

ICH INVENTORY MAKING

{ The Philippine Experience



The National Cultural Heritage Act of 2009 provides for the protection and conservation of the national cultural heritage, strengthening the National Commission for Culture and the Arts and its affiliated cultural agencies.

Republic Act 10066

Definition of Terms – shall refer to the practices, representations, expressions, knowledge, skills – as well as the instruments, objects and artifacts associated therewith, that communities, groups and individuals recognize as part of their cultural heritage, such as: (1) oral traditions, languages, and expressions; (2) performing arts; (3) social practices, rituals, and festive events; (4) knowledge and practices concerning nature and the universe; and (5) traditional craftsmanship.

Section 3

National Inventory of Intangible Cultural Heritage –

The appropriate cultural agency shall closely collaborate with the UNESCO National Commission of the Philippines in safeguarding intangible cultural heritage in the Philippines.

The Philippine Intangible Cultural Heritage Committee established by the UNESCO National Commission of the Philippines shall continue to take lead role in implementing the provisions of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage with particular attention to Article 11 to 15 of the said Convention.

Section 19

{ Early initiatives

Surat of the Hanunoo Mangyan



Darangen Epic of the Maranao

Harvest ritual of the Ifugao



Yakan wedding

Antipo, Lenten ritual of the Tagalog



Pahiyas Festival of the Tagalog



Agsana salt-making
of the Ilocano

{ Tangible and Intangible

An aerial photograph of the Philippine Cordilleras, showcasing a vast landscape of terraced rice fields. The terraces are carved into the steep, green hillsides, creating a rhythmic pattern of brown and green. The foreground shows a small cluster of white-roofed houses nestled among the terraces. In the background, the hills rise into a misty, overcast sky, with clouds partially obscuring the distant peaks. The overall scene is a harmonious blend of human agriculture and natural beauty.

Rice Terraces of the Philippine Cordilleras

Declared a World Heritage Site in 1995





Punnuk Tugging Ritual



The punnuk is a tugging ritual among the residents of three communities in Hungduan, Ifugao. It is performed at the confluence of Hapao River and a tributary as the final ritual following the rice harvest. Its consummation brings to a close the agricultural cycle and signals the beginning of a new one.



The Tugging Rituals and Games of Cambodia, the Republic of Korea, the Philippines and Viet Nam were inscribed on the Representative List of the Intangible Cultural Heritage of Humanity in 2015

{ The present





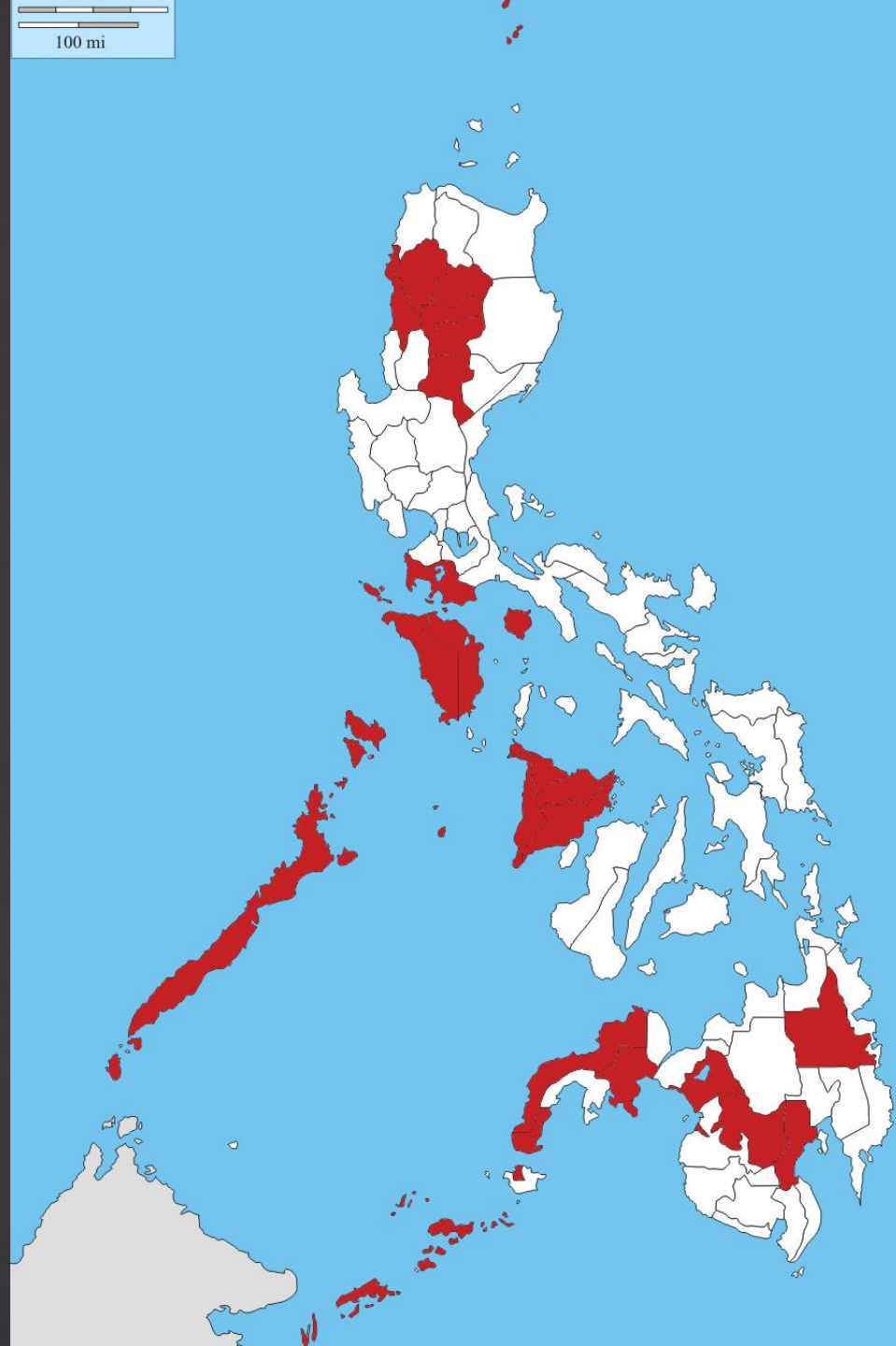
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Oral
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and
Expressions

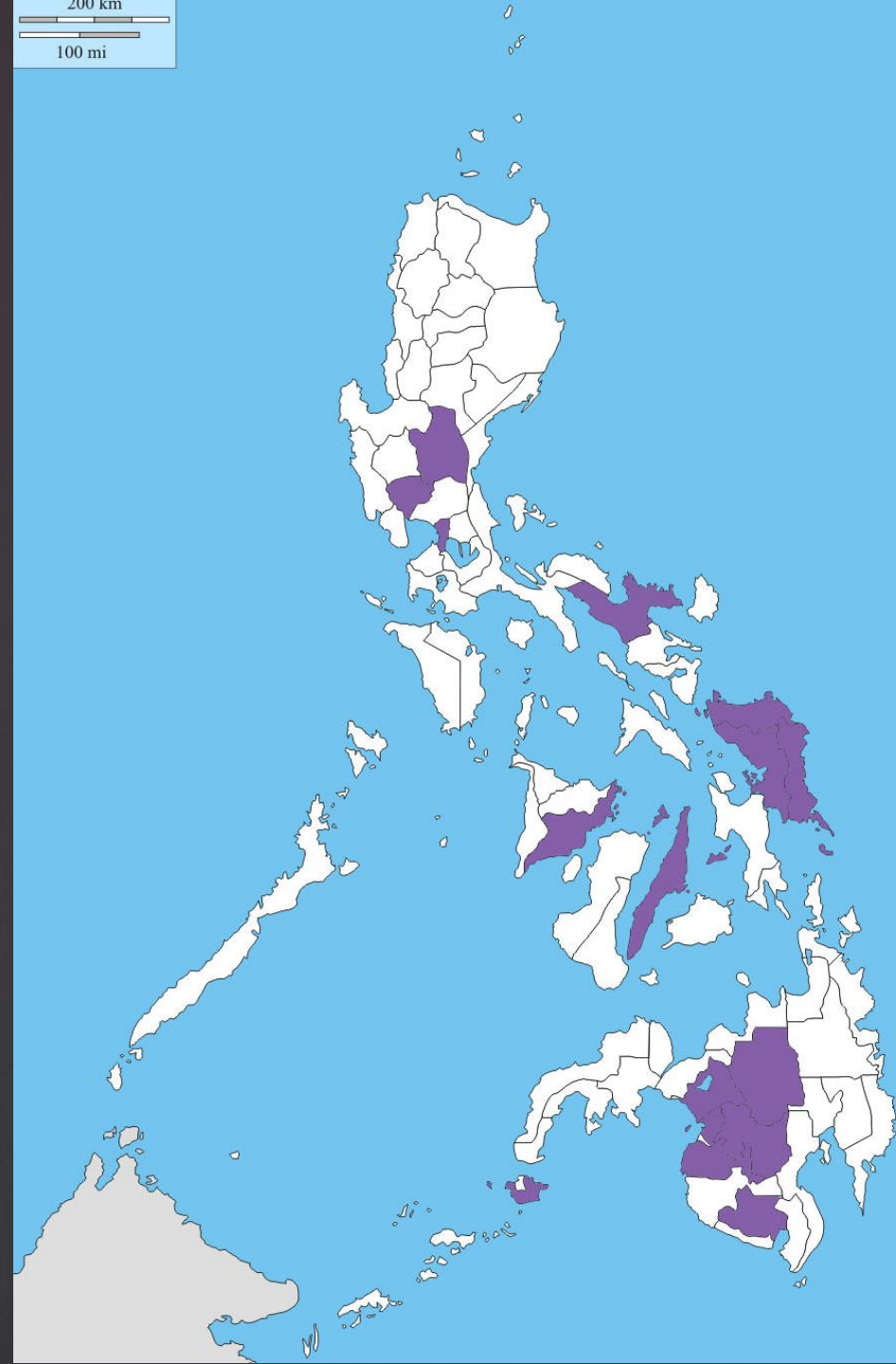
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Performing
Arts

