek mythology. Homer believed that the world was also hemmed in by something. But for him it was not a fish or a snake that had the world around its folds, rather it was the ancient *Okeanos* or ocean that ringed the world round. *Okeanos* was a river-god with an inexhaustible power of begetting. For Homer, *Okeanos* was "the origin of everything" [*Iliad* 14, 246; and Kerényi, *Gods*

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25. John M. Garvan, *The Manobos of Mindanao*. Memoirs of the National Academy of Sciences, Vol. XGIII. (Washington, D.C., 1941), p. 224; Cf. also H. O. Beyer's "Origin Myths Among the Mountain Peoples of the Philippines," *Philippine Journal of Science*, VIII, Section D, 88-89.

26. Laura Estelle Watson Benedict, "Bagobo Myths," *Journal of American Folklore*, 26 (Jan.-March, 1913), 15-16.

of the Greeks, (New York, 1960), p. 15]. But Kasili was not alone, he had near him the crab Kuyamang. Even as Okeanos had his consort, the goddess Thetys, rightly invoked as the Mother, by whom Okeanos begot everything (Kerényi, *op. cit.*, 15).

One interesting feature of the Manobo tale, however, is the belief in a great Diwata who was responsible for everything that exists, Eugpamulak Manobo. The Greeks refer everything to the action of Okeanos and Thetys. Zeus the supreme God is a late comer on the scene. But the Manobos believe in a creator who is supreme over all that he had created. The great eel and the great crab are both subject to him, and they follow his bidding.

9. The Manobo beliefs as reported by Garvan tell of the world pillar, a motif quite common in folklore (A841, A841.3, A843), and which is linked with the notion of the Center of the Universe where the first creation is supposed to have taken place. Like the world tree or the world mountain, the pillar is where commerce between earth and heaven used to take place *in illo tempore*, that is to say, in "the early times" when gods deigned to consort with men, in the *aetas aurea mundi*, or the golden age.<sup>27</sup>

The various female goddesses said to guard the central pillar of the world in company with a python or some other animal may yet be a survival of a still more ancient belief of the association between the Great Goddess and the Tree of Life, especially

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27. Prof. Mircea Eliade has written some very interesting pages on the symbolism of the "center" or "axis of the world" with which are linked the Cosmic Mountain and the Cosmic Tree (H 619.3). According to him, it is at the "center" that the three cosmic regions meet, the sky above, the world below, and the earth; it is also there that a "break-through can occur, a passing from one cosmic zone to another." (*Patterns*, p. 111). It is also there at the "center" where the world tree grows that one comes upon "absolute reality, the course of life and sacred power." (*ibid.*, p. 380). That is why the shamans in their mystic flights either in search of the souls of the sick, or, as psychopomps for the souls of the dead, repair to the cosmic mountain, pole or tree which they climb to reestablish the "easy communications as *in illo tempore* between Heaven and Earth. For him (i.e. the shaman) the Mountain or the Cosmic Tree again becomes the actual method of attaining Heaven, such as it was before the 'fall.' For the shaman, Heaven again comes close to Earth; no higher than a house, just as it was before the primordial rupture..." ("The Yearning for Paradise in Primitive Tradition," in *Myth and Mythmaking* [edited by Henry A. Murray], (New York: George Braziller, c. 1960), p. 67.

as seen in the ancient Near East, occurring also in Egypt.<sup>22</sup> Of course, the Philippine non-Christian beliefs do not have all the elements which usually went with the complex of beliefs which made up the theory of the Great Mother and the Tree of Life. Certainly we can very well recognize the motif of the Center in the Philippine beliefs. But the central pillar supporting the world does not necessarily carry with it the notion of the Tree of Life. The idea of the World Tree may be seen in it, however. But the notion of the Tree of Life is not there, nor is the other concomitant notion of "immortality." The other notion usually found in the ancient Near Eastern stories, namely, the Tree of Life as being "hard to get at" or its "difficulty of access" usually associated with the Tree of Life and the Center is, I think, implicit in the fact that the pillar is said to be guarded by a python or some other monstrous being.

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28. Cf. Eliade, *Patterns*, pp. 283-290.

## II. THE CREATION OF THE FIRST MAN AND WOMAN

### A. MAN AND WOMAN EMERGE FULL GROWN FROM BAMBOO STALK ACCORDING TO THE LOWLAND TRIBES

1. The Bisayans, Loarca writes, had a legend, according to which

“...the land breeze and the sea breeze were married; and that the land breeze brought forth a reed, which was planted by the god Captan. When the reed grew, it broke into two sections, which became a man and a woman. To the man they gave the name of Sicalac, and that is the reason why men from that time on have been called *lalac*, the woman they called Sicauiy, and thenceforth women have been called *babayes*.”<sup>1</sup>

2. Povedano, on the other hand, gives a version with some interesting details. Maca-aco “was the father of the first people whom he shut up in two joints of the bamboo tree. Then came the King of Turtle-doves. When he alighted on the bamboo, there came forth from the joints a man, who was very dark but very handsome, who was named Silalac; and one other, a woman, who was named Sibaba-ye.”<sup>2</sup>

3. A much longer account is given us by Pavon. Here is an abridged version.

The first man and the first woman were the result of a romantic encounter between two very powerful spirits, Captan, the handsome and powerful god of the land (sky) breezes, and of Maguayen, the beautiful and powerful goddess of the sea breezes. During their first encounter, which was also their last on earth, they both tried to outdo each other in displaying their powers. Both showed how they could control the elements over which they had charge: Captan over the key and earth, by his lightning and peals of thunder; Maguayen, in turn, almost swept Captan off his feet. Hardly had she commanded him to leave her presence, when a huge wave broke at his feet, but in his agility he escaped being carried into the deep. At this show of power by Maguayen, Captan begged pardon, asserting it was not in order to vex her that he showed her some of his servitors, but to make her realize that all these are hers because of his love for her. Maguayen, on the other hand impressed by the agility of Captan confessed that for a long time now she had been longing to meet him who was not

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1. *Relacion*, Blair and Robertson, *Islands*, 5, pp. 121-123.

