The Art of Pusô: Palm Leaf Art in the Visayas in Vocabularios of the Sixteenth to the Nineteenth Centuries

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The Art of *Pusô* Palm Leaf Art in the Visayas in *Vocabularios* of the Sixteenth to the Nineteenth Centuries

An inquiry into the *vocabularios* (glossaries, word lists, dictionaries) and Spanish contact records from the sixteenth century to the nineteenth century brings to light the early Filipinos' creative use of materials such as *lukay*, or palm leaves, as medium for artistic creation and, complemented by the use of indigenous techniques and sensibilities, in creating various woven forms such as *pusô*, or palm leaf pouches for boiled rice. Spanish missionaries noted, recorded, and compiled the early expressions of these woven forms and the aesthetics of palm leaf art. Several contemporary forms survive, and this essay attempts to identify their congruence with the Spanish records.

**KEYWORDS:** INDIGENOUS ART • ART HISTORY • PRECOLONIAL SOCIETIES • PHILIPPINES • FOLK ART
The art of weaving palm leaves—lukay in Cebuano, Waray, and Hiligaynon; palaspas in Tagalog, Kapampangan, and Pangasinan; langköy in Bikolano—is widely prevalent in the Philippines, particularly in areas where there are plenty of palm and pandan leaf materials. The art evolves from the moment a pliant leaf material becomes the creative medium for artistic expression and a source of aesthetic joy (Nocheseda 2000b, 8B; 2000c, 8B).

However, in spite of these beautiful forms, not much is written about palaspas palm leaf art, in general, and the art of weaving pusō rice pouches, in particular. It's being ephemeral and temporary, as compared to more durable basket and mat weaving, is probably the main reason why this palm leaf art is not given the attention that it rightfully deserves (Nocheseda 2002, 22–24; 2009, 3; Nocheseda and Matthews 2003, 31–33). Most of the information remains with the actual pusō weavers themselves. Considering that the weaving process may involve intricate and complicated steps, there is a great possibility that some of the pusō forms may be completely forgotten from disuse, unless they are properly identified, classified, and recorded.

In identifying these pusō forms, I used both archival and oral sources as well as my own experiences, travel, and field observations. In this regard, I have noticed an apparent problem in ascribing names to these pusō forms, inasmuch as this palm leaf art is not yet extensively discussed in the literature. There is an obvious lack of commonly accepted identification and generally understood nomenclature. Although some forms and figures that resemble the shape of a star, heart, bird, or shrimp submit themselves to relatively easy identification and naming, this is not the case with those that are more abstract in shape and form. Different informants give varying names. The figures are simply visualized in the weaver’s mind such that, reflecting the process by which the figures were created or the forms they tried to mimic. Interestingly, the designation of some forms is derived from the use of creative imagination and literary comparison.

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To some extent, this problem may be resolved by consulting dictionaries of several ethnolinguistic groups. Interesting entries appear in greater detail, particularly in the earlier vocabularios or dictionaries, as was done for this study. As noted in the ensuing discussion, the strength of the indigenous imagination results in a profusion of terms that describe the art of pusō, particularly in the Bisayan ethnolinguistic groups as recorded and preserved in extant Spanish-Bisayan vocabularios from the sixteenth to the nineteenth centuries. What is labeled as ordinary provides valuable insights. As Doreen Fernandez (1993, 32, 36) noted, artistic expression in food “is obviously premised on the idea that the utilitarian need not be plain, that what appeals to the palate may also give pleasure to the eye, that the ephemeral, the food wrapping to be discarded, has its moment worth enhancing . . . The packaging of food is an occasion for artistic expression.”

**Palm Leaf in Filipino Life**

With creativity borne of necessity for packaging and transporting boiled rice, lukay has been used in weaving distinctive shapes of pouches and casings, which are generally called pusō (also spelled poso, pusû). These heart-shaped rice pouches have regional attributes as well. It is called langbay in Samar; piyoso in Lanao; piyusopusu in Mindoro; temu in Basilan; tamu in Jolo; tam-o in Aklan; patupat in Ilocos; and katumpat in Tawi-Tawi (Nocheseda 2004a, 31–33).