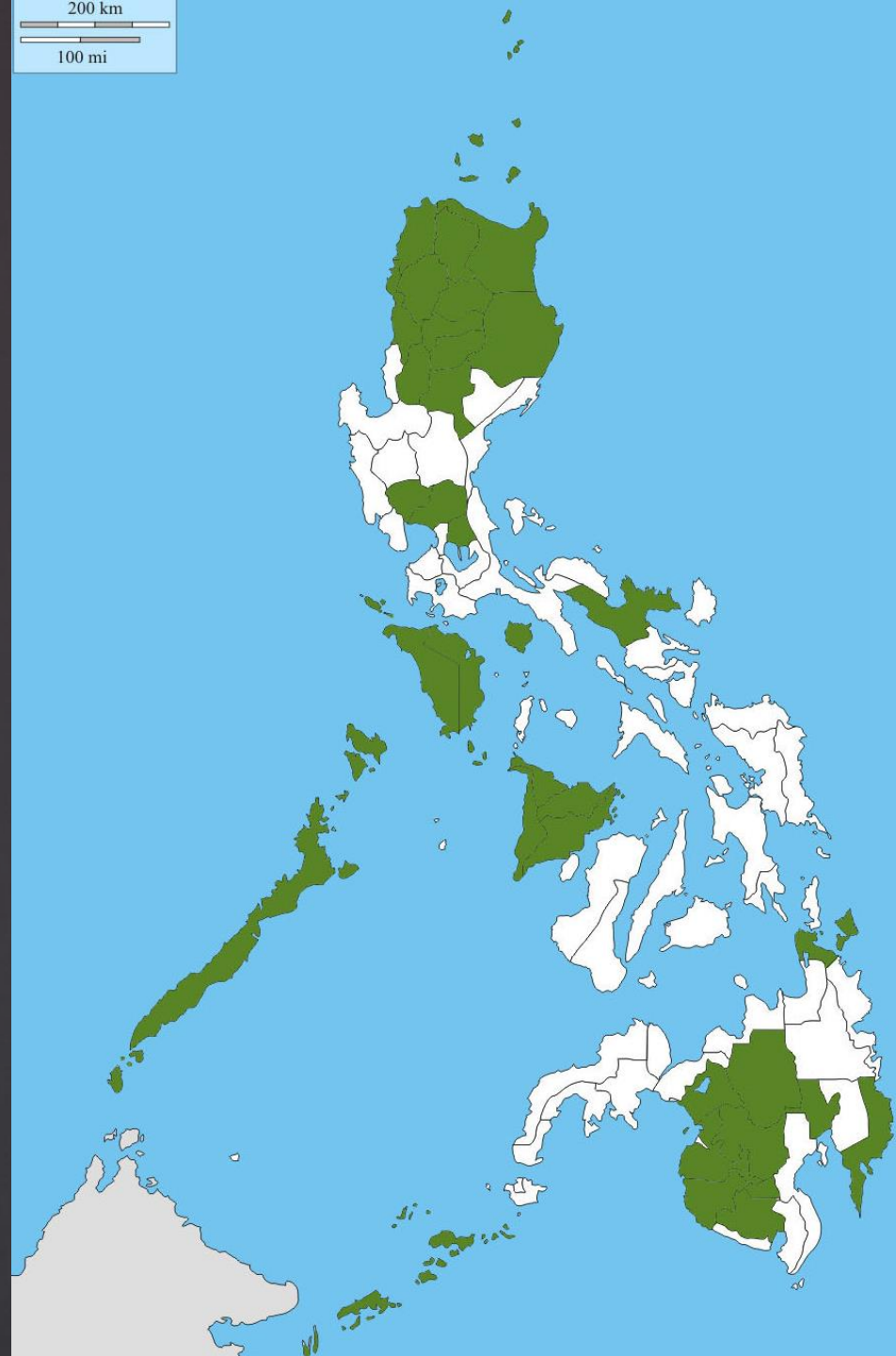
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Social
Practices,
Rituals &
Festive Events

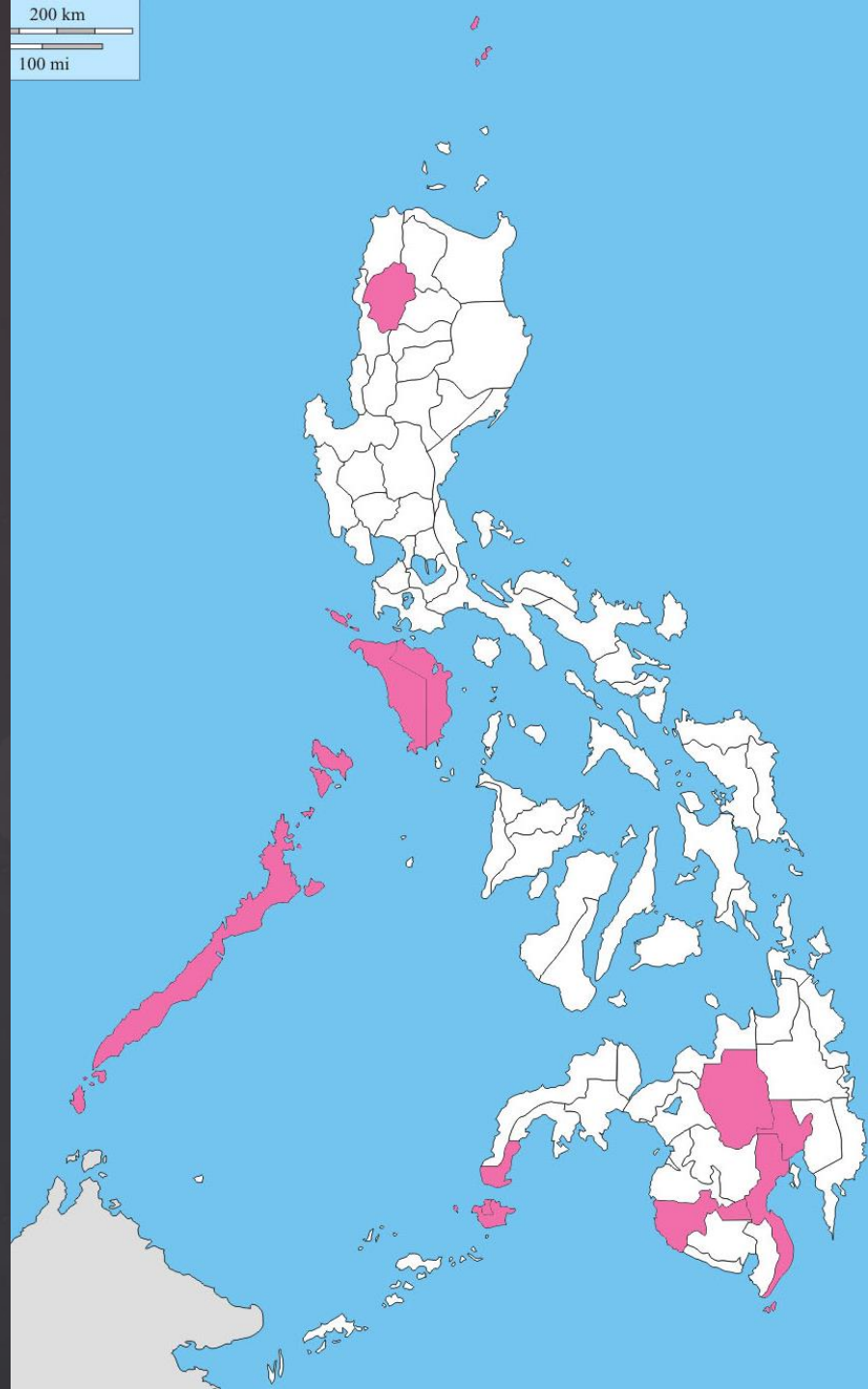
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Knowledge
and
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concerning
Nature and
the Universe