2. Robertson Text, pp. 34-35; in Hester's edition, p. 46.

only handsome, but powerful even as she was. After another mutual show of power, and Captan laying all his servants at the feet of his lady love, they both clasped hands. Then they dived into the sea; and thus the genii of the winds of the earth and of the sea were united. In conclusion, Pavon adds: "Nothing else was known of this event, which according to belief led to the origin of the first man and the first woman. The place where the first idyll occurred is pointed out as a diminutive herb, which vaunted itself gaily in the horizon and whose tiny green leaves are set a-quiver by the first zephyrs which accompany the departure of the star king at the break of dawn."<sup>3</sup>

### Comment

The tale has many interesting details which would require a longer treatment to exploit, especially if one cared to go a little deeper into the meaning of the myth. Suffice it for the time being to point out that here is the proto-type of love and marriage taking place "in the early times" before the birth of mankind. The *dramatis personae* are ancestral gods and may be regarded as the founders of conjugal union among the Bisayan. Here, too, is evident the motif of conflict between two primeval powers, and their reconciliation seems to put a close to the older order of things when hostility and irrational instincts (chaos) ruled, and to mark the beginning of a new phase in the life of the universe, that harmony between the land and the sea breezes which prepared the way for the coming of the first man and woman, through whose union the world would be gradually peopled. In the unabridged version Captan is dressed in the garment of bird's plumage, while Maguayan's body was a collection of pearls and mothers-of-pearl, her hair like a bit of pure gold thread. These symbols, too, may be leads to deeper understanding of the early religious beliefs of the Bisayans.

### B. CONTINUATION OF THE SAME TALE OF MAN'S ORIGIN FROM THE BAMBOO

1. Povedano, rather sketchily, continues his narrative thus:

"As soon as they beheld each other, they fell in love; but she rejected him saying that it could not be, since they both issued from one and the same hollow stem. Then they agreed to speak to the king of the earthquake, Macalinog. As soon as he saw them, he said that it

3. Pavon MSS Transcript 5-D, pp. 5-8.

was very good, and that they should marry, for there were not enough people."<sup>4</sup>

2. Pavon supplies many interesting details to the above incident. The following is a brief summary of it.

A beautiful bamboo tree grew on the spot where Captan and Maguayen held their idyllic love. Then one day, King Manual, still wandering over the watery wastes, came in search of a place whereon to alight. "For until then there was no other tree in all the world. . . ." Lulled by the quiet of the place, Manual was about to fall asleep when he heard from between the joints of the bamboo a sound, "pec, pec, pec, tec, eec, tec," and the voice as of a woman's: "Open me, oh lord, king of the air." Manual flew away when he heard this. But once again wearied with flying he returned to rest on the branch. And again he heard the noise, this time the voice of a man saying: "Look thou, king of the air, and lord of birds, if with only two pecks of thy beak thou givest us freedom, thou wilt be joyful at seeing us, and we shall thank thee so. And with a mournful plaint was resumed the pick, pick, tick, tick.

Curious and desirous to catch a chick which may be hidden within the bamboo, Manual bent toward the trunk and listened. He was not for letting go what he could devour. Sicauary, the astute, knew very well the taste of Manual; so she simulated the sound of a chick from within. This aroused his curiosity all the more. Just then a beautiful lizard appeared on the tree trunk. Manual lunged forward and pecked at it; but the lizard escaped. His peck, however, cracked the trunk; and what a vision Manual saw. His eyes were pinned on the two very beautiful figures issuing from the cracked bamboo, and were now gracefully bowing to him. With joy they greeted and thanked him for their being. Soon afterwards, Manual once again flew away. And the pair raised their eyes skywards as though in prayer.<sup>5</sup>

3. Alzina in his *Historia* has only a short remark on the Bisayans' belief concerning the creation of the first man and

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4. Robertson Text, p. 36; in Hester's edition, p. 46.

5. Pavon, MSS 5-D, pp. 9-10; Quirino-Garcia, *Manners*, p. 399. With regard to the Bisayan belief that the first man and woman issued forth from a bamboo tree, one might compare this notion with the belief of the Borneo Kayans that the first man and woman were born from a tree which had been fertilized by a creeper swaying backwards and forwards in the wind (A 1221.4). The man was Kaluban and the woman Kalubi Angai. But they were both said to be incomplete, with their legs and the lower half of their trunks missing, so that their entrails protruded. Still they were married and became the progenitors of mankind (Sir James Frazer, *Folklore in the Old Testament*, I, 34). Also at Amboyna and neighboring islands, some inhabitants claim they

woman. They ascribed, he tells us, "a very contemptible beginning to the first man and woman, since they were two coconuts or two stalks of bamboo..."<sup>6</sup> Loarca also reports that the Bisayans took the first human pair to have been created from the bamboo. He tells besides of another group of Bisayans, the Tinguianes, who say that a kite perched upon a reed, pecked at it, and man and woman came out<sup>2</sup> Catalina Villaruz records the belief of Tagalogs of southern Luzon in the first quarter of this century saying that "The first man was supposed to have sprung from a bamboo pole. He became so big that the bamboo could no longer hold him and so it cracked and out he came. The same story is told of the first woman. Once out of the bamboo matrix, they looked at each other, fell in love, and then lived together as man and wife."<sup>8</sup>

4. The following tale was collected late in the second quarter of this century by an anonymous worker in Balingasag, Mindanao, for the Bureau of Public Schools. The tale has a christian, or to be more exact, a judaео-christian coloring, and sounds very much like the account in *Genesis*. What is meaningful, however, is the interpretation given by the *raconteur* of woman's origin from the rib on the left side of man. Very probably the storyteller belongs to Eve's own sex. There follow a summary and a quote.

