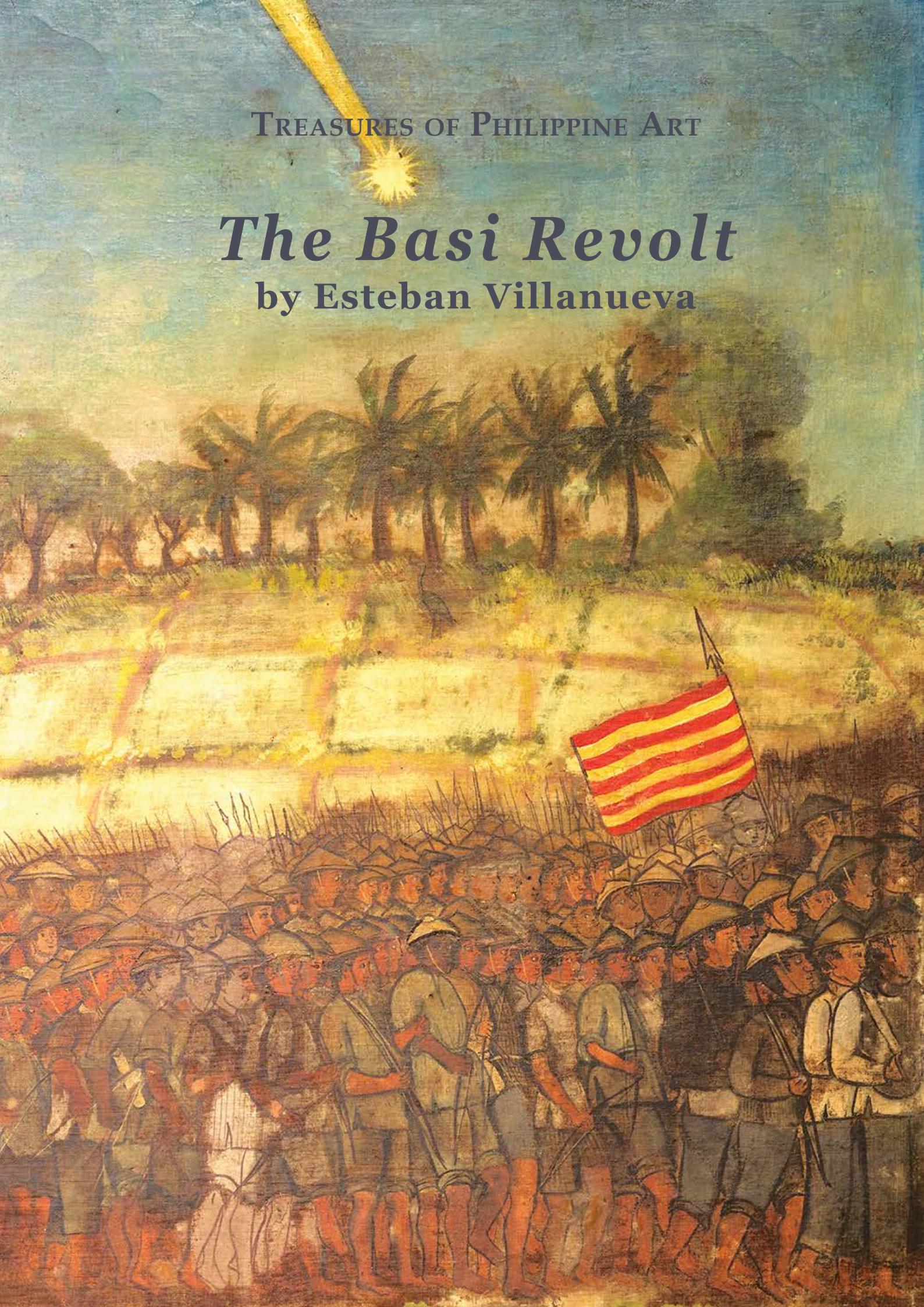


TREASURES OF PHILIPPINE ART

The Basi Revolt

by Esteban Villanueva





Llançeva
Vigo - 1821

Treasures of Philippine Art

The Basi Revolt

by Esteban Villanueva



Art History and Conservation Publication Series Volume 2
National Museum of the Philippines

Manila, Philippines
2020

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Front cover image: Detail of *The Basi Revolt III*. Esteban Villanueva. 1807. Oil on canvas.

Inside front cover image: Detail of *The Basi Revolt V*. Esteban Villanueva. 1807. Oil on canvas.

Treasures of Philippine Art

The Basi Revolt by Esteban Villanueva

Art History and Conservation Publication Series Vol. 2

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FOREWORD

JEREMY R. BARNS

Director-General

National Museum of the Philippines

This is the second publication of a planned series of art history and conservation monographs, coming almost seven years after the first one that featured the last major work of Félix Resurrección Hidalgo, *El Asesinato del Gobernador Bustamante* (1910), was produced in 2013. For this publication, the National Museum of the Philippines (NMP) opted to focus on *The Basi Revolt* as these paintings were being conserved, employing scientific procedures as well as further research that was conducted for the purpose. While *The Basi Revolt* is renowned in the Philippines, few focused examinations have ever been undertaken on the fourteen paintings in the series. It was decided to dedicate more time to investigate each painting and establish a dedicated framework for their preventive conservation, including the proper conditions necessary for their lasting preservation.

In August of 2011, the NMP began a series of activities aimed at the enhanced safeguarding of the paintings that have been in our custody, along with the ancestral house of the family Fr. José Burgos, for about forty years, in line with a permanent loan agreement with the Ilocos Sur Historical and Cultural Foundation. The fourteen paintings have been attributed to Esteban Villanueva, an Ilocano *mestizo* who is recorded as being a successful businessman and, interestingly, not at all noted in his own time as being an artist or the creator of any works of art, despite his signature appearing on each painting. Declared in 2009 as a National Cultural Treasure, the series of paintings comprising *The Basi Revolt* are quite rightly a “unique cultural property found locally, possessing outstanding historical, cultural, artistic and/or scientific value...highly significant and important to the country and nation,” as the term is defined by law. Their protection and promotion, indeed, has always been a priority for the NMP.

Developments relative to the paintings form a journey that is worth briefly recounting. Finding that the Burgos House Museum could no longer be considered as an ideal space for the display of the paintings, due to its intrinsic and surrounding physical and environmental conditions, we proceeded to campaign for the acquisition of a potentially far better building, which happened to be immediately adjacent: the Provincial Jail or *Cárcel*. One of the oldest extant structures in Vigan (and the entire Philippines), dating to 1657, it was still being used as a prison! Significantly also, it was the birthplace of President Elpidio Quirino, his father being the jail warden and the family occupying residential quarters on the upper floor. Responding to our request, Governor Luis Chavit Singson of Ilocos Sur readily agreed to donate the *Cárcel* to the NMP in 2012 and to transfer the prison inmates to a new facility in the nearby town of Bantay.

Work commenced on the *Cárcel* in 2013 for its adaptive reuse as a museum facility, taking advantage of its thick brick walls to keep temperatures and humidity stable in the spaces designated for galleries, while the windows with their original hardwood shutters were adapted to keep ultraviolet rays from the sun and environmental pollutants from damaging the artworks. Generally, the development of the site was informed by studies of the NMP’s researchers and conservators with scientists from our partner institutions, including Dr. Nicole Tse from the Grimwade Centre for Cultural Materials Conservation at the University of Melbourne in Australia and Dr. Maricor Soriano from the National Institute of Physics at the University of the Philippines. Their papers are included in this volume and make for a fascinating read.

In 2015, we inaugurated the new premises that has transformed our site into a large and impressive Ilocos Regional Museum Complex, comprising the Burgos House Museum and the *Cárcel* with a connecting carriageway paved with stone from traditional local quarries in San Esteban that was inspired by the cobbled streets of Vigan's nearby Mestizo District. As a whole, the project contributed significantly to supporting and enhancing the status and outstanding universal value of Vigan as a UNESCO World Heritage Site.

