

**THE FRIAR'S DAUGHTER: A
STORY OF THE
AMERICAN OCCUPATION
OF THE PHILIPPINES**

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The Friar's Daughter: A Story of the American Occupation of the Philippines by Charles
Lincoln Phifer

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CHARLES LINCOLN PHIFER

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..THE..
FRIAR'S DAUGHTER

A Story of the American Occupation
of the Philippines.

By CHARLES LINCOLN PHIFER

Author of "The White Sea," "The Giant Hand," "Diaz the Dictator," Etc., Etc.

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1898-1899

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CHARACTERS.

Judge Benjamin Daft, American Governor.

Admiral Rainey, Conqueror of the Philippines.

Camillo Saguanaldo, Insurgent General and President.

Bishop Lonzello, the Friar.

Ambrosia Lonzello, the Friar's Daughter.

Rodriguez Violeta, the Papal Nuncio.

Mrs. Rizal, widow of a Filipino Patriot.

Maximo Voliva, Leader of a Schism.

Time—1898-1899. Place—Manila and Vicinity.

JUST A WORD.

This is a story founded on truth. Practically every incident told about really happened; yet some liberty has been taken with the arrangements of these incidents into a story. Events are sometimes grouped outside of their natural order and place of occurrence, and the time of action is shortened. Conversation is necessarily invented, and is used to bring out the setting of the story and give it life. Another thing: Every writer recognizes that it is desirable to not have too many characters in a story, and to not drag it through unimportant incidents. Therefore, I have omitted many incidents of the occupation of the Philippines, and have in places ascribed to one person, in an effort to keep down the number of characters, acts which properly belonged to other persons, so that some of the characters are representative and composite. To illustrate my meaning—that a love story in the simplest form might run through the tale I have made Saguanaldo appear as a lover as well as a general, though this is acknowledged to be fiction. In other places I have one character doing a work that was really done by a different person; but it would have been difficult and confusing to use all the actors in the stirring drama or to refer to all the many incidents. This shortening of the period of action, and this combining in one person the deeds of several, is something which Shakespeare did in his historical dramas; so that this

is historical in the same sense that some of his plays are historical—not as to the truth of every word and the time and place of every act, but in spirit and in incident. The truth is there, but the grouping is made to meet the author's need.

There is no personal bias in this work. It is nothing to the author that in this case the center of the plot hinges about churchmen. It is no more than if it should center around secular affairs. It is the old story of personal ambition which has appeared in a thousand forms and has influenced all conditions of people. It is not a matter of religion or irreligion, but a picture of what ambition will do for even the best of aims and men.

C. L. P.

THE FRIAR'S DAUGHTER.

I.

"AND THE SUN COMES UP LIKE THUNDER."

UP TILL MIDNIGHT Manila was at play. In mediæval Luzon they had not then lost the sportive instinct of the healthy animal or been lost in the chase of the dollar. The shops were closed, but the places of amusement were open. The *Lanita*, outside the city wall, was thronged with carriages, and at each end of the *Plaza de Gotta* a band was playing. Spanish *grandees* and beautiful *donnas* were driving or promenading there. Inside the wall churches and theatres were open, the churches being first visited and then the play houses. In the amphitheater, built up of bamboo, a crowd of the poorer people were gathered, and while the braver battles were not in progress at this time, cock fighting was attracting the attention of many. Under the walls of the old city, the city that best represented the ancient order, the city of this story, in cloisters arched over where stock was being housed, groups of men were throwing dice or playing cards. It was like a picture of the middle ages projected into the closing days of April, 1898.

What an anomaly it was! Walls of the middle ages, surrounded by a great moat, and within a cosmopolitan group, including Spaniards, Chinese and natives of the Northern islands; yet adjoining it to the east lay a modern city; and *CaVite*, eight miles to the west, was a fort manned by modern guns. Yellow clay houses of one and two stories roofed with red tile, some with courts in the center, here in old