Adam was the first man to whom some of the wisdom of God was given. He could talk, think, and reason. A companion too was given him so that he might not be lonely. While Adam was asleep, God extracted Eve from the left rib of Adam just underneath the heart. "With a significant meaning, God did not extract her from the feet of man so that she might be stepped upon; nor was she taken from the head so that she will be under the will and control of man's power; but she was taken from the rib near the heart, to be loved, adored, and pro-

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are descended from trees like the *Capellenia Moluccana* which was fertilized by the *Pandion Haliaetus* (*ibid.* I, 36). The Parsees are said to have a tradition that a tree gave birth to the primeval man, Meschia, whose body was afterwards divided, one part being male, the other, female, Meschia and Meschiana (C. S. Wake, *Serpent Worship*, and other Essays with a Chapter on Totemism, London: G. Redwig, 1888, p. 38.)

6. I, 3, p. 182.

7. *Relacion*, Blair and Robertson, *Islands*, 5, pp. 120-128.

8. "Bisayan Folktales," Vol. 2, Paper No. 44, in H. Otley Beyer Collection, Manila, P. I. Typescript.

tected by man. This woman was Eve, the first woman."<sup>9</sup>

### C. THE WITNESS OF THE NON-CHRISTIAN PEOPLES

1. Among the non-christianized peoples of the Philippines are found a variety of beliefs concerning the origin of man and woman. As far as one can ascertain, the Tinguians do not have any definite beliefs concerning the creation of the first man and woman. Kadaklan is said to have created everything, the sun, the moon and the stars. But among their myths there is nothing that tells of the origin of man and woman. The Bagobos, on the other hand, believe that Eugpamulak Manobo or Diwata took two lumps of earth, shaped them into human figures, spat upon them and they became man and woman. But they were very old; they married and lived together. Tuglay was the man and Tuglibong, the woman. He built a very big house, and planted seeds of various kinds which Diwata had given him.<sup>10</sup>

2. Cole furnishes us with interesting details of the beliefs in the origin of man and woman among the mountain tribes of Davao Gulf in Mindanao. He reports that the Bagobos believed that a race of monkeys once possessed the world; but the first human beings dispossessed the monkeys of it. The entire human race is derived from the first pair. (Cole, *Tribes of Davao*, p. 125).

3. The Bilaans say that Melu-a, after he had made the world from the accumulated heap of dead skin from his hands,<sup>12</sup> was much pleased with his work, and then decided to make two beings like unto himself, but smaller in size. For this he used the remnants of the material he had used to form the world. He was about through shaping both figures except for the nose of one, and the nose and some other part of the other. Then came Tau-Tana or Tau Dalom Tana who demanded that

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9. *Report on Balingasag*. Typescript, Manuel Gapuz Collection (MGC), Xavier University, Cagayan de Oro, Philippines.

10. Benedict, *Bagobo Myths*, p. 15. According to her (*ibid.*, note 3,) Tuglay and Tuglibong are generic, not specific names. They are also identified with the Mona who, in Bagobo myths, were supposed to have inhabited the earth before time began; and they knew only the crudest of Bagobo arts and industries, were extremely poor, their dress was the soft sheath torn from coconut trees.

11. Cole, *Tribes of Davao*, p. 106.

12. Cole, *ibid.*, p. 135.

Melu-a leave him the noses to make. After much argument, Tau Tana gained his point and so made the noses of the first two people, but he made them upside down. Because of the argument on the noses, Melu-a forgot to finish the missing part of the other person and went home instead to his abode in the clouds, while Tau-Tana returned to his dwelling under the earth. Then the rains came, and the two people on earth were about to perish because of the water that ran off their heads into their upside down noses. Melu-a, seeing this, came to their rescue, reset their noses, and told them that they should save the hair that fell from their heads, and the scurf that came off from their bodies, in order that when he came again he could make many more people. And they lived in a village with plenty to eat and did not have to labor, but simply to pick the fruits they desired from the trees.<sup>13</sup>

4. The Tagakaolos to whom we have referred above<sup>14</sup> have Lingkanan and Lampagan, who gave birth first to two birds Kalau and Sabitan, as the parents of all peoples of the world. The Atas (or Aëtas or Etas), the Bataks and the Mamanuas believe that the greatest of all spirits who is Manama "made the first men from blades of grass, weaving them together until they resembled a human form. In this manner he made eight persons—male and female—who later became the ancestors of the Ata and of all the neighboring tribes.<sup>15</sup> The Bilaans tell us that the first people created by Melu and Fiuweigh were Adnato and Andawi, male and female. Their children were Tafi or Mastafi, male, and Lakarol, female. (Cole notes that some informants claim that Mesa, Lakbang and Mangarang were also original first people.) The descendants of Tafi and Lakarol were Sinudal (female), Moay (male), Limbay (female), Madenda (female), Sinamoway (male), Kamansa (male), Gilay (female), Gomoyau (male), Salau (male), Salayane (female), Baen (female), Kanfal (female), Latara (male).<sup>16</sup>

5. A second version gives Melu and Dwata as the first creators who made Fiuweigh and Seweigh. The last two were the real ancestors of men because they took earth, made it into the form of people, and then whipped them until they moved.

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13. *Ibid.*, p. 136.

14. Cf. *supra*, p. 55.

15. Cole, *op. cit.*, p. 164.

16. *Ibid.*, p. 137.

Otis and Lakbang, male and female, were the two people made by Fiuweigh and Seweigh. From them two children, also male and female, were born, namely, Mastafi and Lakarol. These two lived in a distant place together with their one animal, a bird, called Baswit. They sent him on a long journey and upon its return it brought back a piece of earth and a fruit of the *pandag* tree. Lakarol planted the fruit on the piece of earth, and when it grew the leaves that fell from its branches gradually formed the earth. (Cole, *Tribes of Davao*, p. 137).