When the lukay leaflets are transformed into intricately woven pouches for boiled rice, they also become cultural markers, as one can have pusō and sinugba grilled meat or seafood, in towns that have predominantly Bisayan population (Nocheseda 1999, 22; 2002, 3C; 2000a, 11B.). It is a common fare in Cebu punku-punko (ambulant food peddlers), tabuan (open-air markets), and sugbaan (barbeque joints). In the island of Negros, pusō is sold in Dumaguete, Tanjay, Malatapay, Zamboanga, and Bais. It can also be enjoyed in Cebuano-speaking towns in Mindanao like Dapitan, Dipolog, Polomolok, General Santos, Glan, and Davao (Nocheseda 2000a, 10B; 2000d, 3C). In the island of Basilan, the Yakans also serve pusō, which they call temu or tamu, with grilled satti beef or chicken as part of their offertory and celebratory food in the many rituals that mark important events in their lives (Nocheseda 2004b, 8B).

The pusō are woven from the fresh leaflets of young sprouts of the coconut palm called lukay in Cebu, uyok in Masbate, dugukan in Leyte, ugbos in Bicol, and usbong, talbo, or ibus in Tagalog. When stripped off their woody midribs, these leaflets are pliant and flexible. They exhibit a pleasant yellow green color with a darker shade along the edges of their ribbon-like lamina. They are found where coconut trees abound, particularly in the so-called coconut belt of the Philippines, which begins from the fertile
alluvial plains of the Southern Tagalog region, especially in the provinces of Laguna and Quezon, and continues down the volcanic slopes of Bicol and Mindoro and the coastal sand of Samar and Leyte in the Visayas, until it stretches southward into the hinterlands of Misamis Oriental, Davao, and South Cotabato.

The practical value as well as the commercial potential of the coconut tree has been recognized early in Philippine history. While ministering in the Visayas, the Jesuit Fr. Francisco Ignacio Alcina (1668/2002, 319) boasted in 1668 that he “planted thousands of [coconut trees] in various towns in the space of more than thirty years that I have lived among these Bisayans.” While praising the many uses of the coconut tree, Fr. Alcina (ibid.) also noted the presence of coconuts in the creation mythology such that “[t]he primitive ancestors of these Bisayans gave their origin to the coconut and took great pride in such a noble beginning.”

**Early References to Palm Leaf Artifacts**

Given the relative profusion of palm trees in these areas, palm leaves were utilized as creative materials by the early Bisayans. They used them for various practical and ingenious purposes. Antonio Pigafetta (1491–1535), the chronicler of Ferdinand Magellan’s 1521 voyage to Samar, made an early account of the palm leaf embellishments he observed in Zubu (present-day Cebu). While describing the first baptism in the Philippines, Pigafetta (1905, 155) wrote in his 1525 journal that a “platform was built in the consecrated square, which was adorned with hangings and palm branch for his baptism.”

In the earliest created Bisayan glossary, Pigafetta listed artifacts made of palm leaves like tagichan (sleeping mats), bani (palm leaf mats), and uliman (palm leaf cushions). In his journal, he noted big palm leaf fans, anime (palm leaf torches), and large hats of palm leaves as well as baskets made from palm fronds. He also noted that in ceremonies of consecrating the swine, “three large dishes were brought in; two with roses and with cakes of rice and millet, baked and wrapped in leaves, and roast fish” (Pigafetta 1990, 139).

Fr. Mateo Sanchez (1562–1618), a Jesuit minister in the Samar-Leyte region in the early 1600s, also noted this propensity to decorate public spaces and churches using palm leaves. He noted in his Vocabulario de la lengua Bisaya (1711) that, while lucay referred to an open branch of palm leaves, maglucay was to decorate something with these palm fronds. The noun “lucay” becomes an imperative verb in the following passage: [l]ucayan ninyo an singbahan, an altar lamang ipanlucayan ng an sang mang a harigui (Decorate the church with palm leaves, only the altar and the posts have been decorated with palm leaves) (Sanchez 1711, 340). Actually, the Spanish word adornar, which means to beautify, decorate, ornament, or embellish, is defined as pagbutang sin mga lucay (i.e., to decorate a place by putting or placing palm leaves), together with other synonyms such as pagubong; pahiya; parayan-dayan; pagpuni; paghumo; paghiya; pagdayan; pagangsta; pagvaaya; pagbiray; pagpaceapay (Sanchez de la Rosa 1915, 24).

Fray Alonso de Mentrida, O.S.A. (b. 1559–1637), for his part, noted in his Diccionario de la lengua Bisaya, Hiligueina y Haraya de la Isla de Panay (1657/1841) the proclivity of the early Bisayans of Panay to use palm leaves to construct and decorate their houses. While lucay are the young palm sprouts taken from the crown of the palm tree, nagapunlucay and nanglucay is to take these sprouts in order to nagalucay or make enclosure of branches for the house or the church. While palongpong refers to the branches of green leaves, namalongpong is to get these branches to decorate the house with them. Pamonlongpong are the branches used to decorate their houses. However, palaypay are the intertwined or woven leaves or branches used as protection against the heat of the sun, and nagapalaypay or namalaypay is the act of making palaypay (Mentrida 1841, 253, 287–88).