The NMP expresses its profound gratitude and admiration to Hon. Deogracias Victor "DV" Savellano, Representative of the 1st Congressional District of Ilocos Sur and former Governor of Ilocos Sur—who at the time of the conceptualization and implementation of this project was Vice Governor and member of the Ilocos Sur Historical and Cultural Foundation—for his instrumental support and contributions. In addition, we are grateful to former Governor Luis Chavit Singson, to Governor Ryan Luis Singson for ably continuing his father's work that continues to enable the NMP to consolidate and expand its operations and activities in Ilocos Sur as well as in the wider Ilocos Region from Pangasinan to Ilocos Norte, and to Ms. Eliza Agabin for her invaluable assistance. I personally also acknowledge and thank Dr. Ana P. Labrador, Deputy Director-General for Museums, for her vital role and leadership in realizing the entire project that is the subject of this publication, which is as much a summary of the journey to establish a proper permanent home befitting and worthy of one of the Philippines' foremost artistic treasures, as of what the NMP has been able to do relative to the truly remarkable paintings that together are *The Basi Revolt*.

Manila
September 2020

CURATORIAL NOTE

ANA MARIA THERESA P. LABRADOR, PhD

*Deputy Director-General for Museums
National Museum of the Philippines*

In developing the exhibition that features the fourteen renowned paintings, *The Basi Revolt* (1821), which have been attributed to Ilocano landowner Esteban Pichay Villanueva (1797-1878) from Vigan, the National Museum of the Philippines embarked on an art historical and scientific research to help determine their origins and at the same time, understand their physical properties before conserving them. It is a challenge as it would go against the long-held belief that Villanueva was an artist and of humble origins. We had to appreciate the context in which the paintings have been created beyond what has already been written such as Spanish colonial authorities commissioning him 14 years after the end of a historical event in 1807, involving an uprising in Ilocos over the Spanish monopoly on *basi*, which is a local culturally-rooted fermented alcoholic drink made from sugarcane.

Many art historians of note, such as Dr. Luciano P. R. Santiago, were convinced that the paintings are by Villanueva and one of the earliest surviving record of a local historical event. In his book *The Life, Art and Times of Damian Domingo* (2010), Santiago noted that he "apparently learned to paint all by himself" (p. 148). In addition, many renowned contemporary artists have cited The Basi Revolt as inspiration for their work, including Roberto Feleo (*Mito ng Aklasang Basi*), Antipas Delotavo (*Agos*) and Marc Cosico (*Mga Mandirigma ng Basi*), who interestingly created their works between 2015 and 2016. This was around the time when we returned the 14 paintings to our new facilities in Vigan, after examination, conservation and exhibition from 2012.

The Basi Revolt could be considered having a social life, not due to its age but also having shuttled recently between Vigan and Manila for temporary exhibitions not just at the Metropolitan Museum of Manila and then at the National Museum of Fine Arts from 2011 to 2015 but also in 2009 at the former Museum of the Filipino People (now National Museum of Anthropology) when it was declared National Cultural Treasures.

Yet we have no record of their conservation despite the obvious interventions on them, such as paint retouches and modern masonite board-reinforcements at the back in an attempt perhaps to stabilize the oil on canvas paintings. Upon closer look, it seems that these paintings lacked the consistency of a series done by one artist and that human figures, horses and other elements seemed to have been by different artists. This curious note have led our team to study further through materials analysis (Tse et al.) and high resolution digital scanning (Gallanosa and Soriano), the results of which are in this volume.

Whether *The Basi Revolt* was created by Villanueva or not (as it may have been that he funded and commissioned artists to create this series), they remain unique records of a time when imaging was captured through drawing, painting or printing. It has captured the imagination of visual artists to the extent of romanticizing and idealizing the event through it, including its comparison with the Stations of the Cross since there are 14 paintings. Such is the power of visual representation and allows for different interpretations even though the attempt to fix its narrative is seldom successful.

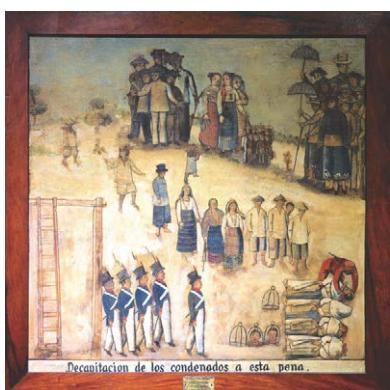
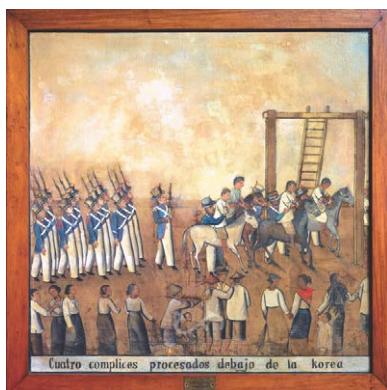
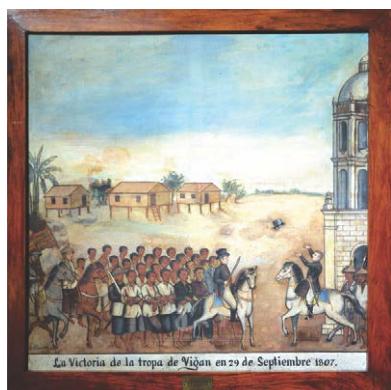
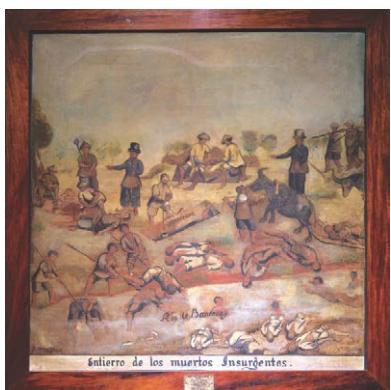
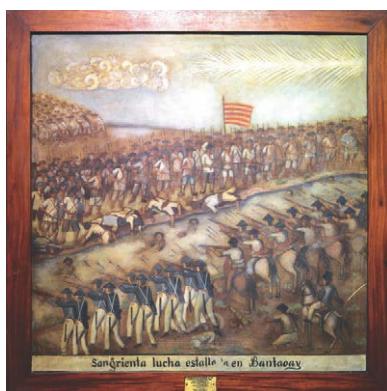
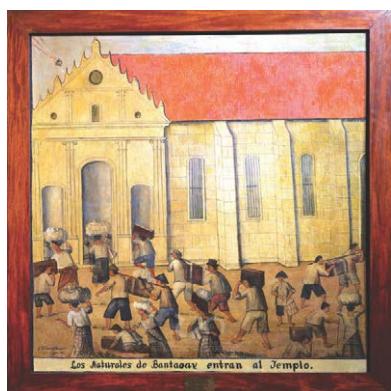
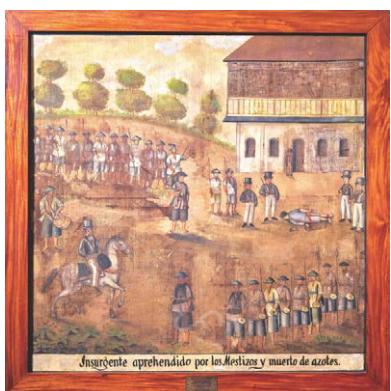
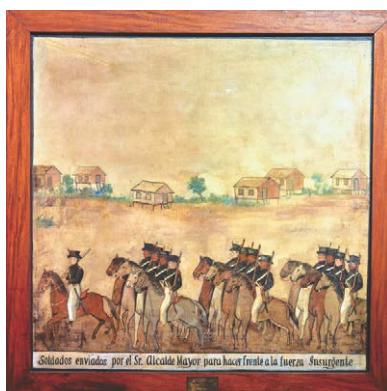
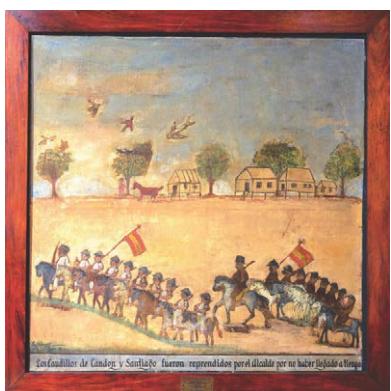
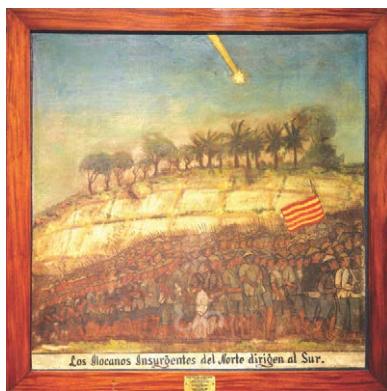
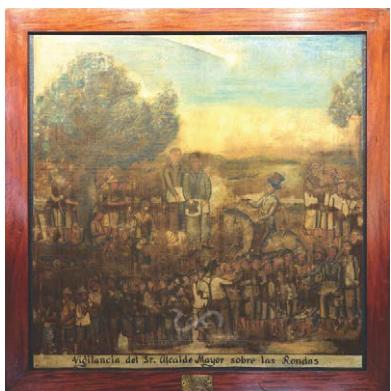
Most importantly, in developing the exhibition dedicated permanently to *The Basi Revolt* at the National Museum Ilocos Sur Regional Museum Complex, we had the space to examine the worldview of the Ilocanos in *Containing the Cultural World of Basi*, which features the Ilocano's material culture, featuring *basi* as an embodiment of Ilocano cultural heritage