6. A third version tells how there were in the beginning four beings: Melu and Fiuweigh who were males, and two females, Dwata and Saweigh. They lived on an island as large as a hat which was called Salnaon. There were no trees nor grass on the island. And they also had a bird called Baswit who went across the waters to secure some earth, the fruit of the rattan and of other trees. The bird returned and Melu beat the earth it brought like the way a woman beats the pot until he made the land; then he planted the seeds in it and they grew. After some time he said, "of what use is the land without people?" So the other three replied, "let us make wax into people." So they did. But when they placed them near the fire they melted. Therefore they decided next to make men out of dirt. Melu and Fiuweigh began to work on man. All went well until they were ready to make the nose. Fiuweigh who was doing it placed the nose upside down; when Melu suggested that the people would drown if he left the nose that way, Fiuweigh became very angry and refused to change it, then left in a huff. Melu quickly seized the nose and turned it the way it is now. But you can see that in his haste the creator pressed his fingers at its roots.<sup>17</sup>

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17. *Ibid.*, pp. 136-137. Of the Tiruray belief on the origins of man and woman. Datu Piang in his *Moro and Pagan Legends*, reports that the first woman was formed by Sualla from the rib of the first man who was very lonely. Although the first child of the first couple died, nevertheless his death was the occasion of many benefits: the soil which the creator used to bury the child became the broad earth; the first corn grew from the teeth of the dead child, rice, from his navel, and bananas, from his hands. But Sualla had a sister with an evil disposition. Envious of her brother's creations, she cast her comb down and it turned into the first pig to devour the banana plants, her *buyo*-spittle from her high home in Bonggo, became the rats which prey upon the crops of corn and rice (E. Arsenio Manuel, *Folk Literature*, p. 149). After I had written these pages, I was informed by Mr. Tranquilino

## Comment

From the foregoing accounts one may conclude that among the early Bisayans and Tagalogs the belief was prevalent that the first human beings came from a tree, in particular, the bamboc; a motif rather common in folklore (A1251).

Among the non-Christian tribes of Mindanao the following motifs are attested: that monkeys were the first possessors of the earth (Bagobo); that bad creators, Tau Tana or Saweigh, interfered in the creation of man (Bilaan, A60); and that the primordial parents first gave birth to animals like the birds, Kalau or Sabitan, and only afterwards to human offsprings (Tagakaolo). Moreover, one learns that birds were instrumental in securing the piece of earth for the forming of this world (Tagakaolo and Bilaan), that the early peoples lived in a kind of paradisiac existence (Bilaan), that clay figures shaped like men were whipped until they moved (second Bilaan version), and that the creators spat upon the two lumps of earth and made them man and woman (an action quite analogous to God's in *Genesis* when he "breathed into the face" of man in order to make him a "living soul"). This spitting motif obtains among the Bagobos. One learns finally that the first parents were living on a small and distant island with a bird for companion (two versions of the Bilaan), and that the first man and woman were created before the formation of the earth (second Bilaan version).

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Sitoy, a native Bukidnon, that there are at least two creation-myths which he had heard in Malaybalay and the surrounding areas. These are said to be very ancient. One version tells of a ball of light which they call *talabungco*, out of which the first man and woman emerged. (The "ball" is perhaps homologizable with the egg motif to be discussed below in chapter III). The second version makes Magbabaya, the creator, fashion the first people out of clay. For a fuller account of this second version, cf. chapter III, note 24).

## III. OTHER MOTIFS

Before closing, I would like to pick up again some motifs which though alluded to earlier in the paper deserve further comment. There are at least three of these: the egg motif in connection with the creation of the first man and woman, and in connection with the creation of our "world;" the animal motif (python and pig) at the central pillar of the world, and the bad creator motif.

## 1) The Egg Motif

Historians of religions inform us that in many mythologies the egg is an archetypal symbol of world creation. Classical students are acquainted with the Orphic cosmic egg which was fashioned in the *aither* by Time, and out of which emerged the first great God Eros or Love (*Phanes*) who, as the principle of generation, became the creator of the whole world. But Phanes was swallowed in turn by Zeus who thereby became the ruler and creator of the world. We meet such myths over a very wide area: in Polynesia, India, Indonesia, Iran, Greece, Phoenicia, Latvia, Estonia, Finland, West Africa, the central and the west coasts of South America.

What is of special interest is the fact that many myths of the creation of the first man and woman are patterned on the emergence of the cosmos from an egg. Man is believed to have been born from an egg, among the Oceanians.<sup>1</sup> Among the Mandaya in Mindanao the egg as the origin of the first man and the first woman is also found. This we shall discuss more fully below.

However, it is not only the coming to birth of man that is patterned after the cosmogony from an egg. The symbols of the renovation of nature and of vegetation (Spring and New Year) as well as the feasts and cults of the dead are also patterned on the symbolism of the world egg. And we know that this symbolism is not to be seen in any kind of birth, but rather in *rebirth* in imitation of the periodic recreation of the world. In other words, in all these myths and rituals connected with the tree, with the

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1. R. B. Dixon, *Oceanic Mythology* (Boston, 1916), p. 160 f. for Indonesia; p. 109 for Melanesia; p. 109, n. 17, for Micronesia. Cf. also Eliade, *Patterns*, pp. 413-414.

coming of spring and the new year as well as the feasts of the dead—in all these, the theory of eternal return to the beginning is exemplified. The beginning is the mythic time of creation. These myths and rituals wherein the motif of the egg is found, in the words of Eliade, “cannot be explained by any empirical or rationalist interpretation of the egg looked upon as a seed: *it is founded on the symbol embodied in the egg*, which bears not so much upon birth as upon rebirth modelled on the creation of the world.”<sup>2</sup> We cannot now go into a discussion of Eliade’s conception of a symbol. We refer the reader to his many writings on it.<sup>3</sup>