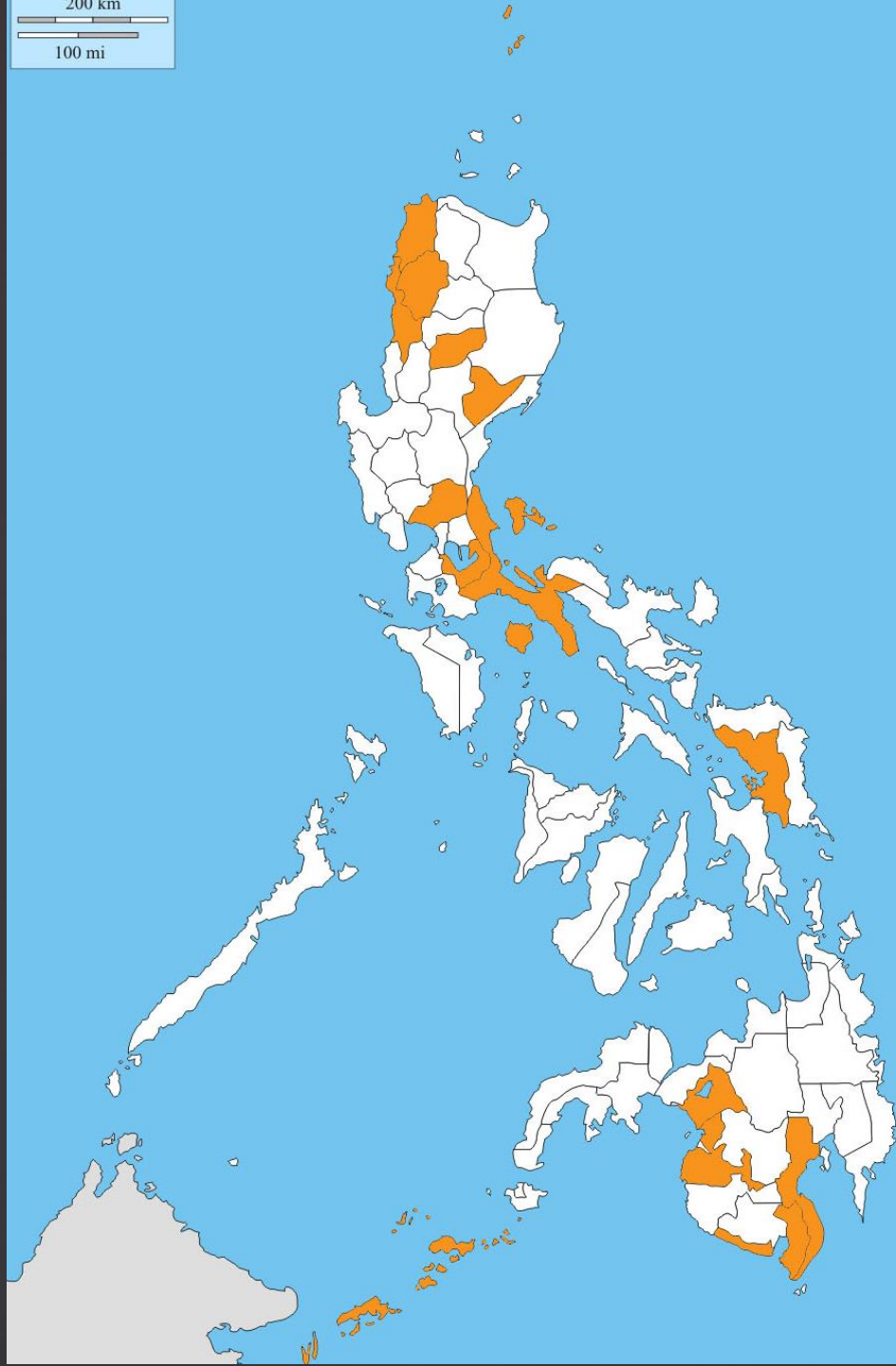
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Traditional
Craftsmanship

39
entries



{ 361 entries



{ Approaches in inventory making

Library research



ICH Unit – Special Collections Library

... mats are woven.
 ... given to *Pandanus dubius* in Suri



Plate IV. Tying and sorting abaca fibers.

Contributing Editors.—W. W. MARQUARDT, Superintendent, Philippine School of Arts and Trades, Manila; HUGO H. MILLER, Head of the Industrial Information Department, Bureau of Education; LUTHER PARKER, Industrial Inspector, Bureau of Education; JOHN D. DEHUFF, Superintendent of City Schools, Manila; WM. F. MONTAVON, Division Superintendent of Schools for Tayab; LEROY R. SAWYER, Industrial Inspector, Bureau of Education.



...ment is now on foot to encourage the use
 ... in weaving centers.



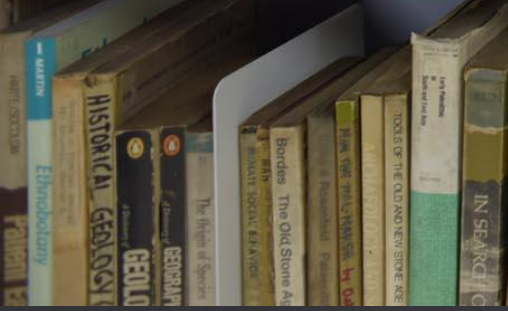
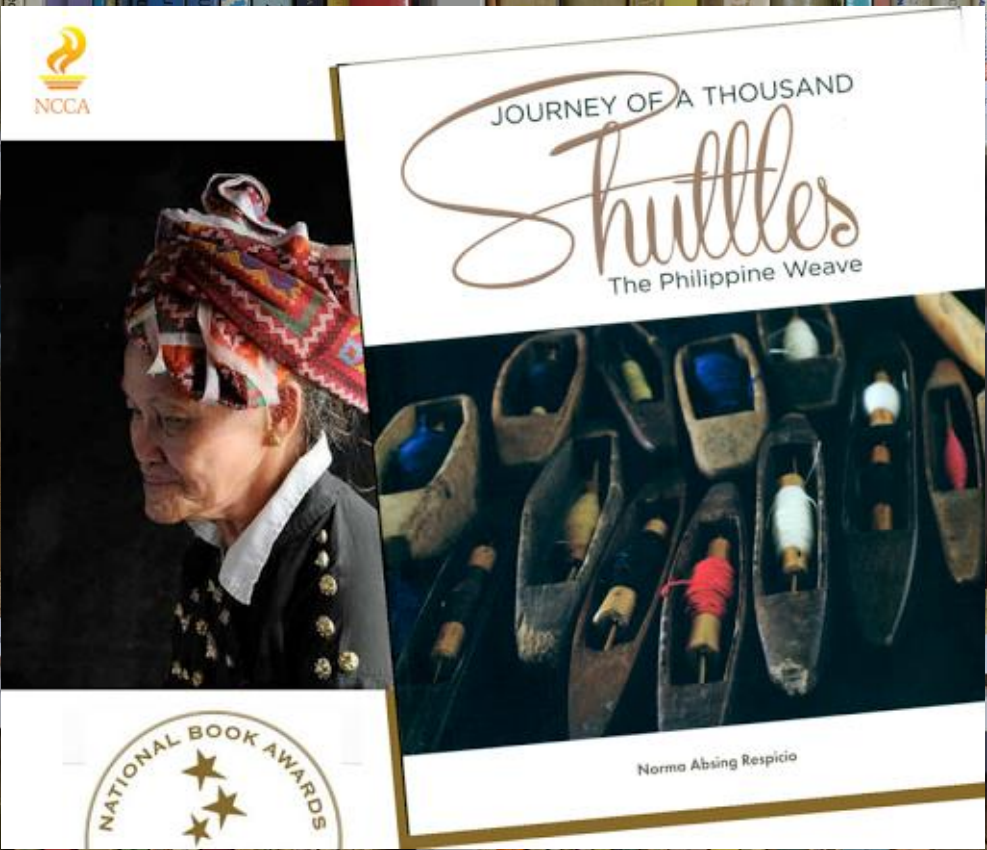
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... VIIIb. A bamboo loom in use.
 ... AND SIZING (BOHOL METHOD).