and identity across generations. This galvanized the 19th century Ilocano populace to mobilize against the Spanish colonial authorities when taxes were imposed on it and its production was restricted. To appreciate this, our team developed a map to trace the areas of the uprising that encompassed Ilocos Norte and Ilocos Sur. Moreover, *basi*'s central place in Ilocano life, trade and social networks, extending to the Cordilleras as proof of these connections were documented through their production and rituals and written cogently by Cano, Ingel, Robis and Tauro also in this volume.

This project has been a success largely due in part to the hard work and the participative research of our staff from the Conservation Laboratory, Fine Arts Division and the Ethnology Division. For the exhibition, *Containing the Cultural World of Basi*, Ms. Marites Paz-Tauro led our curatorial team comprising of our collaborators, Dr. Jenny Ruth M. Cano, Ms. Maria Lourdes I. Ingel and Ms. Erika C. Robis. Dr. Nicole Tse of the Grimwade Centre for Cultural Materials Conservation of the University of Melbourne, and Dr. Maricor Soriano and Ms. Phoebe Gallonosa of the National Institute of Physics of the University of the Philippines, worked with our conservators Mr. Robert Balarbar and Mr. Raymundo Esguerra to help analyze the paintings before recommending their treatment. Moreover, we owe a debt of gratitude to our exhibition team headed by our designer Mr. Marcelo Cercado who ably interpreted our research and storyline into a more tangible and visually appealing narrative.

We thank again Ms. Robis whose meticulous approach to this publication made our essays read so much better. Ms. Imelda Jestre became our *de facto* production manager as she helped navigate the sometimes complicated bureaucracy and finance to see this project through. We are grateful to her as well as Ms. Susan de Guzman for her exceptional copyediting of our draft. This exhibition and publication are dedicated to the Ilocanos whose indomitable spirit cannot be quelled due more to their cultural agility than resilience, artfully establishing social bonds no doubt through *basi*.





An introduction to *The Basi Revolt* paintings

Jeremy R. Barns and Ana Maria Theresa P. Labrador, Ph.D.

This series of fourteen oil paintings on canvas comprise the earliest known works to depict a historical event in the Philippines, in this case *The Basi Revolt* of 1807 where, in protest of the Spanish colonial ban imposed in 1786 on the private manufacture of *basi*, the traditional Ilocano wine derived from sugarcane, a considerable number of Ilocanos in the north of the province (the entire Ilocos was a unified province until 1818) finally felt compelled to take up arms. Led by Pedro Mateo and Saralogo Ambaristo and composed of townspeople from Piddig, Badoc and other towns, they marched under their own flag of yellow and red horizontal bands and made their way southward to the provincial capital of Vigan on September 16, 1807.

To quell this challenge to colonial authority, the Provincial Governor Juan Ibañes, a Spaniard, issued a call to arms within Vigan and the surrounding towns of Bantay, San Vicente, Santa Catalina, Santiago and Candon, gathering a force composed of local *naturales* (natives), *mestizos* (mixed-race persons of Spanish or Chinese extraction) and the Spanish-led military garrison quartered in Vigan. This army marched north to meet the rebels, and battle was soon joined only several kilometers north of Vigan at the Bantaoay River in San Ildefonso on September 28, ending in a decisive victory for the colonial forces who returned in triumph to Vigan the following day, leading their bound captives for trial and punishment.

In his work, Esteban Villanueva y Pichay (1797-1878), scion of a prominent *mestizo* family in Vigan, is said to have rendered key episodes of the entire event in a naïf style that, while connoting a lack of formal artistic training, he nonetheless purportedly shows his meticulous attention to certain elements and details as well as his strong capability to render and vividly express the drama of each scene. We also noted that Chinese artistic influences are also discernible, such as in apparently Villanueva's portrayal of clouds.

It is believed that Villanueva painted *The Basi Revolt* in 1821 at the age of around 24, fourteen years after the depicted rebellion occurred. The reasons for the creation of this ambitious series, and the identity of those who surely assisted Villanueva in recounting and describing the historical event (which occurred when he would only have been 10 years old) remain unknown, though it has been speculated that they were commissioned for purposes of propaganda in support of colonial authority. Villanueva's interesting approach in portraying colonial officials and the elite social class in a larger size relative to other figures in several of the paintings, as well as his rendition of the submissiveness of the *gobernadorcillos* (local mayors) and their chastisement by the governor, the public whiplashing to death of a spy, and what appears to be the summary of a public execution of the rebel leaders (given in graphic detail), among other features, give strong support to this view, or else indicate the viewpoint of Villanueva himself.

Whatever the case, *The Basi Revolt* paintings are completely unique in the history of Philippine art, and are especially valuable for documenting the life and times of those days—such as customs, mannerisms and behavior, dress and costume, architecture and rural landscapes, military formations and maneuvers, and the grisly process of execution by hanging and decapitation. A further significant detail is the prominent presence of a comet, rendered in two different styles that are surely meant to fix in the mind of the viewer a distinct sense of time and place, portent, and consequence. The comet itself was a historical fact and is easily identified as the “Great Comet of 1807,” which was visible to the naked eye and recorded all over the world from Europe to Asia and America between September and December of that year.

Strangely, no other paintings by Esteban Villanueva have been identified, despite his long life (he would live for a further 57 years). After his death in 1878, he was interred in Vigan Cathedral, where his marble tombstone can still be seen today (see page 71). Likewise, no mention of *The Basi Revolt* paintings has ever been found in chronicles or archival documents, and the works only came to the public's attention when they were rediscovered in the storerooms of the Villanueva mansion in the 1950s and afterwards acquired by the Filipinas Foundation (now the Ayala Foundation), which placed them on display at the Foundation's Vigan branch at the Padre José Burgos ancestral house. In the 1980s, both the house and the paintings were donated to the Ilocos Sur Historical and Cultural Foundation, which in turn entrusted them to the custody and care of the National Museum of the Philippines.

In recognition of their exceptional importance and outstanding significance to the nation, particularly Philippine art history, the fourteen paintings of *The Basi Revolt* were declared by the National Museum of the Philippines as National Cultural Treasures in 2009.