### *Egg Motif in Philippine Creation Myths*

As mentioned above, there are myths which exhibit the egg motif in the Philippines. Two versions of Mandaya myth clearly show this. The first version relates that the *limokon* bird laid two eggs. Out of the one was hatched the first woman Mag, and out of the other the first man Begenday. In the second version, two eggs were laid at the headwaters of the Mayo River. A woman emerged from the first egg. A snake was born out of the second. It later went downstream and at the mouth of the river, it blew up, and from its carcass the body of the first man came forth.<sup>4</sup>

It must be mentioned, however, that the various myths as we have them do not explicitly indicate the symbolism of rebirth as modelled on the cosmogony. As a matter of fact, wherever the egg motif comes in, it is always a question of two eggs (one for the man and the other for the woman), not of one egg. It would seem that the Philippine myths would be much closer to the pattern of the cosmogonic egg, did they portray the man and the woman as coming from one single egg. There is, however, an indication of the idea of rebirth in these myths on account for the fact that these creation myths are generally accom-

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2. Eliade, *Patterns*, p. 414.

3. *Patterns*, pp. 8-11, 13, 26, 31, 32 f., 39, 46, 111, 437-58 *passim*. *Images and Symbols: A Study in Religious Symbolism*. Trans. Philip Mairet (New York, 1961) *passim*; “Methodological Remarks of the Study of Religious Symbolism,” in: *The History of Religions: Essays in Methodology*, eds. Mircea Eliade and Joseph Kitagawa (Chicago, 1959), pp. 86-107.

4. Cole, *Tribes of Davao*, pp. 173-174.

panied with flood myths. And invariably the flood myths contain reference to a bird of birds either as the first sons of the survivors, or as bringing in the matter for the formation of the earth from far distant places, or as messenger of a god of the dead. We shall discuss the flood myths later.

There is, however, perhaps a Philippine myth which is patterned very much like the cosmogonic egg, but portrayed under another symbol. I refer to the early Bisayan myth which makes the first man and woman emerge full blown from the same bamboo joint, thanks to the accidental pecking by Manaul. Although it is not an egg laid by Manaul out of which the first man and woman are hatched, there is however a very positive action of the bird in regard the bamboo pole. First of all he alights upon it to catch his breath after his long flights, then he actually pecks at the bamboo when a lizard shows itself on it. The actions of Manaul perhaps could be analogously taken as an act of hatching. And the one joint of bamboo wherein were concealed the first man and woman could also be homologised with an egg shell containing within it two contrasting or opposite beings: man and woman, the masculine and feminine. In this way, the myth seems to approach more closely the cosmogonic egg, which before its "breakage" or creation, contained within itself the opposites: white and black, heaven and earth, night and day, death and life, masculine and feminine.<sup>5</sup>

Nor is that all. The Bisayan seem also to have another myth which again runs along the same pattern of symbolism as the cosmogonic egg, with a difference. I refer to the myth of the giant Angngalo and his birth from the earth covered by the sky and which looked like a giant *tabo* or coconut shell-bowl, turned topside down. In a previous chapter we have explained this as analogous to the mountain motif and have connected it with the symbol of the "center." Perhaps we could also explain this myth, particularly the giant *tabo* or coconut shell-bowl as another variant of the cosmogonic egg, the breaking of which, meant the separation of the cosmogonic egg into two halves, the earth below and the heaven above. And the cosmic separation of the primordial feminine and the primordial masculine also establishes once and for all the dichotomy of male and female among human beings, animals and plants.

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5. Erich Neumann, *The Great Mother: An Analysis of the Archetype* (New York, 1963), pp. 42-45.

## 2) The Flood Motif and the Symbolism of Rebirth

We said above that the egg motif the world over is generally linked with the symbolism not of birth, but of rebirth, or the repetition of the birth of the world at the moment of creation. We said too that the egg motif, either in myth or ritual, has definite connections with the symbols of the renovation either of nature or of vegetation as well as with the cult of the dead. Now Spring and the New Year themselves, in mythic thinking, are symbols of the first emergence of the world from chaos and unformed existence or the great round, before it became fragmented. In other words, the coming of Spring and the New Year themselves are symbolic of the eternal return to the state of chaos and the state of latencies or of seeds in the beginning. This return (according to archaic theory) can be effected either by an *ekpyrosis*, general conflagration, or by a cataclysm in the form of a universal deluge. This return to the original state is necessary in order to renew the exhausted forces and energies of the entire universe, and thus secure its continual existence.<sup>6</sup> In this way the eternal round of existence in cycles is secured. In this connection, the egg motif, whether on the cosmic or the human level is a symbol not so much of birth, but of rebirth. Like the tree, the egg is also a symbol of nature and its continual renewal through death unto new life.<sup>7</sup>

We mentioned that this renewal could be effected by a universal flood. Now we have flood myths among the Ifugaos and other pagan tribes of the Philippines.

The Ifugaos tell of a great drought which dried up all the rivers. The old men suggested that they dig up the river which had sunk into its grave in order to find the soul of the river. For 3 days they dug when suddenly a great spring gushed forth. It came so fast that many died before they could get out of the pit. In their joy over the waters, the Ifugaos celebrated a feast. But while they were rejoicing it grew dark; the rains fell, the rivers rose up so that the old men finally advised the people to run to the mountains for the river gods were angry. The people were all overtaken by the waters except two, a brother and a sister: Wigan and Bugar. Wigan was safely settled on top of Mt. Amuyao and Bugar, on the summit of Mt. Kalawitan. The

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6. Eliade, *Pattern*, pp. 212, 254.

7. *Ibid.*, pp. 324-26; 414-416.

waters continued to rise until the entire earth was covered except the tops of the mountains. For 6 months the flood covered the earth. There was plenty of fruits and nuts on the mountain tops for the survivors. But only Bugan had fire. Wigan was cold because he had no fire.

