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Mga Awiting Pambansa

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In translations something is lost; without translations the sum is lost. An expanded role for translators can be envisioned now that the Philippines has adopted a bilingual education policy.

Lilia Antonio is silent on her source, whether the original *Le Petit Prince* or the popular Katherine Woods translation, but one gets the impression that it is the latter. In which case one is dealing with the translation of a translation. One could ask how good the book is as a translation. Instead, this reviewer read the book for the purpose of enjoying it, much as he would a selection in *Liwayway*.

In parts *Ang Munting Prinsipe* sounds foreign. The words and structure are all Pilipino but something does not ring true. *Kung ang isang tao ay nagnanais na magbiro, siya'y lumalayo kung minsan sa katotohanan* would be more smooth if rendered *Kung gustong magbiro ng tao, lalayo siya paminsan-minsan sa katotohanan. Namimiligro bang mabilis na mawala ang bulaklak ko?* is easier on the ears than the grammatically correct *Ang aking bulaklak ba ay nasa panganib ng mabilis na pagkawala?*

On the other hand there are delightful turns of expression like the following. *Pinag-ukulan ko ng pansin simula noon ang mga bagay tungkol sa pakikipagsapalaran sa gubat.* Another instance is *Ako'y nabuhay na kahalubilo ng mga matatanda.* The color of desert sand at break of dawn is described thus. *Sa pagsikat na araw, ang kulay ng buhangin ay kulay pulut-pukyutan.* How else can one better describe the snake's disappearance? *Tumakbo pa rin akong pabalik kahit na inaapuhap ko ang baril sa aking balsa. Ngunit sa ingay na aking nalikha, lumayo ang ahas sa buhangin na katulad ng namamatay na pulandit ng bukal.*

Difficulties will occur in understanding the parable. Some of them will be due not to deficiencies on the part of the translator but to the content itself. As long as one does not read with heavy blue pencil in hand *Ang Munting Prinsipe* is a pleasure to read.

Buenaventura Medina, Jr.

MGA AWITING PAMBANSA. By Eduardo P. Hontiveros, S.J. Quezon City: Loyola School of Theology, 1975. 80 pages. ₱2.50 paper.

Creative energies were unleashed by Vatican II in the composition of vernacular songs for the liturgy. Gathered in this book are liturgical songs composed by Father Hontiveros, and which were actually being sung in widespread areas, literally popular songs. Included are three complete masses and at least forty songs for use during mass. The score is provided with the lyrics, and for use with guitar accompaniment chord symbols are added. The goal of having all participate is further facilitated by the consistent use of antiphonal arrangements.

Only the melodies are credited to Hontiveros. But what melodies! They are catchy yet reverent, easy to learn, and while presenting variety, have the sameness of being perceived as Filipino. Thought and music strengthen and illuminate each other. Despite the countless treatises and exhortations that prayer is joyous and non-private, it is only in one form of prayer that

this is shinningly apparent — when God's peoples sing in their native tongue. During a group retreat recently, the participants were being taught by a Bicolano these songs composed by a Visayan. The lyrics were in Tagalog. Then at one faith-sharing session, it was an Ilocano who said, "I have meditated for many years on the *Sume et Suscipe* and have sung *Take and Receive* over and over, yet it was only in singing *Kunin mo, O Dios* that I really understood what I was saying."

Victor L. Badillo

THE PSALMS, THEIR ORIGIN AND MEANING. New enlarged edition. By Leopold Sabourin, S.J. New York: Alba House, 1974. xx, 450 pp. \$5.95 paper.

It is gratifying for a reviewer to see the fulfillment of his hopes for a corrected and paperback version of a highly useful book. The original two-volume edition was reviewed in *PS* 19 (1971): 243–246. The present edition is a handy single volume, made possible by the omission of the psalm texts; the gain in economy and easy access to students well compensates for the loss. The main additions to the text come from the contributions of Fr. Mitchell Dahood in his *Psalms* II and III of the Anchor Bible. The author tells us they are mostly in Pss 22, 55, 63, 74, 83, 84, 86, 89, 102, 106, 109, 114, 119, 132, 139, 142.

The purpose of this new edition is expressly to make the book more available, particularly to students and for study and discussion groups. Anyone interested in seeing the Psalms more widely understood and appreciated can only rejoice and feel confident that Fr. Sabourin's work will enhance the use of these inspired songs in the religious life of God's people.

P. J. Calderone

FROM BEATERIO TO CONGREGATION: A Brief History of the Congregation of the Religious of the Virgin Mary. By Sister Maria Rita C. Ferraris, R.V.M. [Quezon City: R.V.M. Generalate, 1975]. xii, 100 pp.

Many historians, Filipino and foreign, have rightly turned away in recent years from the history of the Spanish and American colonial enterprises in the Philippines to an examination of what Filipinos were doing and thinking during the period of colonial dependency. The task is not easy for the period before the end of the nineteenth century, and some historians have taken the extreme position that there was no history of the Filipinos before 1872, only a history of the Spaniards in the Philippines. Of course there was a history of Filipinos, but since they left few records of their own, it is out of Spanish records that this history must be extracted.

One figure whose life and career can cast much light on late seventeenth