Fr. Francisco Ignacio Alcina, S.J. (1610–1674), noted in his Historia de las islas e indios de Bisayas (1668/2002, 365) that the indios (colonial subjects) in the Visayas used nipa palm leaves “to make a very large kind of chains, (or cadenas muy grandes), which when yellow look like gold.” They also used coconut fronds for these palm chains to adorn the roofs and walls of churches, which “do not appeal bad.” Alcina (ibid.) also noted that these simple decorations took the place of the brocades and tapestries of Flanders of Europe. He praised, albeit condescendingly, these artistic creations when he said, “God who did not disdain to be born on straw and in the bed of a poor manger, it seems, has provided for the lack of these natives and their temples.” He further noted that “as time passes and culture changes, it becomes increasingly European” (ibid.).

A century later the Bisayans continued using palm leaves to decorate their churches. Fr. Juan Delgado, S.J. (1697–1755), another Jesuit minister assigned in Guiguan, Samar, described this in great detail in his Historia general, sacro-profana, politica y natural de las islas del poniente llamadas
Filipinas (1751/1892). During the feast of Corpus Christi they had a procession of arches. They wove palm leaves that served as toldas (awnings), paredes (walls), and colgaduras (hangings) that “impede the burning rays of the sun, so that when the procession passes by, we would not be scorched by the heat” (Delgado 1751/1892, 655; my translation). He noted, “it is well worth seeing the birds and flowers made of palm leaves, those ruffled (encarrujados) and woven (tejidos) ones, pretending like the real birds and flowers on the trees” (ibid.; my translation). Like Alcina, he was also fascinated by the cadenas muy curiosas or curious chains of palm leaves made by schoolgirls to decorate the ceilings, walls, choir lofts, and gallery of the churches, which “are so delicate and interesting that they far exceed those that are made in Spain” (ibid.; my translation).

He also noticed the palm called pitogo, “a very beautiful plant, with leaves that are thick, always open on one side of the stem, long, dark green and shiny as if sprayed with varnish. As such, they strip them continuously and use them as ornaments in the festivities, when they erect altars for births and even monuments during their gala funeral services” (ibid., 672–73; my translation).

The observant Father Alcina noted as well the use of palm leaves in decorating not only Christian churches but also the paganitu rituals performed by the baylan priests to commune with the animist diwata spirits. They would consecrate a space called pararatgan or “the place where the diwata had to arrive or come to” by building a temporary structure called pantaw using bahi bamboo and palm leaves that were “designed rather curiously and depending upon the skill” of the one making it. They would decorate it with cadenas, or garland chains, and other arreos, or trimmings, made of palm leaves “from which they make various toys and decorations called sarimani” (Alcina 1668/2005, 283). However, while praising the same palm leaf decorations in Christian churches, he seemed to note that the palm leaf decorations in pagan rites when he noted, “[t]his, in turn, was all their draperies and cloth, for such gods, such altars!” (ibid.).

Father Alcina (ibid., 329–31) also noted that during these rituals they served posos (pusô) not as everyday victual but as important instruments in many animist offerary practices. They used poso offerings in the paganitu rituals to communicate with the diwata. Perhaps in the same vein the 1613 Tagalog vocabulary of Fr. Pedro de San Buenaventura (1613/1994, 451) translated ofrenda, or offerings to the spirits, as dahon since most of the food they offered to the spirits were wrapped in leaves and, once offered and consecrated, should never be unwrapped, or badbaran, by mortals. Alcina (1668/2005, 327) also noted that the baylan priests took hold of banay, or anahaw leaves, during their rituals to make all sorts of actions when they prepared sacrifices and offerings. As such, these leaves became the mark of their office and were used as symbolic memorial for their graves when they died.

**Pusô in Bisayan Vocabularies**

In present-day Cebu, the term pusô has been conveniently translated in tourist brochures as “hanging rice,” as these usually appear tied in a bunch and hanging on store beams and posts. Pusô also means fast food to go; easy to carry anywhere; easy to eat at the beach, with no need for plates and cutlery. The shape, intricacy, and utility of pusô continue to fascinate local and foreign tourists alike. It is perhaps with this same fascination that the early Spanish missionaries in the islands of Cebu, Panay, Samar, and Leyte noticed the pusô. They included the term in their lexicographic journals and defined it further by enumerating several examples.

a. Fr. Mateo Sanchez, S.J. (1562–1618)

An early Samarnon-Lineyte Bisayan lexicon is the classic Vocabulario de la lengua Bisaya prepared in Dagami, Leyte, by Fr. Mateo Sanchez, S.J., in 1615–1617. It remained to be used in manuscript form until Gaspar Aquino de Belen printed it in Manila a century later in 1711 (Medina 2005, 50–51). Sanchez (1711, 422) noted that women usually made the poso (papamoxoon co nin iton maniga babaye), a practice that persists to the present.