Field research and documentation



Recording of Dulimaman epic,
Cabugao, Ilocos Sur



*Kinarubong Lenten practice,
San Jose, Camarines Sur*



*Moryonan Lenten Rites,
Mogpog, Marinduque*



*Lami-lamihan Festival,
Lamitan, Basilan*



Sublian Festival,
Batangas City





*Hagop Ritual (house blessing),
Hungduan, Ifugao*



**Lang Dulay, National Living Treasure
Lake Sebu, South Cotabato**



Masino Intaray, National Living Treasure,
Brookes Point, Palawan



{ Summary inventory form

INTANGIBLE CULTURAL HERITAGE
National Commission for Culture and the Arts
Intramuros, Manila

Philippine Inventory of Intangible Cultural Heritage (PIICH)
SUMMARY INVENTORY FORM

No. 178 *

I. Identification

A. Name of ICH Element : Tagalog Moryonan (Devotion)

B. Domain** (see below) :Social Practices

C. Name of Community : Tagalog

D. Geographic location :Marinduque

E. Date, Frequency, Institutional : Holy Week, yearly

F. Person/s and Organizations Responsible:

1. Bodies:

Provincial government

2. Resource persons directly participating:

Tagalog of Marinduque

3. Resource persons:

Senen M. Livelo (Mogpog mayor, 2015),

Jose Sadia (Gasan historian),

Miguel Magalang (National Museum, Boac),

Ildefonso "Ding" Go

4. Coordinating bodies:

Provincial Tourism Office of Marinduque;

Tourism Office of the Municipality of Mogpog

II. Description

A. Brief description of the element

The **moryonan** is a local devotion of penance practiced by the people of Marinduque. A penitent¹ or moryon makes a solemn promise, locally called a **panata**, to ask for a favor or to express one's gratitude to God. One may ask for good health for his family or to thank the Lord for curing the ailment of her mother. A common denominator among local penitents is that part of their promise is to give them the strength and will to practice the moryonan every year during Holy Week.

Moryons dress up as Roman centurions or soldiers and parade around their respective hometowns, the largest groups being in Boac, Mogpog and Gasan. Traditionally, it is only the men who practice it but today, women and children also join in the festivities. Penitents march around the streets and public spaces, playing pranks on people, frightening children and/or engaging in mock sword fights.

The highlight of the moryonan is the re-enactment of the Beheading of Longinus or the **pugutan**. Longinus is recognized as the captain of the Roman legion with a blind eye who pierced the side of Jesus as stated in John 19: 34-35,

"But one of the soldiers with a spear pierced His side, and forthwith came there out blood and water. And he that saw it bear record, and his record is true; and he knoweth that he saith true, that ye might believe."

His impaired sight was miraculously healed when Christ's blood hit his eye which converted the Roman captain to believing that Jesus is the Son of God. Longinus can be distinguished by the mask with one eye or one blinded eye. The pugutan also marks the end of the moryonan rituals. It is performed either on Black Saturday or Easter Sunday depending on the town's agreed schedule of activities.

Marinduque, known by tourists where the Moriones Festival has not only gained national recognition but has become an international tourist attraction. Tourists look as early as the year before to The *moryonan* since then has become a spectacle of amusement for tourists overshadowing a Marinduqueño's practice of penance.

¹ I use the term "penitent" to specify that this practice is in the context of the story of Jesus's passion and death in which the Holy Week is for. Penitent more accurately describes the case wherein locals express their devotion through acts of suffering.

from the panata with its homegrown practices, towards a slicker, more Hollywood-influenced visual aesthetic. (Dante Ledesma) Manila emphasizes, however, that the shift took place internally to Boac.²

C. Technical description, authenticity, style, genre, influential schools and (for material objects) materials, function, method of production and use.

The moryonan is not without its manifesting elements. It is a solemn vow expressed through a cultural system which is a system of artifacts, social institution, and symbolic forms of expression. From the carving of the mask to the performance by the penitents, the moryonan is a religious and social ritual that begins with a panata and materialized in a festive celebration.

Moryon Mask/Maskara

The typical moryon's mask is made of carved wood painted pink or red. It is wide-eyed, large-nosed and bearded. The headgear that is placed atop the mask resembles a Roman centurion's helmet copied off foreign films. Sometimes the headgear can also be in the form of a light bamboo frame of fanciful shape, covered with gaily colored tinsel and sprouting antennae of paper flowers. The rest of the moryon's costume is a far-fetched version of the uniform of a Roman legionary of the time of Christ. It is made of cardboard, cloth, and crepe paper. The predominant colors are red and yellow. A wooden sword, shield and lance complete the costume, although in place of these many moryones carry two cylindrical pieces of wood which are struck together in syncopated rhythm.

The mask conceals the identity of the penitent. It is part of the practice to hide one's identity, to not be seen carving the mask, assembling the costume, most especially remove one's headpiece while parading around public spaces.

Capitan Longinus and the Pugutan

The Bible did not identify who was the Roman centurion that pierced the side of Jesus but according to the Catholic Encyclopedia, the earliest mention of his name as "Longinus" can be traced back to 386 AD.³ A manuscript in the Laurentian Library of Florence shows a miniature picture of Christ on the Cross and a soldier thrusting a lance to his side. "Longinus" is written in Greek above the soldier's head. The version of the legend in Padre Mariano Pilapil's *Ang Mahal na Pasyon ni Posing Jesuchristo* expounds on the role of Longinus in relation to the story of Christ's Passion and Death.

Longinus was the centurion of the soldiers who were in charge of the execution of Jesus and the two thieves. It was he who pierced the Lord's side, when His body was claimed by Joseph of Arimathea for proper burial, it

² William Peterson, "The Bloodless Head of Longinus: Political Interventions and the Decapitation of the Moriones Tradition in Marinduque," *Buho* 3 (2006): 99-120.

³ David Bibbig, *Theoretical Anthropology* (New York: Schocken Books Inc., 1967), 29.

⁴ Alfredo R. Roces, "The Mask of Longinus," *Philippine Studies* 9 (1961): 254-255.

B. History, development and social, symbolic and cultural functions.

Historical Account:

Majority of sources claim that the *moryonan* was initiated by Father Dionisio Santiago of the Augustinian Diocese. He was a Filipino and the first parish priest of Mogpog. In 1807, Fr. Santiago incorporated the Moriones festivities in celebration of Christ's passion and death which is done during the Holy Week. He thought to organize a theatrical performance based on the *Pasyon* which is the locally written version of the Passion of Christ. The *Pasyon* play was originally a form of penance for Christianized bandits or pirates, otherwise known as *moro*. The bandits were locally referred to as "Moro yon", eventually spoken as "moryon". Hence, the term "Moriones". There are sources also that say "moryon" comes from the Spanish language which means a helmet worn by soldiers in the 16th and 17th century. The morion characters would wear helmets or *turbanetes* attached to a wooden mask and garbed in Roman centurion outfits.

Alternative word origins: (1) Some say that the word "Morion" was derived from the characters of the folk play, the Moro-moro (2) Others maintained that the name came from the Moro pirate who murdered a particular community in Marinduque. The natives called him "Moro lyan" However a catchy word used by the frightened people called the marauder "Morion" (3) "morion" is also said to mean mask or visor⁴ in Spanish.