From 2011 to 2014, the paintings were kept in Manila for conservation, restoration, and further study, simultaneously with the restoration of the Burgos House and the conversion to museum use of the adjoining Ilocos Sur Provincial Jail. The scientific study of *The Basi Revolt* paintings involved examination of their painting materials, essentially to confirm if previous treatments had been done before the National Museum of the Philippines undertook any conservation measures. Non-invasive methods were used to examine identified test areas in all paintings. These included the use of direct visible light, ultraviolet (UV) light, and a portable X-ray Fluorescence (p-XRF).¹ The technical report reveals the following results: the first two methods, direct visible light and UV light, confirmed previous restoration work on all 14 canvases; and traces of lead, zinc, titanium, potassium and calcium were found in all artworks, while traces of copper, iron and arsenic were found only in some of them.² Using p-XRF revealed that the painting materials used in the works are historically consistent.³ A conservation management plan and proposal for future studies were developed from these initial testing results.

Together, the two historic structures—Burgos House and the Old *Carcel*—form the expanded regional museum of the National Museum of the Philippines in Ilocos, to serve as the permanent repository of *The Basi Revolt* and other national treasures of cultural heritage from Ilocos. In January 2015, *The Basi Revolt* was inaugurated in its permanent home at the Old *Carcel* of the NMP Ilocos Regional Museum Complex in Vigan.

Isang introduksyon sa mga kuwadro ng *Aklasang Basi*

Ang seryeng ito ng labing-apat na kuwadro ang kilalang kauna-unahang obra na Anaglalarawan ng isang makasaysayang pangyayari sa Pilipinas, sa pagkakataong ito ang *Aklasang Basi* ng 1807 kung saan, bilang pagtutol sa inilunsad noong 1786 ng kolonyal na pamahalaang Espanya na pagbawal sa pribadong paggawa ng *basi*, ang tradisyunal na inuming alkohol ng Ilocos na gawa mula sa tubo, malaking bilang ng mga Ilokano sa hilagang bahagi ng lalawigan (ang Ilocos ay iisang lalawigan hanggang 1818) ang napilitan sa wakas na kumilos at humawak ng armas. Pinamunuan nina Pedro Mateo at Saralogo Ambaristo at binubuo ng mga taong bayan ng Piddig, Badoc at iba pang bayan, nagmartsa sila pa-timog sa ilalim ng sarili nilang watawat na may linyang pahalang na dilaw at pula, tungo sa Vigan, ang panlalawigang kabesera, noong ika-16 ng Setyembre, 1807.

Upang apulain ang hamong ito sa pamahalaang kolonyal, ipinag-utos ng Panlalawigang Gobernador na si Juan Ibañez, isang Kastila, ang pagkilos ng mga nasa Vigan at katabing mga bayan ng Bantay, San Vicente, Santa Catalina, Santiago, at Candon. Tinipon nito ang puwersang binubuo ng mga katutubo, mestizo (mga indibidwal mula sa pinaghahalong lahi ng Kastila at Tsino) at ang hukbong pinamunuan ng mga Kastila na nakahimpil sa Vigan. Nagmartsa sila pa-hilaga upang salubungan ang mga rebelde. Naganap ang labanan ilang

kilometro lamang hilaga ng Vigan sa Ilog ng Bantaoay sa San Ildefonso noong Setyembre 28. Natapos ito sa pagwawagi ng puwersang kolonyal na umuwing matagumpay sa Vigan kinabukasan, kasama ang kanilang mga bihag para sa paglilitis at kaparusahan.

Sa kanyang obra, sinasabing inilarawan ni Esteban Villanueva y Pichay (1797-1878), inapo ng prominenteng pamilyang *mestizo* sa Vigan, sa estilong naïf ang mga susing tagpo ng buong pangyayari, bagaman nagpapahiwatig ng kakulangan sa pormal na pagsasanay. Gayunpaman, malinaw niyang ipinakikita ang metikulosong pagbigay-pansin sa mga tiyak na elemento at detalye, gayundin ang husay niya sa paglatag at masidhing paghayag ng damdamin sa bawat eksena. Kapansin-pansin din ang impluwensiya ng Tsinong sining, tulad ng kanyang pagsasalarawan sa mga ulap.

Pinaniniwalaang ipininta ni Villanueva noong 1821 ang *Aklasang Basi* sa gulang na 24, labing-apat na taon matapos maganap ang inilarawang rebelyon. Ang mga dahilan ng paglikha ng mapangahas na seryeng ito, at ang pagkakakilanlan ng tiyak na mga tumulong sa kanya upang gunitain at mailarawan ang makasaysayang pangyayaring ito (naganap noong 10 taong gulang pa lamang siya) ay nananatiling hindi batid. Mayroong paghihinalang iniatis ang paglikha ng mga ito upang bigyang-diin ang suporta sa pamunuang kolonyal. Itinataguyod ang pananaw na ito sa ginamit na kapamaraanan ni Villanueva sa paglarawan ng mga kolonyal na opisyal at uring elitista bilang mas malaking sukat kung ihahambing sa iba pang mga tauhan sa ilang mga kuadro, gayundin ang kanyang paglalarawan sa pagging sunod-sunuran ng mga *gobernadorcillo* (mga lokal na alkalde) at ang pagkastigo sa kanila ng gobernador, ang isinapublikong paglatigo sa isang espiya hanggang kamatayan, at ang umano'y pampublikong pagpatay sa mga pinunong rebelde (na malinaw na inilahad ang mga detalye), kasama ng iba pang mga tampok; o hindi kaya nama'y nagpapakita ng mismong pananaw niya bilang tagapaglikha.

Ano mang kaso, ang mga kuadro ng *Aklasang Basi* sa kabuuan ay katangi-tangi sa kasaysayan ng sining sa Pilipinas, at mahalaga sa pagtatala ng buhay at kapanahunan noon—gaya ng mga nakagawian at pag-uugali, pananamit at kasuotan, arkitektura at mga tanawing panlalawigan, pormasyon at maniobrang pangmilitar, at ang karumal-dumal na proseso ng pagpatay sa pamamagitan ng pagbigti at pagpugot ng ulo. Isa pang mahalagang detalye ay ang litaw na anyo ng isang buntala na inilarawan sa dalawang magkaibang estilo na tiyak na naglalayong itatak ang natatanging diwa ng panahon at lugar, tanda at kinahinatnan sa isipan ng tagamasid. Ang mismong buntala ay isang pangkasaysayang katotohanan at madaling natutukoy sa taguring “Great Comet of 1807” na kita gamit lamang ang mga mata at naitala sa buong mundo, mula sa Europa hanggang Asya at Amerika noong Setyembre hanggang Disyembre ng taong iyon.

Nakapagtatakan ang wala nang ibang natukoy na obra ni Esteban Villanueva, sa kabilang mahaba niyang buhay (nabuhay pa siya ng karagdagang 57 taon). Pagkamatay niya noong 1878, inilibing ang kanyang mga labi sa Vigan Cathedral kung saan makikita pa hanggang ngayon ang kanyang lapidang marmol (tingnan ang pahina 71). Gayundin, walang natutukoy sa mga tala o dokumentong archival tungkol sa mga kuadro ng *Aklasang Basi*; nabigyang-pansin lamang ito ng publiko nang muling natuklasan sa mga bodega ng mansyong Villanueva noong dekada 1950 at napasakamay ng Filipinas Foundation (ngayon ay Ayala Foundation) na nagtampok sa mga ito sa sangay nila sa Vigan sa bahay ng mga ninuno ni Padre José Burgos. Noong dekada 1980, ipinagkaloob kapwa ang bahay at mga kuadro sa Ilocos Sur Historical and Cultural Foundation na kalauna'y ipinagkatiwala ang pangangalaga ng mga ito sa Pambansang Museo ng Pilipinas.

Bilang pagkilala sa natatanging kahalagahan nito sa bansa, higit sa sining pangkasaysayan ng Pilipinas, ang labing-apat na kuadro ng *Aklasang Basi* ay idineklara ng Pambansang Museo ng Pilipinas bilang mga Pambansang Yamang Kultural noong 2009.