Sanchez (ibid., 422–422 verso) not only defined poso but more importantly mentioned several examples, enumerating at least fourteen shapes known in the region. Short of describing each one of them, he listed the names of the different kinds of pusô that came to his attention, indicating the wealth of samples of woven pouches. By looking at the meanings of these words, which were provided as separate entries in his vocabulario, one can envisage how these forms might have looked.

Some names of pusô suggested parts of the human anatomy: (1) Cumol sin datu might have the size and round shape of a cumo, or the clenched fist of a man, specifically a datu. (2) Linalagqui, on the one hand, was probably made for, or by, men and might have had the shape of the male genital. On the other hand, (3) binabayre was made for, or by, women and had
the shape of the female genital or breast. (4) Sinao p had the shape of two hands clasped together made of two sets of coiled leaflets woven together. (5) Tinicod acquired the form of the sole of the foot, probably a triangular pyramid with a flat bottom.

Geometric shapes were also suggested by the other pusô. (6) Langbaya, that is, linanbay or linambay, had the roundabout character of a lambay or crab. (7) Binitoon imitated the shape of a star. (8) Tambong was flat and rectangular like the tamales called tambon or tambol, while (9) binao an was rectangular like a whetstone. (10) Bayobayo was long and cylindrical like a small pestle.

Others had more difficult shapes to imagine, as they copied images of plants and animals. (11) Bunggà gapas was like the fruit of a kapok cotton tree (Ceiba pentandra), that is, tapering on both ends and bulging in its midsection. (12) Binaobao was probably in the shape of an overturned carapace of a squash bug or turtle but smaller than (13) pinavican, which was in the form of a sea turtle’s carapace. (14) Ynamo (or inamo) was quite difficult to imagine as it was in the form of an amo, or monkey, but probably round as a monkey’s head.

b. Fr. Alonso de Mentrida, O.S.A. (1559–1637)
Fr. Alonso de Mentrida (1841, 304) compared poso to the Mexican “tamales, although made solely of rice.” Like Sanchez, he defined it by example and listed the various shapes of the pusô he found in the island of Panay in his Diccionario de la lengua Bisaya, Hiligueina y Haraya de la Isla de Panay.

This vocabulario was first published in 1618 in Manila. Luis Beltran and Andres de Belen later reprinted it in 1637. Felix Dayot published what may be considered a fourth edition in Manila in 1841–1842 (Medina 2005, 54–55). In this vocabulario, Mentrida (1841, 304) enumerated at least six kinds of pusô. We can safely assume that these pusô were quite common and familiar for the compiler to have included them in the vocabulario. The names are as interesting as they are intriguing. Their names denoted intricacy in form. However, without extant samples, it is difficult to imagine how the pusô shapes might have looked exactly.

Like Sanchez, Mentrida also mentioned poso nga linalaquie, a masculine pusô, which he described as a rice pouch that was esquinado, or with angular corners. Interestingly he did not mention its feminine counterpart. He also added that nagalalaqui was the act of making these poso nga linalaquie. By its name, it was not clear whether it was just a pusô meant for or made by men, or whether it was indicative of a shape representing the masculine sex. Even up to the present, Fred Eiseman Jr. (1999, 216) has observed that Balinese weddings have offerings of boiled rice wrapped in coconut leaves with a shape that is “symbolic of the male genitalia.” The early Filipinos might possibly have also woven a similar shape of pusô for ritual purposes.

Also like Sanchez, Mentrida mentioned poso nga pinaouican, which was made in the shape of a sea turtle; moreover, he mentioned poso nga binao anayu, which could have been a very intricate form that mimicked the crocodile with its four legs and long tail, which could also have been used as offertory victuals in certain rituals.