Socio-cultural function: It brings together Marinduqueños as families and as comrades. Moryonan penitents return to their hometowns in fulfillment of their panata. Those who cannot make it back to Marinduque join other Marinduqueños to practice the *moryonan* forming a kind of camaraderie. Families practice the *moryonan* together. It is no longer exclusive to the men of the town but has included everyone who voluntarily vow to follow the *moryonan* ways.

The penitent externally expresses the *panata* both in private and public. What is internalized is externalized through a public display of a spiritual culture. They parade along streets where children interact with the *moryones*, mesmerized by the décor or frightened by the ferocious appearance of the *moryones* masks.

Without this cultural core, the Moriones Festival remains to be purely a theatrical event that merely reminds the town people and/or viewers of the *Pasyon*. With the *moryonan* at the center of these festivities, Holy Week becomes more than a reminder of Christ's passion and death but it is imbedded in the people who up to this day swear upon the miraculous vow-making process that requires to be continuously honored every year. It has become an act of devotion, rooted in Christianity but activated by Marinduqueños.

Changes in Tradition

⁵ Augustin Madrigal created in the 1960s the Order of the Moriones to compete with the barrio-based tradition of the morion, he instigated a shift away

⁵ Mallari, Delia T. "Unmasking the Moriones," *Inquirer Southern Luzon* (March 21, 2002), 17.

was Longinus whom Pilate ordered to assemble a detail to guard the sepulchre of the Lord. The high priests feared the remains might be stolen by the followers of Jesus and the "disappearance" utilized as evidence of His Resurrection.

The story goes on to say that when Jesus did rise from the grave, Longinus ran to town to spread the news. Alarmed, the chief priests and scribes bribed the other soldiers and ordered them to kill Longinus. The story says that Longinus gave himself up voluntarily. Now certain that he would be put to death, he told his captors that he was converted when the blood which spattered from Jesus' side restored the sight of his blind eye. He swore that he himself had beheld the Resurrection. While he was thus praising the Lord, one of the soldiers struck him with a sword and cut his head off.⁶

The beheading of Longinus or pugutan marks the climax of the moryonan tradition. It is a tragic-dramatic presentation performed at twelve noon on Black Saturday (in Boac) or Easter Sunday (in Mogpog). Longinus (also known as morion #1) begins this event by scurrying around town proclaiming that Jesus has risen, but simultaneously hiding from the other morions. When the search for Longinus commences, all morions scour the streets to look for him. During the 1950's and early 1960's, Longinus would not only be chased through the streets but up coconut trees and into people's homes as well.⁷

When he is captured, he is brought before Pontius Pilate who concludes that he should be sentenced to death by beheading him. When asked by the executioner (also known as Morion #2) for his last words, Longinus murmurs, "Jesus Christ, My God, My Lord. Forgive me for what I have done." After which, he is forcefully put on the execution block and the executioner raises his *bolo* or *kampilan* and strikes down cleanly on the neck of the captain. The Longinus mask is removed and paraded around the town.

There is a special award named after the converted Roman soldier—the rank of Longinus. This is given to any official or private citizen who contributed to the promotion and advancement of the Morionistic idea of Marinduque.⁸ Past personages who were awarded The Rank of Longinus were former President Diosdado Macapagal, former Education Secretary Alejandro R. Roces, US Ambassador to the Philippines William McCormick Blair, Jr., President of the Marinduque Mining and Industrial Corporation Don Jesus Cabarrus, Sr.

E. Status (Explanation, if applicable)

LEGEND: *still being practiced; viable; threatened; not practiced*

STILL BEING PRACTICED

F. Sustainability and possible risks of disappearance, pressures or constraints:

1. Religion

“In view of the tremendous physical challenges the *moryons* must put up with –seven performance days, the intense heat of a Philippine summer, multiple layers of costuming, heatstroke-inducing headpieces and masks –anything less than a powerful motive would not be reason enough for them to commit themselves to it¹¹.”

Ironic it may be that the moryonan practice is not always warmly welcomed by the priests who administrate the church of Mogpog, San Isidore Church. The

2. Armed conflict

3. Language

4. Economic/technological

Economic and technological shifts can either promulgate or challenge the practice of the moryonan.

during the 1950's and early 1960's. This called for acquiring of more ornamental costuming such as masks with Roman headgears, expensive body costumes that includes a cape, breastplate, leggings, sandals, accoutrements like shields, manacles, swords and lances. It is not necessarily required to be in a fully formed costume, rather it is a social norm.

The local government has initiated a sustainable program under TESDA with regard to mask making. The tradition of *morion* mask making using wood is now formally taught among Mogpog locals. About 30 students attend these classes with expert *morion* mask carvers as their teachers. The outcome of these classes are exhibited in the plaza during the Holy Week.

In the farther mountainous part of Mogpog, *dapdap* trees are depleting. The primary and preferred wood variety is gradually becoming difficult to acquire due to the installation of cellular sites in these areas¹³. Carvers prefer the *dapdap* trees from the mountains as opposed to the ones that grow on the river. The mountain type grows taller than the river type. The river type also tends to retain a musky smell.

5. Climatic

In November 2016, Marinduque was hit by Typhoon Nina. Because of this natural disaster, economic activities slowed down and affected distribution of materials and transportation with the larger part of Luzon.

6. Difficulty in documentation

One of the religious activities of the moryonan is the 'pagbali ng sibat' or the breaking of the spear of Longinus. This is done during the evening mass on Black Saturday. Right before the lights turn on, the spear is broken into pieces by Longinus. When the lights turn on and the Gloria is sung, he immediately runs out of the church, leaving all the broken pieces behind for the parishoners to grab¹⁴ proclaiming that Jesus is resurrected.

7. Tourism

Since the 1970s, the community capitalizes on the Moriones Festival as it is visited by thousands of tourists every year. In Balanacan, the government installed a large cement sculpture depicting the *pugutan*. Around the traffic circle where this sculpture was placed, stores selling *moriones* memorabilia and souvenirs –paper maché morions, morions on banners, paintings, refrigerator magnets, etc –are scattered.¹⁵

¹³ 2015 NCCA Field Work Interview with Jose Manay of Brgy. Isok, Boac

¹⁴ they said that a piece of the broken *sibat* (spear) is like a good luck charm especially for good business

¹⁵ Peterson, "The Bloodless Head of Longinus: Political Interventions and the Decapitation of the Moriones Tradition in Marinduque", 101.

In 1995, the Moriones Festival of the Province of Marinduque was declared a major tourist attraction as part of Republic Act No. 8021¹⁶ under the administration of former President Fidel V. Ramos.

Changes to tradition have been motivated by tourism. In an article from the *Mirror* magazine, "Variations in costumes have cropped up so that now there are dancing *hula moriones*, and gun-swinging *bandit moriones*. Women garbed as *Roman ladies* have also been added to the spectacle." Traditional costumes have been replaced with Western themes to provide entertainment for foreign visitors. It is made more colorful, more attractive because of a profit-oriented agenda. The focus of the practice becomes a contention between being a spectacle and a fulfillment of a solemn vow.

In Gasan, there is a decline of penitents practicing the moryonan. The local government has removed the tradition of performing the *pugutan*. In place of which is an annual Gasan-gasan Festival that highlights an inter-school competition in street dancing, souvenir fairs, and theatrical performances. However, this year (2017) the local government decided upon transitioning back to the traditional moryonan removing the Gasan-gasan festival¹⁷.

Taking it a step further, the spiritual meaning of wearing the *morion* costume, parading through the streets, the *antipos*, the *pugutan* reduced to a mere spectacle¹⁸. Tourists watch in amusement and/or chase around penitents to have pictures taken. The commercialism of the festival has turned this sacred vow into a boisterous circus.

8. Increase/decrease in population

"Despite Mindoro having a larger land area than Marinduque, the latter has a larger population and self-sustaining living (rice culture)." In reference to its discovery during Spanish colonization/exploration. (Madrigal, Ramon, 1963, *History of Marinduque*)

9. Limitation of educational system

At the moment, there are no efforts to introduce the moryonan into the curriculum of schools in Marinduque. Although, local government officials are currently looking into the idea of it. This is so that young Marinduqueños understand their own local culture and be aware of the issues and circumstances around it.

10. Other factors

¹⁶ Republic Act No. 8021, *Official Gazette of the Republic of the Philippines*, May 25, 1995, <http://www.gov.ph/1995/05/25/official-gazette-8021/>

¹⁷ As observed during April 2017 field work in Marinduque.