Mula 2011 hanggang 2014, inilagak sa Maynila ang mga kuadro para sa pangangalaga, pagkukumpuni, at higit pang pag-aaral, kasabay ng paghahanda ng Bahay Burgos at katabing Ilocos Sur Provincial Jail upang magamit bilang museo. Ang siyentipikong pag-

aaral sa *Aklasang Basi* ay kinabilangan ng pagsusuri sa mga materyales na ginamit sa pagpinta ng mga ito, higit sa lahat upang matiyak kung may isinagawa nang pag-aayos bago magbalangkas ng panibagong panukala ng pangangalaga ang Pambansang Museo ng Pilipinas. Ang mga kapamaraanang ginamit ay hindi nangailangan ng pagkuha ng pisikal na muwestra mula sa serye. Kabilang dito ang paggamit ng direct visible light, ultraviolet (UV) light, at portable X-ray Fluorescence (p-XRF).¹ Ibinunyag ang mga sumusunod sa teknikal na ulat: ang unang dalawang pamamaraan, ang direct visible light at UV light, ay nagpatunay na may isinagawa nang pag-aayos sa buong serye; at matatagpuan ang bakas ng lead, zinc, titanium, potassium at calcium sa lahat ng kuadro, habang ang mga bakas naman ng copper, iron at arsenic ay nasa iilan lamang sa mga ito.² Gamit ang p-XRF, nakita naman na ayon sa kasaysayan ang mga kagamitang pagpinta sa paglikha ng mga ito.³ Isang plano sa pangangalaga at mungkahi sa susunod pang pag-aaral ang nabuo mula sa pangunang mga resultang ito.

Ang dalawang makasaysayang istruktura—ang Bahay Burgos at ang Old Carcel—ang bumubuo sa mas pinakalaking panrehiyon museo sa Ilocos ng Pambansang Museo ng Pilipinas, at magsisilbing permanenteng repositoryo ng *Aklasang Basi* at iba pang pambansang yamang kultural ng Ilocos. Noong Enero 2015, pinasinayaan ang *Aklasang Basi* sa kanyang panghabang-panahong tahanan sa Old Carcel ng NMP Ilocos Regional Museum Complex sa Vigan.

Panangiruangan kadagiti naipinta a ladawan iti Basi Revolt

Daytoy a serye iti sangapulo ket uppat a ladawan iti lona a naipinta iti lana ket mangbukel iti kaunaan a mabigbig a partuat a mangipasimudaag iti pakasaritaan iti maysa a pasamak iti Pilipinas, ti Basi Revolt idi 1807, no ayanna a narikna iti naruay a bilang dagiti Ilocano manipud iti akin-amianan a paset iti probinsia (ti sibubukel nga Ilocos ket maymaysa a probinsia inggana idi 1818) ti agduyos nga agaramat iti armas kas panangsuppiat iti inpang-al iti kolonial a Kastila a pananglapped iti nainkadawayan a panagaramid dagiti tattao iti basi, ti nainsigudan nga arak dagiti Ilocano nga agtaud iti unas. Indauluan da Pedro Mateo ken Saralogo Ambaristo ken binukel dagiti umili manipud iti Piddig, Badoc ken dadduma pay nga ili, nagmartsada iti sidong ti bukodda a bandera a nagurit iti kiaw ken nalabbaga, ken nagpabagatan agturong iti Vigan, ti kabesera iti probinsia, idi Setiembre 16, 1807.

Tapno parmekken daytoy a karit iti turay-kolonial, ti Gobernador Provincial a ni Juan Ibañez, maysa a Kastila, ket nangirakurak iti awag para iti panagarmas iti uneg ti Vigan ken dagiti kabangibang nga ili iti Bantay, San Vicente, Santa Catalina, Santiago ken Candon, nga isu't nangummong iti maysa a puersa a binukel dagiti lokal a naturales (patneng), mestizo (tattao nga addaan laok a dara iti Kastila wenco Tsino), ken dagiti soldado a nagsaad iti Vigan nga indauluan iti Kastila. Nagmartsa a nagpa-amianan daytoy nga armado a puersa tapno sabten dagiti rebelde, ket napasamak ti rupan-rupak sumagmamano laeng a kilometro amianan iti Vigan sadiay Karayan Bantaoay iti San Ildefonso idi Setiembre 28. Naggibus ti dangadang iti mangikeddeng a ballaigi para kadagiti puersa-kolonial, a sirarambak a nagsubli iti Vigan iti summaruno nga aldaw, mangiturturong kadagiti sibabaud a baludda para iti pannakaipakat iti panagsuot ken pannusa.

Iti aramidna, makuna nga inladawan ni Esteban Villanueva y Pichay (1797-1878), kameng iti maysa a nalatak a familia a mestizo iti Vigan, dagiti nadumaduma a paset iti sibubukel a pasamak babaen ti makuna a naïf style (ampapaok nga estilo). Numanpay maipasimudaag kadaytoy ti kinakurang iti pormal a sursuro kas pintor, nalawag a maimatangan ti masasao a nasinged a panangikankano iti nagaramid kadagiti sumagmamano nga elemento ken detalye kasta met ti nabileg a kabaelanna a mangiladawan ken mangiyebkas iti nalawag ti drama iti

tunggal parang. Intayo met napaliiw a malasin met kadagitoy ti naisamay nga artes-Tsino, kas iti makuna panangipinta ni Villanueva kadagiti ulep.

Maipagarup nga inpinta ni Villanueva ti Basi Revolt idi 1821, idi isu ket agtawen iti agarup 24, sangapulo ket uppat awen kalpasan a napasamak ti nailadawan nga iyaalsa. Dagiti pamkuatan para iti panangpataud kadaytoy nangayed a serye, ken ti kinasiasino dagiti nangbadang kenni Villanueva iti panangisarita ken panangiladawan iti napateg a pagteng (a napasamak idi isuna ket agtawen laeng iti 10), ket saan a masinunu inggana ita; ngem napatta-patta a dagitoy ket nairanta a naipaaramid, naigandat kas propaganda a mangisakad iti turay-kolonial. Ti makaguyugoy-panunot a panangtaming ni Villanueva iti panangilanad kadagiti tattao ken pagteng kadagiti sumagmamano a ladawan ket mangted iti natibker a pamaneknek kadaytoy a pannakaawat, wenco saan, mangisarming iti kabukbukan a pannirigan ni Villanueva. Pakairamanan iti dadduma pay a pagilasinan, adda daytay daddadakkel a pannakailadawan dagiti opisial-kolonial ken nangato a dasig no iyarig daytoy iti rukod dagiti dadduma a naiparang kadagiti sumagmamano a ladawan, maipakita ti panagrukma dagiti gobernadorcillo (lokal a mayor) ken ti panagunget kadakuada iti gobernador, ti pannakasaplit inggana iti patay iti maysa nga espia iti imatang iti publiko, ken daytay mabigbig kas napagtiton a nadumaduma a parang a mangiladawan iti pannakapapatay dagiti dadaulo iti iyaalsa iti sanguanan iti sapasap.

Iti aniaman pay a pannirigan, ti Basi Revolt paintings ket pudno a maisalsalumina iti pakasaritaan iti artes iti Pilipinas, ken kangrunaan a maipateg gapu iti inda panangiyurit iti biag ken panawen kadagidi nga aldaw—kas koma kadagiti kannawidan, kadawayan a galad ken tignay, pagan-anay ken panagbadbado, arkitektura ken langa iti aw-away, pannakabukel ken maniobra dagiti militar, ken ti nakaal-alingget a wagas iti pammamatay babaen ti panabitay ken panagpugot iti ulo. Ti nayon pay a maipangpangruna a detalye ket ti nalatak a kaadda iti bandus, a nailadawan iti dua nga agduma nga estilo a nairanta a mangitalmeg iti panunot iti mangbuybuya iti naisangsangayan a karirikna iti panawen ken disso, partaang ken nagbanagan. Dayta a panagparang iti bandus ket maysa a napnuan-pakasaritaan a pasamak ken nalaka a mabigbig nga isu ti “Great Comet of 1807,” a naimatangan ken naiyurit iti sibubukel a lubong manipud iti Europa agingga iti Asia ken Amerika iti nagbaetan iti Setiembre ken Disiembre iti dayta a tawen.