The following shapes identified by Mentrida could have been the same as those mentioned by Sanchez, although he might have called them by different names. Poso nga ibaiba was woven in the shape of an iba or rice basket or earthen jar. Poso nga galangan was made in the shape of a galangan (balimbing or star fruit). This might have been a very interesting form considering the star-shaped fruit. Poso nga pahan lan took the shape of a small piece of wood fastened at the back of the fishermen’s waist where they attached the cords for fishing; thus, pina holan was something made in the shape of a paholan. This also hinted at the way the fishermen brought these boiled-rice pouches hanging from their waists to their sea journeys.

c. Fr. Francisco Ignacio Alcina, S.J. (1610–1674)
Fr. Francisco Ignacio Alcina, S.J., noted in his Historia de las islas e indios de Bisayas (1668) that in the pagabo or saragunting rituals for the diwata of the fireplace, two kinds of pusô were offered. One was the linangang, which Alcina described as “a kind of juguete, or plaything, fashioned into the shape of a pajaro bird which they made of the whitest possible palm leaves.” The other was called ginanwig, which was woven in the shape of a large hen (Alcina 1668/2005, 286–87).

To mark the end of a burial ceremony, those who outlived the deceased would weave pusô, the size of a mano cerrada or clenched fist, and tie and bunch them together in a large plate of water. Then the daitan would cut and separate them from each other while praying that those who had outlived them would not join the departed. This was the ceremony called pagbutas, which meant to set apart, that is, to separate the living from the dead, as symbolized by cutting separate the pusô (ibid., 329–31).
d. Fray Juan Jose Delgado, S.J. (1697–1755)
Fray Juan Jose Delgado arrived in the Philippines in 1711 as a Jesuit missionary. He started writing his book, *Historia general, sacro-profana, política y natural de las Islas del poniente llamadas Filipinas*, in 1751 in Guiguan, Samar, and continued writing it in Palapag until 1754. However, it was published only in 1892. Delgado (1751/1892, 656) noted the pusô and recalled that he was “used to taking it with me whenever I go to the mountains in order to cut some wood, and I eat them with much appetite, served in the same palm leaves as table cloths and plates.”

He noted that they were not only convenient to carry anywhere but also kept the rice fresh for a longer time. He also noted the many forms of tejidos (weaves), either redondos (round), cuadrados (square), or like ordinary flambreras (lunchboxes). He noticed that “one puts in it rice and meat, in such a way that not a grain is ever spilled; they cook them in a baon, or large cauldron, and bring them as provisions when they had to make some journey: so that within what one weaves each puts meat and rice that is well cooked and no longer necessary to pause along the way just to cook it. They call these weaves posó; its form is like a heart or ventricle where the necessary sustenance is locked in” (ibid., 655; my translation).

He noted the various shapes that the niños visayas (Visayan children) would make, and that these muchos generos de lazos (different kinds of knots) reminded him of the proverbial nudos gordianos or Gordian knots, which “a more ardent and determined European would find difficult to unravel” (ibid.).

e. Fr. Juan Félix de la Encarnacion, O.R.S.A. (1806–1879)
Later vocabularios, like the one of Fr. Juan Félix de la Encarnacion (1885, 301), no longer provided an elaborate definition and no longer enumerated the varias esquinas or shapes of the posó, describing it rather perfunctorily as “a kind of pouch (bolsa) with the figure of a heart with several corners (con varias esquinas), made from leaves of buli (buri) and other trees or plants that the natives fill with boiled rice for them to bring to the sea or fields.” However, interestingly he made a separate word entry for pinaoican as a kind of leaf pouch for cooking rice, and pinapagan as rice wrapped in leaves flavored with salt and ginger (ibid., 290).

f. Fr. Antonio Sánchez de la Rosa, O.F.M. (1838–1900)
Fr. Antonio Sanchez de la Rosa, O.F.M., was a preacher and the author of *Diccionario español-bisaya para las provincias de Sámar y Leyte*, which was later edited and revised by Fr. Antonio Valeriano Alcázar, O.F.M. (1914). Sánchez de la Rosa (1914, 177) noted the lambay as bolsa de figura de corazon hecha de hojas de coco para cocer en ella arroz ó coco con arroz ya cocido, or a heart-shaped bag made of coconut leaves to cook with it rice or coconut with rice. Interestingly he has a separate entry for langbay, which he also defined similarly as that of lambay (ibid., 178–79).

**Summary of the Pusó Vocabulario Entries**
The abovementioned Spanish-Bisayan vocabularios provide an inventory of at least twenty shapes of pusó. However, it is possible that a single form might have been called by different names by different compilers, suggesting the importance of minding the distinctions made in each entry.

Delgado (1751/1892) mentioned two distinct forms: redondos (round) and cuadrados (square). Alcina (1668/2002, 1668/2005) mentioned at least four woven forms: (1) linangang (like a bird); (2) ginawig (like a large hen); and (3) sariman (palm leaf toy) together with the pusó with the size of (4) mano cerrada, or clenched fist used in the pagbutas ritual.