¹⁸ Jofel J. Lanson, and Mayda Lagran, "Morion is a Face of Deep Religiosity of Marinduqueños," *Philippine Daily Inquirer*, March 22 2016, 9-10.

practices, the community identifies itself with the history of its people.

D. Role in society

The event verges upon the surreal in other ways. At the 2005 Maundy Thursday procession to "Calvary," for example, the morions marched to the music of "I Will Follow Him," a ditty that was popular in the 1950s. In addition, each year, during the Good Friday procession, here and there, every now and then, the morions would temporarily break away to give children frantic chase around town. By the procession's end, however, the children take their turn in taunting the morions, who are struggling to get home under the weight of their elaborate costuming. Truly, the Festival combines the mundane with the sacred, solemnity with celebration and play.¹⁹

E. Excellence

F. Value as testimony of living cultural tradition

IV. Safeguarding Measures

Proposed or on-going activities (i.e. management, transmission, documentation, promotion, etc.)

A city ordinance in the Municipality of Mogpog has recently been passed. This provides guidelines and protects the welfare of moryonan penitents.

On-going is the UNESCO nomination dossier that aids to recognize the significance of the moryonan.

Recorder: Dr. Jesus T. Peralta

Institution: NCCA

Date: 9/7/2007

File reference number: 178

Researcher: Carla Michaela E. Escudate

Date: March 2016 – April 2017

¹⁹Peterson, "The Bloodless Head of Longinus: Political Interventions and the Decapitation of the Moriones Tradition in Marinduque", 103.

Social Pressures

Some moryonan devotees no longer practice their devotion because of the pressure to invest in a full costume that can cost thousands of pesos. Older moryonans who have stopped their practice explain that their simple costumes are 'nakakahiya' or are ashamed of it in comparison with the lavish and brightly adorned moryonan costumes and maskara.

Mockery

Some people dress up in Halloween costumes of popular characters such as Batman or dressing as a clown. No known reason for this but morions regard these people as distracting and at most, an insult to their tradition.

III. Justification for the Inclusion in the List of ICH

A. Value as human creative genius

Most literature on the study of Philippine rituals claim that the *panata* is at the core of ritual performance. Panata is often invoked as the direct communication of the devotee with the Almighty. Panata is a religious vow whereby the devotee promises to do a sacrifice for his faith in hopes of being rewarded by divine response to his prayers, oftentimes associated with the Catholic doctrine²⁰.

People begin to express their creativity and ingenuity through the creation of a full body costume²¹. For example, creating a full costume out of sachet wrappers or other recycled materials.

B. As a specific creation and not simply a vast field of creation

The moryonan is specific to the province of Marinduque as it was an idea of a Jesuit priest to involve his parishioners during the Lenten rites.

C. Its roots in the cultural tradition

Religious rituals such as the moryonan were initially a means to colonize the locals of the land to adhere to the ideals and doctrine of Western colonizers. In the Philippines, it was Spanish friars and priests that converted locals to Catholicism. In Marinduque, a Jesuit priest by the name of Fr. Dionisio Santiago thought of a way to involve the local parishioners for the Lenten season by having volunteers from the community wear costumes that depicted Roman centurions, who played a major role in Christ's passion. This impromptu performance evolved into what we know today of the moryonan. Although the Roman Catholic doctrine no longer encourages such localized

²⁰ Anfil Pineda Tiatico, *Performing Catholicism: Faith and Theater in a Philippine Province* (Quezon City: University of the Philippines Press, 2016), 72.

²¹ Interview with Atty. Edwin Go last Feb-March 2017.

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²² Inventory form no. to be assigned by the NCCA-ICH Unit

Priority

- 1 - Oral Traditions and Expressions, including Language as a Vehicle of the ICH
- 2 - Performing Arts
- 3 - Social Practices, Rituals, and Festive Events
- 4 - Knowledge and Practices Concerning Nature and the Universe
- 5 - Traditional Craftsmanship

IV. Safeguarding Measures

Proposed or on-going activities (i.e. management, transmission, documentation, promotion, etc.)

A city ordinance in the Municipality of Mogpog has recently been passed. This provides guidelines and protects the welfare of moryonan penitents.

On-going is the UNESCO nomination dossier that aids to recognize the significance of the moryonan.

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Institution: NCCA

Date: 9/7/2007

File reference number: 178

Researcher: Carla Michaela E. Escueta

Date: March 2016 – April 2017

²¹Peterson, "The Bloodless Head of Longinus: Political Interventions and the Decapitation of the Moriones Tradition in Marinduque," 103.

PHILIPPINE INVENTORY OF
INTANGIBLE CULTURAL HERITAGE

AN UPDATED COMPILATION

Recorded by
Dr. Jesus T. Peralta

Updated by
Carla Michaela E. Escueta
Raquel C. Gocuyo
Jesusa L. Paquibot

DOMAIN III
SOCIAL PRACTICES, RITUALS AND FESTIVE EVENTS

401	Adassen Tinguian Panagmama (Betel Chewing); Abra; Luzon
412	Adassen/Binongan Tinguian Sangasang (Ritual for Infant Teething); Abra; Luzon
311	Aklanon Ati-Atihan Festival ; Aklan; Visayas
084	Ayangan Ifugao Agricultural Rituals ; Ifugao; Luzon
090	Ayangan Ifugao Pa'hang (Welfare Ritual); Ifugao; Luzon
089	Ayangan Ifugao Pa'ngnga (Ritual of Sacrifice); Ifugao; Luzon
091	Ayangan Ifugao Pu'al (Death Ritual); Ifugao; Luzon
068	B'laan Sal Naong Agricultural Cycle ; Sultan Kudarat; Mindanao
045	Bagobo Agricultural Rituals ; Davao, Cotabato; Mindanao
191	Bicolano Peñafrancia Festival ; Camarines Sur; Luzon
255	Bicolano Penitensiya (Penitential Flagellation); Camarines Sur; Luzon
402	Binongan Tinguian Panagsarep (Wire Fishing Method); Abra; Luzon
155	Bontoc Agricultural Rituals ; Mt. Province; Luzon
034	Bontoc Bagbagto (Mock War); Mt. Province; Luzon
156	Bontoc Begnas (Thanksgiving Rite); Mt. Province; Luzon
154	Bontoc Birth Rites ; Mt. Province; Luzon
069	Bontoc Death and Textiles ; Mt. Province; Luzon
107	Bontoc Death Rituals ; Mt. Province; Luzon
171	Bontoc Erwap (Rain Ritual); Mt. Province; Luzon
111	Bontoc Fire Ritual ; Mt. Province; Mindanao
108	Bontoc House-building Rituals ; Mt. Province; Luzon
105	Bontoc Lifon (Agricultural Rituals); Mt. Province; Luzon
106	Bontoc Mangmang (Birth Ritual); Mt. Province; Luzon
153	Bontoc Marriage Rituals ; Mt. Province; Luzon
070	Bontoc Patay (Sharing Ritual); Mt. Province; Luzon
027	Bontoc Pechen (Peace Pact); Mt. Province; Luzon
028	Bontoc Rain Rituals ; Mt. Province; Luzon
029	Bontoc Ritual of the Scare Crow ; Mt. Province; Luzon
186	Bontoc Tadian Tungo (Rain Ritual); Mt. Province; Luzon
083	Danlag B'laan Marriage Ritual ; South Cotabato; Mindanao
087	Datal Blao B'laan Agricultural Cycle ; Sultan Kudarat; Mindanao
222	Gasan Tagalog Pupuwa (Devotion Rite); Marinduque; Luzon
049	Hanunoo Mangyan Agricultural Rituals ; Oriental Mindoro; Luzon
275	Hanunoo Mangyan Betel Chewing ; Oriental Mindoro; Luzon
047	Hanunoo Mangyan Burial Rites and Practices ; Oriental Mindoro; Luzon
225	Hanunoo Mangyan Exorcism Rites ; Oriental Mindoro; Luzon
315	Hanunoo Mangyan House-building Practices ; Oriental Mindoro; Luzon
317	Hanunoo Mangyan Kinship ; Oriental Mindoro; Luzon
316	Hanunoo Mangyan Life Cycles ; Oriental Mindoro; Luzon
078	Hanunoo Mangyan Pasaka (Ritual to Release from Taboo); Oriental Mindoro; Luzon
227	Hanunoo Mangyan Secondary Burial Rites ; Oriental Mindoro; Luzon
103	Ibaloy Lawit (Appeasement Rites); Benguet; Luzon