Ti nakaskasdaaw, awan sabali a naipinta a ladawan ti nabigbig kas aramid ni Esteban Villanueva, numanpay isu ket naaddaan iti atiddog a biag (isu ket nagpaut pay iti 57 tawen kalpasan a naipinta dagiti ladawan iti Basi Revolt). Kalpasan iti ipupusayna idi 1878, isu ket naipumpon iti katedral iti Vigan, no ayanna a makita ti marmol a lapidana agingga kadagitoy nga aldaw (kitaen iti panid 71). Awan met nadakamat maipapan kadagiti naipinta a ladawan iti Basi Revolt iti aniaman a pagiwarnak ken kadaanan a dokumento. Dagitoy nga aramid ket dimteng laeng iti pakaseknan iti publiko idi naduktalan dagitoy a sidudulin kadagiti bodega iti mansion-Villanueva kadagidi tawen iti 1950. Kalpasanna, nagun-od dagitoy iti Filipinas Foundation (agdama nga Ayala Foundation), nga isu't nangipabuya kadagiti naipinta a ladawan iti sangayda iti Vigan, iti balay-puon ni Padre José Burgos. Kadagidi tawen iti 1980, agpada a naipabus-oy babaen ti donasion ti nasao a balay ken dagiti naipinta a ladawan, agturong iti Ilocos Sur Historical and Cultural Foundation, nga isu met ti nangitalek kadagitoy iti panangaywan ken panangtaripato iti National Museum of the Philippines.

Kas pammigbig iti awan kapadana a kinapateg ken naisangsangayan a kaimudingan para iti pagilian, aglalo iti benneg iti pakasaritaan iti artes iti Pilipinas, dagiti sangapulo ket uppat a naipinta a ladawan iti Basi Revolt ket indutok iti National Museum of the Philippines kas National Cultural Treasure idi 2009.

Manipud 2011 agingga iti 2014, dagiti naipinta a ladawan ket nasalimetmetan sadiy Manila para iti konserbasion, pannakapaisblida iti sigud a nasayaat a kasasaad (restoration) ken ad-adda pay a panagadal. Kabayatanna, naigiddan ti pannakatarimaan iti Burgos House ken panangpabaliw iti kadarapat nga Ilocos Sur Provincial Jail (mabigbig kas Old Carcel) tapno pagbalinen daytoy kas museo. Ti sientipiko a panangadal kadagiti naipinta a ladawan

iti Basi Revolt ket nakairamanan iti panangamiris kadagiti naaramat iti panagpinta, tapno masinunu no adda immun-una a pannakataming a naaramid kadagitoy sakbay nga ingannuat iti National Museum of the Philippines ti aniaman a wagas para iti konserbasion. Naaramat dagiti non-invasive methods tapno sukimateen dagiti masinunu a test areas kadagiti amin a ladawan. Nairaman kadagitoy ti direct visible light, ultraviolet (UV) light, ken portable X-ray Fluorescence (p-XRF).¹ Ibuksilan iti technical report dagiti sumaganad a bunga iti panagadal: napaneknekan iti dua nga umuna a wagas a naaramid, ti direct visible light ken UV light, nga adda immun-una a restoration work kadagiti amin a 14 a lona; ken nakita ti tugot iti lead, zinc, titanium, potassium ken calcium kadagiti amin nga aramid, bayat ti pannakakita met iti tugot iti copper, iron ken arsenic iti sumagmamano laeng kadagitoy.² Babaen ti p-XRF, naipakita met a dagiti linaon iti naaramat a pinta ket maiyasmang iti naisarita a panawen iti pannakaaramidda.³ Nabala-bala ti maysa a conservation management plan ken singasing para iti masanguanan a panagadal manipud kadagitoy nga immuna a bunga iti panagamiris.

Dagiti dua a pasdek a napnuan-pakasaritaan—ti Burgos House ken Old Carcel—ket agtipon a mangbukel iti napalawa a rehional a museo iti National Museum of the Philippines iti Ilocos, tapno agtungpal dagitoy kas agnanayon a pagtaengan dagiti naipinta a ladawan iti Basi Revolt ken dadduma pay a nailian a gameng a tawid-kannawidan manipud iti Ilocos. Idi Enero 2015, nairugi ti panagnaed dagiti Basi Revolt paintings iti agnanayon a pagtaenganda iti Old Carcel iti NMP Ilocos Regional Museum Complex iti Vigan.

Notes

1. Anna Murphy, *Characterising and Treating the Basi Revolt Series* (unpublished technical report, University of Melbourne Internship Project at the Chemistry and Conservation Laboratory, National Museum, 2013), 3.

2. Murphy, *Characterising and Treating the Basi Revolt Series*, 5-6.

3. See Tse et al., this volume.



MUSEUM OF THE PHILIPPINES
MUSEO NG PILIPINAS

Panegaramid in batî



NATIONAL MUSEUM OF THE PHILIPPINES
PAMPANGANG MUSEO NG PILIPINAS

A historical appraisal of *The Basi Revolt and Ilocano heritage*^{*}

Jenny Ruth M. Cano, Maria Lourdes I. Ingel, Erika C. Robis and Marites P. Tauro

Abstract This paper examines the role of *basi*, an alcoholic beverage made from sugarcane juice, in shaping and expressing the cultural heritage and identity of the Ilocano in northern Philippines. Through the exhibition "Containing the Cultural World of Basi / Pananglikmut iti Nainkannawidan a Lubong iti Basi" of the National Museum of the Philippines' Ilocos Regional Museum in the City of Vigan, which features and analyzes The Basi Revolt paintings and the ethnographic objects associated with *basi* and the Ilocano culture, it explores the varying functions of *basi* in the historical, political, economic and social lives of the Ilocano from the past to the present. It argues that *basi* acts as a social lubricant that helps establish, maintain, and strengthen ties among the Ilocano, thereby catalyzing and reinforcing their cultural identity. However, it also shows that *basi* did not simply construct and define the Ilocano cultural and social boundaries, but also facilitated and strengthened ties with both local and foreign neighboring and distant cultures, emphasizing their deeply rooted and expanding social and exchange networks.

Keywords Ilocano, Ilocos, *basi*, alcoholic beverage, Basi Revolt, The Basi Revolt paintings, Esteban Villanueva, sugarcane, vinegar, Spanish colonial period, Itneg, Cordillera, commodity exchange

The exhibition "Containing the Cultural World of Basi | Pananglikmut iti Nainkannawidan a Lubong iti Basi" at the National Museum of the Philippines' (NMP) Ilocos Regional Museum in the City of Vigan features *basi* as an embodiment of Ilocano cultural heritage and identity across generations, which galvanized the 19th century Ilocano populace to mobilize against the Spanish colonial authorities when taxes were imposed on it and its production was restricted. *Basi* is an alcoholic beverage made from fermenting sugarcane juice. It is a well-loved drink that is traditionally a common staple in Ilocano rituals and festivities, serving a wide-range of functions from sacred to secular, kin to community, social to political, and past to the present.

The *Basi Revolt* paintings and ethnographic objects associated with *basi* and Ilocano life and culture are displayed in the exhibition to help understand Ilocano heritage. It features the material culture from the National Ethnographic Collection of, and those entrusted to, the National Museum of the Philippines. Several themes relating to *basi* are explored, contextualizing it within society and ritual consumption practices, and emphasizing its significance as a social lubricant, establishing and reinforcing ties among Ilocano communities and neighboring groups.

The deeply rooted internal and external trading networks of the region are also examined, specifically those that involve the bordering highland communities of the Itneg (Tinguian) and some of the Igorot communities in the Cordillera. The diverse ecological niches of the region are explored, particularly how these have encouraged and facilitated exchanges based on specialized production practices, such as the manufacture of *basi*, *burnay* or stoneware jars, *abel* or cotton textile, and tobacco, among others.