Sanchez (1711) provided the most number of pusó forms by enumerating fourteen shapes: (1) cumol sin dato (datu’s clenched fist); (2) linalaque (for men); (3) binabay (for women); (4) sinaop (hands clasped together); (5) tinicod (like the foot sole); (6) langbay (roundabout crab); (7) binitoon (starlike); (8) tambong (flat and rectangular like the tamales); (9) binaario (rectangular whetstone); (10) bayobayo (long, cylindrical pestle); (11) bung an gapas (fruit of a kapok cotton tree); (12) binaabo (carapace of a turtle); (13) pinapican (seaturtle’s carapace); and (14) ynamo or inamo (in the form of a monkey).

Mentrida (1637) enumerated at least six kinds of poso: (1) poso nga linalaque (masculine pusó); (2) poso nga pinaoican (seaturtle); (3) poso nga binotaya (crocodile); (4) poso nga ibaiba (earthen jar); (5) poso nga galangan (star fruit); and (6) poso nga pahulan or pinaholan (rectangular wood). Félix de la Encarnacion (1885), although describing perfunctorily the varias esquinas of poso, mentioned two: pinaoican and pinapagan as rice wrapped in leaves.
Survey of Contemporary Pusō Forms

The examples enumerated by the lexicographers should not pass unnoticed. Efforts have been made to identify them with possible existing samples of pusō gathered in the field and from information provided by fellow enthusiasts not only from the Visayas but also from other regions of the Philippines, particularly the Ilocos, Cagayan, Quezon, Palawan, and Basilan.

A recent survey undertaken by Romola O. Savellon and Reynaldo Inocian of the Cebu Normal University has identified seven samples of pusō that are still commonly recognized in present-day Cebu Province: (1) kinasing (spinning top-like), (2) binaki (frog-like), (3) pudol (broken or blunt end), (4) binosa (wine glass-like), (5) badbaranay (to unravel), (6) mananaw (phalaenopsis orchid), and (7) minanok (chicken-like) (Inocian et al. 2005, 24–26). Some of these pusō forms are still used as offering victuals in thanksgiving rituals called hikayan, and in exorcism rituals called yamyam, both performed by male shamans called tambalan (Inocian 2002, 2).

In the said survey, the most common form of pusō is the kinasing (fig. 1), which resembles a diamond-shaped kasing or spinning top. Others equate this form to the shape of the heart or kasing-kasing. The kinasing is almost synonymous to pusō as this is the most common rice pouch in Cebu, Glan, Camiguin, and Cagayan de Oro. It has the very pleasing shape of a tight conical diamond, thus it is called tinaligso in Anda, Bohol. Recalling the shape of the banana heart blossom, the Sama Dilaut of Sitangkai, Tawi-Tawi, call it tungkal saging; the Tagbanwa, piyusuposú; and in Palaw-anon, pinusoko. In Aklan this is called eaki tam-o, the masculine pusō, perhaps referring to the same linalaqui listed by Sanchez and the poso nga linalaque recorded by Mentrida, which he described as a rice pouch that was esquinado or with angular corners.

Binaki (fig. 2), together with kinasing, are the two most common shapes of pouches in barbeque joints in Cebu. The mamumuso or pusō weavers in Taboan, Cebu City, compare its shape to a baki or squat frog. Similarly, the Palaw-anon of Española, Palawan recall the frog by calling it kongkang. The Mangyan of Mindoro turn a knot on its tip to create the illusion of a bird they call piyusuposú. For their part, the Sama Dilaut women of Sitangkay, Tawi-Tawi compare it to their pillows when they call it trwan-trwan. In Carcar, Cebu, some call it binaha as this could fill only a baba or a mouthful. Others call it sinayop, which could mean “to intentionally make a mistake.” For some it can also mean sinaop, or the Bisayan word for being boiled. However,
its most likely meaning is similar to the sinaop of Fr. Mateo Sanchez, that is, referring to the saop, pagsaopan ang camot, or hands clasped together like the two leaflets that are intertwined to weave this form. Interestingly in Aklan they call it bayi tam-o, the female pusô, perhaps similarly referring to the binabaye of Father Sanchez.

The other popular form is pudol (fig. 3), which is woven like a kinasing but with a blunt end, that is, pudol, of a tigib or chisel, thus called by its other curious name of tinigib (chisel-like) in Barangay Binaliw in Talamban, Cebu City. However in Taptap, Cebu, they call it dumpol, again referring to its blunt end. Some pusô weavers prefer weaving pudol as it removes the complication of making the pointed corner in the kinasing. In Sitangkai, Tawi-Tawi, they call it biwah pagung, bringing to mind the shape of the fruit of the nipa palm. In a way, this could be the bunûn gaps or the fruit of a kapok cotton tree mentioned by Father Sanchez.