DOMAIN III
SOCIAL PRACTICES, RITUALS AND FESTIVE EVENTS

159	Ibaloy Mafussi (Corn Harvest Ritual); Cagayan Province; Luzon
102	Ibaloy Pakde (Community Offering); Benguet; Luzon
100	Ibaloy Pedit (Thanksgiving Feast); Benguet; Luzon
158	Ibanag Mamattang and Makikeng (Rituals for Pregnant Women); Cagayan Province; Luzon
076	Ibesao Kankanay Dawdawak (Wedding Rites); Mt. Province; Luzon
219	Ibesao Kankanay Prayers as Preventive Measures ; Mt. Province; Luzon
213	Ibesao Kankanay Prayers for Healing ; Mt. Province; Luzon
217	Ibesao Kankanay Prayers for Illnesses Caused by Spirits ; Mt. Province; Luzon
218	Ibesao Kankanay Prayers for Illnesses of Psychological Causes ; Mt. Province; Luzon
216	Ibesao Kankanay Prayers for Physical Healing ; Mt. Province; Luzon
214	Ibesao Kankanay Prayers of Supplication ; Mt. Province; Luzon
215	Ibesao Kankanay Prayers of Thanks ; Mt. Province; Luzon
077	Ibesao Kankanay Prayers Related to Animals ; Mt. Province; Luzon
020	Ifugao Agricultural Rites ; Ifugao; Luzon
321	Ifugao Animal Tending by Caretaker ; Ifugao; Luzon
024	Ifugao Balog (Prestige Ritual); Ifugao; Luzon
071	Ifugao Baltong (Wedding Rite); Ifugao; Luzon
001	Ifugao Bogwa (Ritual to Honor the Dead); Ifugao; Luzon
023	Ifugao Bullol (Prestige Rituals); Ifugao; Luzon
322	Ifugao Child Birth ; Ifugao; Luzon
323	Ifugao Conflict Resolution ; Ifugao; Luzon
161	Ifugao Death Rituals ; Ifugao; Luzon



DOMAIN III
SOCIAL PRACTICES, RITUALS AND FESTIVE EVENTS

263	Ilocano Agsana (Salt Making); Ilocos Provinces; Luzon
066	Ilocano Atang (Appeasement Ritual); Ilocos Provinces; Luzon
065	Ilocano Marriage Rituals ; Ilocos Provinces; Luzon
073	Ilocano Padapadakam (Birthday Celebration); Ilocos Provinces; Luzon
167	Ilocano/Tinguian Panyang (Ritual to Appease Nature Spirits); Ilocos Provinces; Luzon
375	Inlaud Tinguian Ab-Abbaya (Ritual Structure); Abra; Luzon
377	Inlaud Tinguian Agdawdawak (Ritual Specialist); Abra; Luzon
409	Inlaud Tinguian Senga (Post Burial Rituals); Abra; Luzon
271	Isneg Ritual Feast for Anitos ; Apayao; Luzon
096	Isneg Say'am (Prestige Feast); Apayao; Luzon
270	Irbayat Servado (60th Birthday Celebration); Batanes; Luzon
238	Ivatan Kapangdeng (Ritual Inaugurating the Fishing Season); Batanes; Luzon
237	Ivatan Kapayanuanuwa (Ceremonial and Ritual Opening of the Fishing Port); Batanes; Luzon
119	Jama Mapun Rites of Passage ; Tawi-Tawi; Mindanao
205	Kalagan Rites of Passage ; Davao; Mindanao
148	Kalanguya Ifugao Agricultural Rituals ; Ifugao; Luzon
074	Kalanguya Ifugao Sapsap (Burial Rituals); Ifugao; Luzon
198	Kalinga Ab-abaryan (Courtship/Marriage Practices); Kalinga; Luzon
279	Kalinga Bagongonon (Death Ritual); Kalinga; Luzon
207	Kalinga Igam (Rites of Passage); Kalinga; Luzon
037	Kalinga Kontad (Rites for a Newborn Child); Kalinga; Luzon



DOMAIN III
SOCIAL PRACTICES, RITUALS AND FESTIVE EVENTS

127	Maguindanao Kanggunting (Hair Cutting Rite); Cotabato, Maguindanao; Mindanao
125	Maguindanao Lekat (Ritual Massage); Cotabato, Maguindanao; Mindanao
050	Maguindanao Marriage Rituals ; Maguindanao; Mindanao
170	Maguindanao Sharif Kabungsuhan (Celebration of the Advent of Islam); Cotabato, Maguindanao; Mindanao
123	Mamanua Kahimonan (Pig Sacrifice Ritual); Surigao del Norte; Mindanao
122	Mamanua Pagkombiti (Marriage Rites); Surigao del Norte; Mindanao
369	Mandaya Balilig (Healing Ceremony); Davao Oriental; Mindanao
368	Mandaya Pangayaw, Balilig of the Bagani (Healing Ceremony of the Warlord); Davao Oriental; Mindanao
224	Mangyan Death Practices ; Mindoro Provinces; Luzon
088	Manobo Marriage Ritual ; Bukidnon; Mindanao
118	Maranao Sagayan (Warrior Dance); Lanao del Sur, Maguindanao; Mindanao
246	Maranao After-birth Rituals ; Lanao del Sur; Mindanao
113	Maranao Agricultural Rite ; Lanao del Sur; Mindanao
244	Maranao Akandidiyagaw (Traditional Death Rituals); Lanao del Sur; Mindanao
251	Maranao Ba'i a Labi (Noble Lady Coronation); Lanao del Sur; Mindanao
249	Maranao Beliefs About Birth ; Lanao del Sur; Mindanao
117	Maranao Kalilang (Merrymaking Festival); Lanao del Sur; Mindanao
253	Maranao Kapangmangamay (Totem Ritual); Lanao del Sur; Mindanao
247	Maranao Kasemang (Visit to a Newly-constructed House); Lanao del Sur; Mindanao
252	Maranao Pagana (Traditional Feast); Lanao del Sur; Mindanao
424	Masadiit Tinguian Burial Practices ; Abra; Luzon
399	Masadiit Tinguian Palanus (Homecoming Feast); Abra; Luzon
403	Masadiit Tinguian Panag-uma (Swidden Farming); Abra; Luzon
404	Masadiit Tinguian Pango (Labor Exchange); Abra; Luzon
408	Masadiit Tinguian Posipos (Celebratory Feast); Abra; Luzon
413	Masadiit Tinguian Saog (Appeasement Rite); Abra; Luzon
417	Masadiit Tinguian Singlip (Pre-wedding Ceremony); Abra; Luzon
422	Masadiit Tinguian Tugtugaw (Courtship Rite); Abra; Luzon
239	Sama Balangigi Echague Boat Ceremony (Offering Ritual); Isabela; Luzon
128	Sama Mortuary Rituals ; Tawi-Tawi; Mindanao
015	Subanon Buklog/Beklug/Beklog (Thanksgiving Festival); Zamboanga Peninsula; Mindanao
051	Sulod Burial Practices ; Bukidnon, Panay; Visayas
095	T'boli Death and Burial Rituals ; South Cotabato; Mindanao
281	T'boli Kesiyanan (Marriage Rituals); South Cotabato; Mindanao
177	T'boli Mo-ninum (Marriage Ritual); South Cotabato; Mindanao
220	Tagabawa Bagobo Gomek Gomanan (Pre-planting Ritual); Davao; Mindanao
276	Tagalog Angono Festival ; Rizal Province; Luzon
280	Tagalog Antipo (Penitential Rite); Marinduque; Luzon
172	Tagalog Bocaue Fluvial Festival ; Bulacan; Luzon
178	Tagalog Moryonan (Devotion Rites); Marinduque; Luzon

Definition of Terms – (ee) “National Portal Cultural Databank” refers to the specific domain in the Commission’s intranet for cultural information that is accessed only internally with control and confidentiality.

Section 3

{ Information sharing

Buklog Rites

SUBANON, ZAMBOANGA DEL NORTE AND ZAMBOANGA DEL SUR PROVINCES, WESTERN MINDANAO ISLAND, SOUTHERN PHILIPPINES. *The buklog is the most spectacular ritual of the Subanon.*

.....
An unusually high buklogan being constructed in Zamboanga by the Subanon.