The story goes on to tell how after the waters had receded, Wigan journeyed to Mt. Kalawitan and was reunited with his sister. They settled down the valley where the Banauwal clan now live. Bugan realized one day that she was with child. In her shame she left her home and followed the course of the river. Exhausted and faint after the long journey and consumed with grief, she sank to the ground only to be comforted by the appearance of the god Maknongan who came to her in the guise of a benign old man with white beard. He assured her that her shame had no foundation. What she and Wigan had done was right because it was through them that the world would be repopled.<sup>8</sup>

In this synopsis it is clear that there was a belief among the Ifugaos of the successive existence of races of mankind; that the old race was wiped away by a flood, and that a new generation came into existence through the survivors of the flood. Rebirth is implicit in this flood myth.

Among the Ata we have this report from Cole.<sup>9</sup>

“Long after this (the creation of the first male and female), the water covered the whole earth and all the Ata were drowned except two men and a woman. The waters carried them far away and they would have perished had not a large eagle come to their aid. This bird offered to carry them to their homes on its back. One man refused, but the other two accepted its help and returned to Mapula.”

Here again we see presupposed a new generation of Ata, sprang from the two remnants of the flood who were flown to their home by the bird. This tale also presupposes the existence of a previous race of men who perished during the cataclysm. The notion of the rebirth of mankind through the survivors helped by the bird is quite clear.

Among the Mandaya we have it reported that many generations ago a great flood occurred which killed all the inhabitants of the world except one pregnant woman. She prayed that her

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8. Beyer, *Myths of Origin*, pp. 212-213.

9. *Tribes of Davao*, p. 164.

child might be a boy. This was granted and the son who was born of her she called Uacatan. When full grown, he took his own mother to wife, and from their union came all the Mandaya. (Shades of the Oedipus complex).<sup>10</sup>

Again in this tale there are two things presupposed: the previous existence of a race of men now extinct on account of the flood, and the existence of a new race from the two survivors.

As for the Bisayan, one may not agree with Alzina when he says "Concerning the flood which they now call in their tongue *ang paglunup sa calibutan* (lit. 'the inundation of the world') that they knew nothing about it."<sup>11</sup> Fansler at least has a Bisayan story of a flood, supplied by Vicente L. Neri of Cagayan, Misamis, which he had heard from his grandmother. A flood took place on account of the quarrel between Bathala and the god of the sea, Dumagat. It seems that Bathala's subjects the crow and the dove were stealing fish which were the subjects of Dumagat. He asked for retribution from Bathala and he got nothing. In return he opened the big pipe through which the water of the world passes and flooded the dominion of Bathala until nearly all the people were drowned.<sup>12</sup>

And Pavon tells a story of how the crow got its black color. The story in short goes this way: In very remote times, God thought it good to send a great punishment to men. There followed a great internal war which took away the lives of many. Then a river overflowed its banks and took the lives of many more. The judge of the dead Aropayang alarmed over the misfortune that had happened sent out the crow and the dove to examine and count the dead. The dove came back and gave a faithful account of the disaster. The crow who came much later could not do so because it forgot to count the dead in its eagerness to peck at the eyes of the dead. Furious, Aropayang hurled a bottle of ink at the bird and thus stained the feather of the crow forever, and he cursed it to be lame on one foot where it

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10. *Ibid.*, p. 173. Generally the survivors of the flood are a brother and a sister. There is another instant of a mother-son partnership. This was brought to my attention by Dr. Juan Francisco of U. P. after I had written these pages. He says that the Flood-myth of the Higaunons of Magsaysay in northern Misamis Oriental tells of a mother and a son who survived the great flood.

11. *Historia*, pp. 191-192.

12. Dean S. Fansler, *Filipino Popular Tales* (New York, 1921), pp. 420-421.

was hit by the inkwell.<sup>13</sup>

In these two tales, we have the motif of a flood if not of a universal deluge. The passing away of one generation of men who perished in the flood waters and the coming of another generation after the flood are at least hinted at. The followers of Bathala and the people in the Pavon tale were not altogether extinguished. So we can suppose that at least two or more survivors remained to repeople the world. And so, too, we can say that the notion of rebirth is implicit. In both stories again, there figure two birds: the crow and the dove. In these tales which are more folktale than myths, the birds do not lay eggs. But it is interesting how they are sent to count the dead. So it seems that the many motifs common to earlier myths of cosmic rebirth reappear in these tales: the flood, the survival of some people, the birds, the dead. The rebirth is not for the individual dead, however, but for the new race of men who will be born to repeople the world from the survivors.

Now for a brief comment on the other two motifs: the animals at the central pillar, and the bad creators.

## 2) Animals at Central Pillar

The animals at the central pillar are either a python or pigs or an eel and a crab. The Manobo of the Talakagan district in the Agusan Valley believe that the world is set on posts, one of which is at the center. The creator, Makalinduñg, lives at the central post in company with a python. In like manner, the Manobo of the Argauan and Hibung Rivers say that a female deity, named Dagáu, lives at the four fundamental pillars of the world in company with a python.<sup>14</sup> The Bisayan and Bukidnon in northern Mindanao affirm that there are pigs stationed close to the pillars of the world.<sup>15</sup> The Manobo, however, say that the Creator, Eugpamulak Manobo, made the great eel (*Kasili*), a snakelike fish, and he "wound it all around the world." He also stationed the great crab (*Kuyamang*) "near the great eel and let it go wherever it liked."<sup>16</sup>

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13. MS 1838-1839, *Transcript No. 5-C*, pp. 27-28.

14. John Garvan, Unpublished Notes, referred to by Beyer, *op. cit.*, p. 89.

15. *Report on the Lumbia District* by Public School Teacher. Type-script.

16. *Supra*, p. 22.