Basi, deeply embedded in the Ilocano culture, has inevitably been influenced by various social, economic, and political circumstances in the region. Ilocano communities cultivated cotton and

*This paper is the updated version of the exhibition texts at the NMP Ilocos Regional Museum Complex galleries, inaugurated in January 2015.

sugarcane for *basi* and *suka* (vinegar) long before the Spaniards arrived in the Philippines. Cotton, methodically produced on a large scale, was an important commodity in the extensive trading network of the Ilocano with the Chinese, the Central Luzon communities, and the Igorot of the Cordillera; sugarcane was mainly produced for their own consumption.¹ *Basi*, however, was significantly used in maintaining relationships within the communities and with their ancestors who are deemed important in ensuring and sustaining agricultural productivity.² Thus, it played a crucial role in the Ilocano's struggle—the Revolt—against Spanish colonial governance and control of the region, particularly over the imposition of the monopoly on the production and distribution of tobacco and *basi*. Although the Revolt was eventually quelled, it is perceived to have made such an impact that Esteban Villanueva from Vigan was commissioned by the Spanish government to depict on canvas the scenes of the Revolt in order to discourage further uprisings. These paintings are featured in the exhibition, showing a remarkable historical event, infused with local knowledge and beliefs that served to inspire, rather than inhibit, the assertion of Ilocano culture and identity.

The entanglement of *basi* in the political history of the region affirms its importance in the everyday lives of the Ilocanos, correspondingly transforming it into one of their emblems. It seeps into their collective memory, evoking a connection to the past that catalyzed their local identity. Rich in symbolism, *basi* thus provides a way to explore Ilocano cultural heritage and identity.

FRAMING HERITAGE AND PRACTICE: THE *BASI* REVOLT PAINTINGS

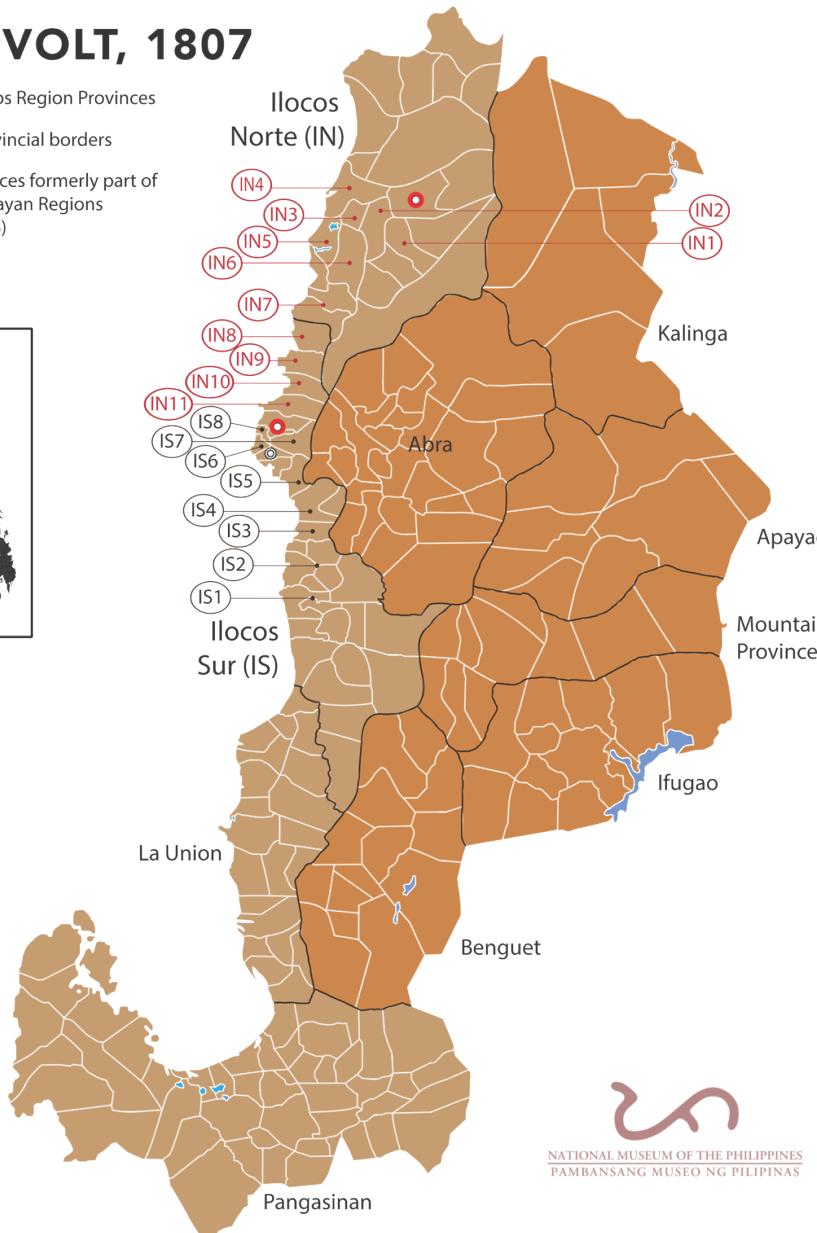
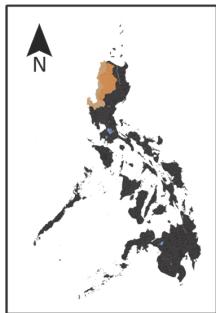
The Ilocanos had extensively cultivated cotton and sugarcane in considerable amounts for their own consumption prior to the arrival of the Spaniards. On the other hand, tobacco was introduced for cultivation in the late 16th century by Spanish colonials, which they eventually used to further exploit the locals with the implementation of the Tobacco Monopoly in specific areas across the islands beginning in the 1760s, reaching Ilocos in the 1780s.³ This ensured revenues for the campaigns to take possession of Mindanao island in southern Philippines. *Basi* Monopoly was subsequently implemented also around this time, to further increase the colonial government's income. Ilocos was later banned from making *basi*, allowing only Pangasinan to produce the drink for the entire region.⁴ Agricultural production of these crops then was chiefly in the northern part of the region, the present day Ilocos Norte, since this is the only area where the Ilocos flatlands extends inland, which is highly suitable for agriculture.

Rebellions in the region became more frequent in the 18th century, and historians have noted that uprisings later that century began in the northern towns.⁵ Several probable reasons may have incited these rebellions in the north. For one, their larger agricultural areas were rather more distressed by forced duties and taxes,⁶ including enforced large-scale production of tobacco and sugarcane to reach quotas, and mandatory purchase of cigars, cigarettes and *basi* exclusively and expensively from the colonial government, after years of subsistence production for consumption. Another reason is that the northern towns were considerably far from Vigan, the capital city of Ilocos, making it difficult for the colonial government to control their actions.⁷ The first rebellion instigated in the north was the Tobacco Monopoly Uprising in 1788, led by Antonio "Guasing" dela Cruz of Laoag. In this uprising, the Ilocanos not only opposed the Tobacco Monopoly but also demanded the end of conscripting the locals to military campaigns, and the release of the jailed defectors.