The smallest pusô that they make in Taptap, Cebu, is called binosa (fig. 4), the shape of a small delicate wine glass. They are usually offered in bunches of a dozen each and placed on round porcelain plates during hikayan thanksgiving ceremonies or yamyam healing rituals to exorcise the bad spirits called dili-ingon-nato. The farmers in Barangay Katipunan in Anda, Bohol, weave a similar pusô from a single strip of coconut leaflet they call inumol, the size of the clenched fist, which is another way of calling binosa when they consult a tambalan, or shaman, to perform a pagdiwata ritual before clearing a stretch of forestland or start erecting the first post of their new house. They usually prepare temporary altars and offer the spirits with cigarettes, candles, coconut oil, and plates of boiled pusô of various shapes and sizes.

Kumo (fig. 5) is created by intertwining two loops to create a closed pouch as big as a clenched fist or kumo. In Pinabacdao, Western Samar, they make kumo small enough to contain a fistful of boiled rice. It is rarely seen in markets for sale. Bunched together in a dozen and placed on a round plate, they are used in offertory rituals. The construction uses two connected overhand loops that are made to intertwine each other.

In Tanjay, Negros Oriental, they make these small rice pouches for sweet meats called bulasa (fig. 6), which are served during weddings and feasts. The Maranao call this form kimes a datu, or “lump of rice by the palm of the hand of the datu,” or simply “fist of the datu.” This pouch is small such that the boiled rice it contains is just enough for a mouthful. The Yakan use it to
boil sticky rice cakes they call *tamulugus*, recalling the shape of the areca nut bunched on a palm tree. The cumol sin datu of Father Sanchez could either be kumo, inumol, or bulasa. Less known in Cebu is badbaranay (fig. 7), which means to unravel, although it is better known by its other name of *pinagwikan* (seaturtle-like) in Barangay Binaliw in Talamban, Cebu City. It is also the preferred shape in Dumaguete City, Bais, Tanjay, and Malatapay in Negros Oriental Province, and sometimes called by other names like *pinagi* (rayfish-like) or *binalek* (returned back) as the leaflets are turned back as they are woven through the pouch. Being made from four strips of leaflets instead of just two, it can accommodate more grains of rice than the familiar kinasing or binaki. This might be the poso nga pinaouican mentioned by Fr. Alonso de Mentrida or the pinawican of Father Sanchez.

Manan-aw (fig. 8) is a lesser-known pusô in Cebu. It is named after an orchid, *Phalaenopsis amabilis*, locally known as manan-aw. Like these flowers they hang the pusô on windowsills to be admired. Just like the beauty of the orchid, it is a fitting offering used during hikayan ceremonies. It is bigger than the pinawikan as it is made from eight strips of coconut leaflets and thus a figure more challenging to make. The other lesser-known pusô is minanok (fig. 9), which is woven in the shape of a hen in Taptap, Cebu City. They are used for making offerings during hikayan prayer rites. The Yakan make a similar form but with a difference in the rendering of the head and tail to imitate the shape of the *kambing* (goat) (fig. 10). It is tempting to suppose that this could have been used in earlier forms of rituals as the linnangang bird or ginawig hen mentioned earlier by Father Alcina. These are probably one of the *juguetes muy vistosos*, or very pretty toys, noted by Alcina (1668/2002, 379).

Another interesting shape of pusô recently identified in Barangay Binaliw in Talamban, Cebu, is the *binungi* (fig. 11), which means “extracted tooth” since it looks like one. Unlike the other pusô forms mentioned earlier, the binungi is not made as offertory victuals but rather simply to amuse.

In Anda, Bohol, a tambalan priest prepares a *lantayan* offering platform with intricate-looking pusô called *binangkito* (fig. 12). As its name indicates, it resembles an upturned *bango* or low stool chair with four protruding legs. With a slight variation, this pouch is very similar to the *tumpei* (fig. 13) of the Yakan. Although it may look like an elegant four-point star, its purpose is hardly decorative but practical. The Yakan call it *tumpei* referring to the *tumpei* bag they hang on their backs to free their hands to do farmwork. They use it as bigger rice pouches for long-distance travel to the mountain or the sea. With its interesting star shape, this might be the binitoon mentioned by Father Sanchez. The Yakan compare this rice pouch to a long *hellu* or wooden pestle (fig. 14). This form is now rarely seen in Basilan and no longer used as a rice pouch. Only a remaining few older Yakan can remember how this form is woven. The hellu might be the bayubayo noted by Father Sanchez, which is like a small pestle that is round and long like a cylinder.