Let us note in passing that only 3 of the 4 accounts refer specifically to the central pillar or pillars and the animals stationed there. The Bagobo belief does not tell of a central pillar, but considers the world as encircled in the folds of the great *Kasili*. As with the 3 accounts, the Bagobo gives an etiological explanation for the earthquake. Periodically the great Crab bites the Eel, and its wriggling causes the earth to move. In the Bohol creation myth above cited, earthquake could be easily explained also by the mobility of its foundations: the broad back of big Turtle. The Manobo beliefs explain the quaking of the earth by the movement of the pythons wound around the pillars. And the Bisayan and Bukidnon versions attribute the earth movements to the pigs' running around, or rubbing their sides against, the earth-supports. That is why the Bisayan say when the earth quakes: "Bowa, Bowa, Bowa!" The cry for shoosing away pigs.<sup>17</sup>

We have pointed out above that the central pillar of the world is analogous to the motif of the center of the universe. And that one of the characteristics of the center in mythological thought is that it is "difficult of access;" because it is there that passage is made possible from one cosmic zone to the other; it is there, too, that the tree of life is located, and the food of immortality secured. The tree of life is often depicted as guarded by a monster, a snake. We might see a faint remnant of this theory in the Subanu tale: "A Story of Punbenua, Who Went to the Navel of the Sea."<sup>18</sup> He went in search of the liver of the black snake which was very much desired by his wife in labor at childbirth. The snake lived in the tree *Dangal Bahal* that grew in the place called *Pusu Dagat*, rooted on a rock.

But one more thing worth mentioning is a remark by Joseph Campbell.<sup>19</sup> He is not referring to the central pillar of the world, but rather to the labyrinth. It is interesting to note that the labyrinth and the central pillar are both underground, and both entail hardship in getting there; and therefore, homologizable with the "center." According to Campbell, in the historical development of mythic thinking, pigs took the place of serpents as sacred animals of the labyrinth. The pigs in turn gave way

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17. *Report on Lumbia*.

18. Christie, *Subanuns*, pp. 96 ff.

19. Joseph Campbell, *The Masks of Gods, Primitive Mythology* (New York, 1959), p. 197.

to the bull, and the bull to the horse. If we could homologize the journey to the labyrinth with the journey to the center of the world, then it would be seen that our pagan and Bisayan myths about the center are very old. The Manobos have the python and the Bisayan the pigs as situated in the sacred zone of the center.

### 3) The Bad Creator or Marplot Motif

In folk belief over a wide area of the world (Central Asia and South-Eastern Europe), the creator-god is not seldom portrayed as closely associated with the devil in the act of creation. The devil is presented as the blood-brother of God, or co-eternal with him, and without the devil's help, God is said to be unable to complete the world.<sup>20</sup>

Sometimes the devil is said to have been created by God. But the manner of his creation is interesting. In a way God creates the devil out of his own substance. Sitting upon a rock, the Mordvinians depict God as saying to himself: "If only I had a brother, I would make the World!" Then he spat upon the waters and from his spittle a mountain was born. He split it with his sword, and from the cleft stepped out the devil. The devil then proposed to God that they should be brothers and create the world. So they did.<sup>21</sup>

The Transylvanian gypsies tell that God was lonely and that he did not know how to make the world. When he threw his wand down, the devil arose from it. The Finns depict God looking at his image in the water and asking his image how to make the world. The Bulgarian legends make God speak to his shadow as he walks alone: "Get up, comrade!" The devil arose from the shadow of God. The two then divided the Universe between themselves: God would have control of the heavens and the living; the devil of the earth and of the dead. Besides they tell that it was through the advice of Satan that

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20. Daenhardt, *Natursagen*, I (Leipzig-Berlin, 1907), pp. 338 ff. and Eliade, *Two and One*, p. 85.

21. Daenhardt, *op. cit.*, pp. 61 ff; U. Harva, *Die religiösen Vorstellungen der Mordwinen*, (Helsinki, 1954), pp. 134-135; referred to by Eliade, *op. cit.*, p. 86, n. 1.

God knew where to place the waters in the earth.<sup>22</sup>

In other traditions (Altai-Kizi, Buryats, Voguls and Transylvanian gypsies), the motif of god's powerlessness alone to create is joined with another theme: his ignorance as to where the devil comes from. It is understood that this motif symbolises god's noncomplicity in the existence of evil in the world.

On the level of religious folklore, therefore, the Central Asiatic and European people have preserved a feeling for the need to "make a place for the Devil, not only in the creation of the world—which could be understood as the need to explain the origin of evil—but also close to God, as a companion born of God's desire to escape from his solitude.... What counts for us is that the popular mind has been pleased to imagine the loneliness of God and his comradeship with the Devil, and the Devil's role as God's servant, collaborator or even chief counsellor; to imagine, moreover, the divine origin of the Devil, for essentially God's spittle is nothing less than divine; to imagine, in fact, a certain "sympathy" between God and the Devil...."<sup>23</sup>

Among some other traditions, especially the Oceanian and South Sea islands, as a counterpoint for the goodness of the creator, the devil, usually shown to be equally powerful, is said to dampen the bright work of the creator: spoiling it by introducing some element of imperfection. (Analogous to the tares shown by the enemy of the sower in the Gospels).

It is in this connection that we take up a scrutiny of our Philippine myths. The Bilaan myth, for instance, tells that Melu-a, the creator, was just about to complete making the first two human beings (save for their noses and another part of the anatomy of one of them) when Tau Tana or Tao Dalom Tana who lived under the earth appeared on the scene demanding that Melu-a leave the noses to him. Despite the objections of Melu-a, he prevailed over him. But Tau Tana spoiled the work. He placed the noses upside down on the faces of the first human beings. This angered Melu-a who at once left for his home in the sky, without finishing the still unfinished part of one of the original pair. When the rains came, the two were almost drowned

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22. Daenhardt, *op. cit.*, pp. 34 ff. & p. 44; W. Schmidt, *Ursprung der Gottesidee*, vol. xii, pp. 49, and p. 123; cf. also A. Strauss, *Die Bulgaren* (Leipzig, 1898), pp. 6 ff; Daenhardt, *op. cit.*, p. 2 ff. as cited by Eliade, *op. cit.*, p. 86, nn. 1-4.