THE BUKLOG is a multi-purpose complex of rituals held for prestige, thanksgiving, curing of an illness, reception for a new home, final buxials, greeting an honored guest, elevation of a new *timway* (leader), even rites for a recently dead infant.

A single occasion may last for days, even months or years, like the *palantu* version.

Some of its versions include:

Menonot – performed to greet home-comers or a new *timway*, or locating a new rice field;
Gungog/Buklog jinuyun/Buklog dungoy/Jinyun – a prestige feast of an important individual;

Manganawa/Mengenawa – done to appease spirits after an illness;

Palanto – performed to honor the spirits of the dead;

Pimala – held for the recently dead;

Plepto – done after a good harvest;

Pelohob – done on the death anniversary of grandparents, loved ones;

Denion – performed for the final or secondary buxial of a forebear;

Samaya getao/Benua – held for the recovery of the sick; and

Gaus – done as thanksgiving for a bountiful harvest.

The *buklog menonot* observes a series of rituals before the actual rites. It is usually done in December or January when people are free from agricultural work. This lasts for at least seven days. The community and visitors from other villages are fed all throughout the event. For this, pigs, cattle and chicken are butchered.

First, they erect a *sulampang*, a small offering platform resting on four small posts. The posts are tied together at the bottom the night before and spread out in the morning to support an offering stand. This is a sign for people to assemble for the start of the buklog. No offerings are placed yet. The next day, another

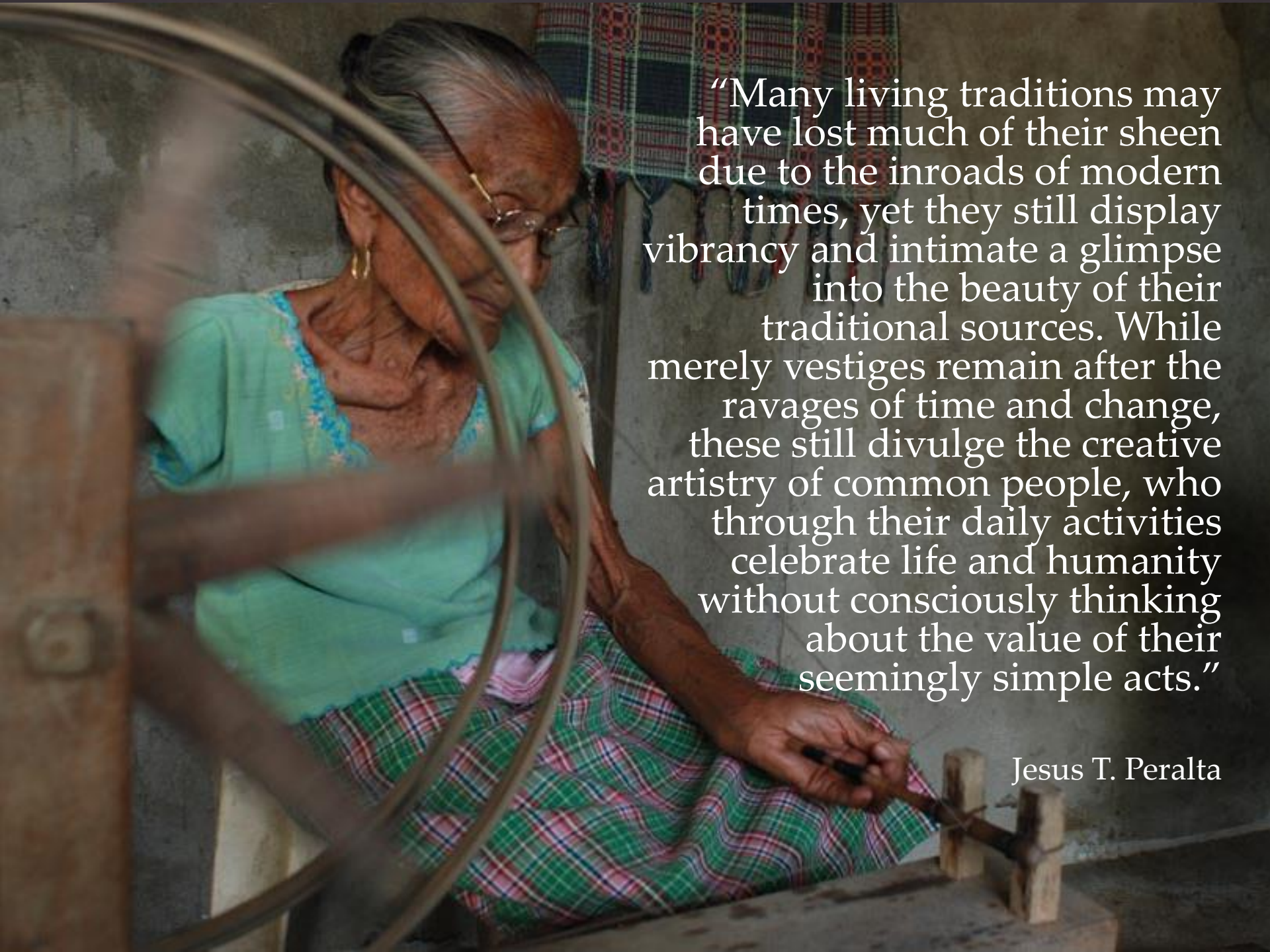
offering stand, *ampang*, is built near a river. This is where offerings of chicken, eggs, rice and betel-nut chew are placed. Its posts are also tied together as a sign that the buklog is about to begin. The offerings are to prevent the *menenulay* spirits from coming to the ceremony or else negative things might happen.

Other stands are erected for the barrier offerings such as the *bibalay* which are single layer offering stands with four posts stuck into the ground or into a container of grain or grain hulls. This is the generic term for *sulampang*, *ampang* and *sapi* stands. Stands are placed on the eastern and on the western side of the house. A bamboo beam is placed across the trail from one side to the other so that the *memahy* (transformer) spirit will not attend. This spirit is believed to have the capacity to turn the *buklogan* and the people into stone.

Then the distinctive feature of the rituals, the buklogan, is built. This is a structure raised some 10 to 30 feet high, consisting of a highly flexible platform, supported at the corners and edges by upright posts. A long pole is passed through the middle of the platform and extends like a maypole upwards. Below, on the ground where it reaches, is a short horizontal thick hollowed log. The log lies across a trench filled with empty jars that act as resonating chambers. This pole is secured to the flexible platform that rises and drops when dancers simultaneously jump from the edges to the center on top of the platform. The resulting booming sound when the pole hits the log invites people to come and join in the ritual and festival.

A rattan strip is strung across the platform on which new clothing (not yet worn) are suspended as decoration. This signals to the gods that an important ceremony is being held.

The ritual starts with the *getean*, the cutting of the strip of rattan by the *timway* on top of the buklog. The *belyan* ritualist (called *mezilogi*, if male; *memuati*, if female) goes up the platform to start the ritual opening.



“Many living traditions may have lost much of their sheen due to the inroads of modern times, yet they still display vibrancy and intimate a glimpse into the beauty of their traditional sources. While merely vestiges remain after the ravages of time and change, these still divulge the creative artistry of common people, who through their daily activities celebrate life and humanity without consciously thinking about the value of their seemingly simple acts.”

Jesus T. Peralta

A weaver
rinsing
dyed fibers
in a stream
in
Lamdalag,
Lake Sebu,
South
Cotabato.





An elder
after
performing a
healing ritual
at the *ator*, a
social-
political
structure in
Mt. Province.



On Maundy
Thursdays,
from early
morning
until
noontime,
the *sayo*
women visit
houses for
alms for the
church.



Only a handful of *plateros* (metalsmiths) continue to produce religious art in Manila.

Boys assist in carrying and arranging in rows prestige rice right after harvest in Ifugao.



Teofilo Garcia, National Living Treasure, makes functional and elegant headpiece using native gourd with subtle bamboo weave for accent.





Presented at the
**Seminar on Intellectual Property and Traditional
Cultural Expressions**

Roundtable 2

*Protection of Traditional Cultural Expressions:
Practical Experience, Initiative and Projects*

Geneva, June 8-9, 2017

{ by Cecilia V. Picache

Photographs by Renato S. Rastrollo and Cecilia V. Picache

{ Intangible Cultural Heritage Unit
{ National Commission for Culture and the Arts

{ Republic of the Philippines

{ Maraming salamat.