The *pat betes*, or cow’s hoofs (fig. 15), is one of the most commonly recognized rice pouches in Basilan. With the simple hurdle of making four corners for the pouch it creates the illusion of a foot sole or a cow’s hoof, thus its name. Probably this is similar to the pusú tinicod mentioned by Father Sanchez, which acquired the form of the sole of the foot, probably a triangular pyramid with a flat bottom.

Another interesting rice pouch is the *patupat* (fig. 16), which is rectangular in shape. Unlike pusú, which is simply boiled in water, patupat is boiled in a vat of sugarcane juice, or molasses, and is usually eaten not with viands but as sweetmeats. It is popularly prepared in sugarcane-producing areas in the Ilocos, Pangasinan, and Cagayan. It should be noted that early vocabularios of Kapampangan (Bergaño 1732/1860, 262, 336) and Tagalog (Noceda and Sanlucar 1754/1860, 205, 423) contain the word *patupat* in their entries in the same way that they appear in the vocabularios of Ilocano (Carro 1790/1849, 190; Vanoverbergh 1936, 9) and in Pangasinan (Fernández Cosgaya 1731/1865, 253). However, the present-day Tagalog of Baler, Quezon, now call it *tikob*, referring to its rectangular shape. The Maranao of Marawi City call it with the curious name of *ulona a babak* or pillow of the monkey. This rice pouch is now rarely seen in the Visayas, but it could be the tambong (flat and rectangular like the tamales) or the *binairan* (rectangular whetstone) listed by Father Sanchez. It may also be the poso nga paholan mentioned by Father Mentrida, which took the shape of a small piece of wood fastened at the back of fishermen’s waist.

In Sitio Pinataray, Barangay Panitian, Española, in the island of Palawan, they make a rice pouch that is interestingly called *pinaghbutasan* (fig. 17), which might be related to Alcina’s poso used in the pagbutas ritual after burying their dead. However, the present-day Palawanon story is now far removed from it and has acquired a secular mode and romantic twist. They relate a story in the past of a datu who took a second wife and gave all signs that he loved her more than his first wife. When he cut a rice pouch into
Fig. 9. The minonok, found in Taptap, Cebu City.

Fig. 10. The kambing, woven by the Yakan.

Fig. 11. Binungi, found in Talamban, Cebu.

Fig. 12. The binangkito, found in Anda, Bohol.

Fig. 13. The tinumpel, used by the Yakan for long-distance travel.

Fig. 14. The hellu resembles a wooden pestle, now rarely seen in Basilan.

Fig. 15. The pat bettes, or cow’s hoofs, a common pouch in Basilan.

Fig. 16. The patupat, found in the Ilocos, Pangasinan, and Cagayan.

Fig. 17. The pinagbutasan, made in Barangay Panitian, España, Palawan.
two and gave the bigger portion to his new wife, the old wife got angry and went into fits of jealousy. She decided that it was time for them to separate (pagbutas) and considered the pusi as the cause of their separation, or the pinagbutas.

**Conclusion**

The pusi terminology retrievable from the early Spanish–Bisayan lexicons reveals the charm, intricacy, and variety of the quintessential Filipino art form of weaving palm leaf ornaments and rice pouches. The present research note has undertaken an initial inventory of these early forms, as well as some possible identification of their pertinent shapes using existing samples found in the Visayas and in other regions. While some forms readily submit themselves to possible identification, some intriguing forms such as the bunggan gapas (the fruit of a kapok cotton tree); binaobao (like the carapace of a turtle); poso nga binouaya (crocodile-like); osno nga galangan (star fruit-like); inamo (monkey-like); binitoon (star-like) and sariman (playthings) are still to be identified in terms of currently known forms. The identifications provided here are tentative at best. Some of the words in the ancient vocabularios are no longer part of the present-day lexicon, and some pusi forms might have been completely forgotten, as present-day informants can no longer identify them with any of the existing forms.

Where these pusi forms originated, and how they were transmitted and diffused, are interesting matters for future inquiry. For instance, the tamu of Tausug, temu of Yakan, and tam-o of Aklan might reveal certain connections, just as the shape and weaving process for binangkito of Bohol and tamu inumpei of Tausug, temu of Yakan, and tam-o of Aklan might point to common creative sources. These woven forms are suggestive of the shared artistic sensibilities and underlying relations among Philippine ethnolinguistic groups, which they could well share with their Southeast Asian and Pacific neighbors.

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