23. Eliade, *op. cit.*, pp. 87-88.

because water ran down from their heads into their upturned noses. Melu-a in pity came down and reset their noses.

Again, in the third version of the Tagakaolo creation myth, we come across two male deities who were responsible for the creation of man: Melu and Fiuweigh. We can easily spot the latter as the bad creator. He was also responsible for the making of the noses, but he placed them upside down. Nor would he correct them at the behest of Melu. When Melu reprimanded him on the score that this would jeopardize the lives of the pair when it rained, he became very angry and left in a huff. Melu seized the noses, reset them; but he did it in a hurry that he pressed his fingers on the roots of them.

In these two myths the presence of the bad creator motif is quite evident. In others, perhaps the motif is found only in a very faint and seminal form. We might detect this perhaps in the Tagakaolo myth (also mentioned earlier in chapter two) which depicts the creators as a pair of husband and wife: Mengedan and Bodek, together with a third party: Lukbang, a male. The myth, however, as reported by Cole does not give us the relationship either overtly or otherwise of this latter to the former. In this regard, we might be permitted to hazard a guess which though a guess is yet educated, that whenever we have at least two male creators, with or without their female consorts, we might have a faint survival of this motif; although it may never rise higher than the seminal level.

Finally, it is worth noticing that there appears to be no recorded effort of our Philippine mythmakers to account for evil (physical and moral) in man and in the world at large, by appealing to the Creator's (God's) loneliness and incapability to create, and so necessitating the introduction of the bad creator. In this point the myths of the Central Asiatic and European peoples on the one hand, and our own, on the other, vary greatly.

There is one point of agreement, however.<sup>24</sup> The good and

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24. After these pages had been sent to the Editor, I had a discussion with a native Bukidnon informant, Mr. Tranquilino Sito, member of the National Commission for the Integration of Cultural Minorities, Marawi City. He related to me a Bukidnon creation-myth, to date unknown to me. It goes this way: The creator, Hari ta mga Magbabaya or simply, Magbabaya who lived in the 7th heaven (*ikapito ha langit*), came down to earth and moulded the bodies of the first people from clay. He wanted them to be possessed of a sturdy body covering. So

bad creators are portrayed as co-equal in power; although it might appear that the task given the bad creator is quite trivial: forming the noses of the first people. Yet upon examination one realizes that this was a very critical job since the proper position of the noses on the faces of the first pair meant their survival in case of rain. To set their noses upside down was to jeopardize their lives. This the good creator saw. (Cf. also p. 46, note 17, how Sualla's sister spoiled his work in the Moro myth).

The action of the bad creator, then, could be taken as casting the pall of peril over the work of the good creator. Why he did is not told. Perhaps the mythmakers were playing on a low key: understating a very vital fact of human existence: the presence of evil, imperfection, lack of harmony, physical defect and so on. The myth fastens on the obvious fact that Philippine natives generally have low flattened noses. If this be a defect or imperfection (compared with the finely chiselled noses of other races), then it is attributed ultimately to the primordial act of treachery on the part of the bad creator when he set the noses upside down. But the actual pressing down of the root of the noses (thus flattening them) was, nevertheless, the result of the good creator's hurried action in order to save mankind from perishing.

In a way, then, because this defect or imperfection is consequent upon the action of the good creator, perhaps we should be allowed to detect here an indirect effort to implicate the good creator in the existence of defects and imperfections in

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before breathing the gift of life into them he went back to the sky in order to secure some hard material for their skin. While he was away, his own brother, Mangilalâ, "the tempter," came up to the earth from the 7th tier of the Underworld where he lived. He spotted the lifeless forms which his brother had made. And he was pleased. He thought with himself: "Should my brother finish what he had begun, he would become more powerful than I." So he at once breathed life into the forms of clay so that they began to live as human beings. When Magbabaya returned, he found his creatures already alive and their covering very frail. He knew it was his own brother who had spoiled his work. Instead of destroying them, he took pity on them and allowed them to continue as they were thinly covered by their skin. However, he saved the extremities of their hands and feet by providing them with the covering he had brought down from heaven. This became the nails on their fingers and their toes. But afterwards whenever people are tempted to do what is evil, the Bukidnon say that this is due to the fact that their life was breathed upon them by the Evil One.

man and in the world. In this way, perhaps the mythmakers were equivalently saying that evil is somehow or other within the compass of the good creator (he saved the first pair from drowning), and yet not altogether controllable by him (his saving action resulted in some evil, although lesser). Here the mind of the Central Asiatic and European peoples as well as of some of our native tribes seem to be at one.

### CONCLUSION

This survey of the creation myths of the Philippines is not exhaustive. The writer is conscious that there are many more items that could be gathered before a truly comprehensive work on this subject could be written. But he believes that a start must somehow be made. He believes, too, that our students of folklore and mythology should, in the tradition of Fansler and Bartlett, exert efforts towards situating the body of Philippine myths against the background of comparative mythology and universal folklore. In this way, the Filipinos will begin to realize that their ancient myths and tales, although colored with their own character and culture, are nevertheless part of the more worldwide stream of mythology and folklore. That is why we have expended some time on the analysis of the various motifs throughout this study. It is hoped that this realization of the universal fellowship which our folktales and myths enjoy with the myths and tales of the rest of the world will help towards creating within the Filipino soul, a sense of confidence and pride even, in these living mirrors of his past. He will awaken to the fact, it is hoped, that his ancient traditions are not something to be ashamed of, but something to be cherished and valued because they mirror forth the history of the human spirit as it rises up to higher conquests through the continual struggle with the forces of ignorance, meanness, and irrationality that has been our lot since the fall.