What is now known as the *Basi* Revolt was also instigated in the north. It began on September 16, 1807, when Ilocanos led by Pedro Mateo of Piddig and Saralogo Ambaristo, with the escaped deserters from the Vigan *Carcel* hiding in the mountains of Piddig, entered and secured Sarrat (figure 1-1). Residents of Sarrat then joined the planned march to take control of the adjacent town; Mateo led a group to Dingras, San Nicolas, Batac and Paoay, while Ambaristo advanced to Vigan.⁸ Since priests and local officials delivered news of their movement to Vigan, they were met with resistance as they went south. They met their first resistance in Badoc, where they easily defeated the government troops as they had already grown in number with most of the residents of the occupied towns voluntarily joining their ranks. Attempts to block the resistance

BASI REVOLT, 1807

- Present-day Ilocos Region Provinces
- Present-day provincial borders
- Cordillera Provinces formerly part of the Ilocos & Cagayan Regions (RA 4695 in 1966)



Northern & southern Ilocos Region towns successfully taken over by the Ilocano rebels

- (IN1) Piddig (Start of revolt, September 16)
- (IN1) Dingras (Present-day Dingras & Marcos)
- (IN2) Sarrat
- (IN3) San Nicolas
- (IN4) Laoag
- (IN5) Paoay (Present-day Paoay & Currimao)
- (IN6) Batac
- (IN7) Badoc (Present-day Badoc & Pinili)
- (IN8) Sinait
- (IN9) Cabugao
- (IN10) San Juan (Lapog)
- (IN11) Magsingal

Towns in southern Ilocos Region where Filipinos were conscripted to form the capital's militia

- (IS1) Candon (Present-day Candon City, Banayoyo, Galimuyod & San Emilio)
- (IS2) Santiago (Present-day Santiago, Burgos, San Esteban & Lidlida)
- (IS3) Sta. Maria
- (IS4) Narvacan
- (IS5) Santa
- (IS6) Sta. Catalina
- (IS7) Bantay
- (IS8) San Vicente
- () Bantaoay River, San Ildefonso—Final battle, September 28 (Present-day San Ildefonso & Santo Domingo)
- () Vigan (Site of execution) (Present-day Vigan City & Caoayan)

NATIONAL MUSEUM OF THE PHILIPPINES
PAMBANSANG MUSEO NG PILIPINAS

Figure 1-1. Location map of the Ilocos Region, or Nueva Segovia, and the municipalities of Ilocos Norte and Ilocos Sur involved in the *Basi* Revolt of 1807. Map not in scale. Base map courtesy of Aira 2008 | Wikimedia Commons.

became more intent as they went further south; the parish priest of Magsingal, for instance, sent spies and developed a swift means of communicating the rebels' progress to Vigan.⁹

With the news of the rebels' successes in taking over the northern towns, Provincial Governor Juan Ibañes and *Alcalde Mayor* Francisco Bringas ordered the friars and local officials of the towns south of Vigan to organize a local militia; this included Ilocanos from Bantay, Santa, Narvacan, Sta. Maria, Santiago and Candon. They marched north to meet the rebels, and on September 28, a battle ensued by the Bantaoay River in San Ildefonso, "transforming its waters into a sea of red."¹⁰ It ended with a decisive victory for the colonial forces. The rebels who survived were brought to Vigan, where the leaders were executed in public, and the rest imprisoned and offered exile to Mindoro.¹¹

Two more unrests instigated at the northern towns were recorded after the *Basi Revolt*. The *Lung-ao* Revolt in 1811 was a religious uprising led by Paras Lampitoc of Laoag, who fashioned himself as the chief apostle of *Lung-ao*, or Redeemer, vowing deliverance from tributes and monopolies, among other Spanish-imposed difficulties.¹² The Sarrat Uprising in 1816 was a class-based rebellion led by Andres Bugarin, a common citizen, against the local elite and officials.¹³ These two uprisings, along with the Tobacco Monopoly Uprising and the *Basi Revolt*, helped facilitate the split of the region into Ilocos Norte and Ilocos Sur in 1818, in order for the colonial government to gain better control of the region.

The fourteen canvas paintings of the key episodes of the *Basi Revolt* are the earliest known works depicting a historical event in the Philippines. The series has been attributed to Vigan mestizo Esteban Villanueva y Pichay (1797-1878), who produced these fourteen years after the fact. Philippine art, at this time, had only recently started working with non-religious subjects, mostly life portraits, *tipos del país* and botanical pictures, after having obtained the approval of the Spanish authorities in 1734.¹⁴ The first official art academy in colonial Philippines, the Academia de Dibujo y Pintura, also just opened in Manila in the early 19th century, where Villanueva's contemporary, Damian Domingo (1796-1834), served as its pioneering professor.¹⁵ Villanueva, who had not undergone any formal training in painting, has been regarded as "a cogent counterpoint" to Domingo and their other Manila contemporaries, who had trained or apprenticed with the older generation of Filipino artists.¹⁶

The Basi Revolt paintings are completely unique in the history of Philippine art, and are especially valuable for documenting the life and times of the past.¹⁷ A further significant detail is the prominent presence of the comet known as the "Great Comet of 1807." Comets, which Tagalogs have called Bathala and Ilocanos refer to as *bandus*, are considered in Ilocos and among the Chinese to foreshadow war, hunger, diseases, death, and the like.¹⁸

The fourteen paintings of *The Basi Revolt* were declared by the National Museum of the Philippines as National Cultural Treasures in 2009, recognizing their exceptional and outstanding significance to the Nation, particularly in Philippine art and history.

CONTAINING THE CULTURAL WORLD OF BASI: DEFINING ILOCOS AND THE ILOCANO

Situated in the northwestern area of Luzon Island in the Philippines is the region of Ilocos (figure 1-1). Prior to the Spanish colonial period, it consisted of the lowland areas of the present day Ilocos Norte, Ilocos Sur, La Union and Pangasinan, as well as some of the flatland areas along the foothills of Cordillera straddling Abra and Pangasinan.¹⁹ Most of its inhabitants during that period resided near small river tributaries which they refer to as *looc* in the local language; hence the residents were called *Ilocos* which means "people from the *looc*, or coastal or riverine lowland."²⁰ The Spaniards, however, may have erroneously applied the term to refer to the entire region. With the passage of time, its geopolitical configuration gradually changed towards the current provincial divisions. The inhabitants are commonly known as Ilocano, which also refers to their local language.

Through steady out-migration, the dispersal of the Ilocano populations, eastward into the highlands and the Cagayan region and southward to Central Luzon, has confounded the

term "Ilocano" that it no longer simply refers to the inhabitants of the Ilocos region. Instead, it now extends to people speaking the language outside of Ilocos. The term "Ilocano" thus shows the complexity of its territorial and linguistic boundaries, as well as the construction and maintenance of the Ilocano social identity within the context of diaspora. While such complexities are emphasized and explored in the exhibition and this paper, both focus only on the Ilocano culture as observed in the core provinces of the region.

Ilocos, with its relatively narrow strip of lowland bordered by the Cordillera Mountain Range in the east and the West Philippine Sea (figure 1-1), provides limited natural resources, particularly lacking suitable agricultural lands needed to sustain a constantly increasing population. Climatic conditions further constrain large-scale agricultural production in this region. Due to these rather harsh environmental conditions, Ilocano culture emphasizes industry, resourcefulness, resilience, and frugality in their daily lives, allowing them to adapt to the unpredictable availability of and access to critical resources.

Exploring Ilocano culture through *basi* consumption

Across cultures, humans create and enjoy fermented alcoholic beverages that are often consumed as part of social activities, providing opportunities for constructing, manipulating, and reifying their social worlds.²¹ These varied social activities occur along equally varied consumption practices that are informative about the culture in general as they encompass various social, economic, political, ritual and ideological contexts.

In the Ilocano culture, *basi* serves a variety of roles. It acts as a social lubricant, providing opportunities for creating and affirming social ties through communal consumption. An essential element of feasting, drinking *basi* is often associated with celebration or marking significant life stages such as festivities during births and weddings and somber occasions involving illnesses and death. It also plays a crucial role in rituals, connecting the Ilocano with the ancestral spirits as well as with supernatural elements, as they seek assistance and favor for concerns involving health, subsistence, and other issues relating to their survival and well-being. For instance, a sickly child would be bathed or rebaptized in warm water with *basi* and coins while burning a bundle of rice straws; he or she will be given a new name, and the godmother will offer the coins to the church to complete the ritual.²²

One other such traditional ritual involves the practice of *atang*, an offering made to ancestral spirits during feasting events and the agricultural season. The *atang* typically consists of a small amount of *basi* and local food from the feast, set and served to the spirits. *Atang* with *basi* is also placed on roads where accidents are frequent, or where one just happened, in order to appease the spirits that may have caused these. Another ritual context for *basi* is its use in sprinkling the death bed and belongings of the deceased, and washing the arms and face of those who participated in funeral ceremonies to prevent any misfortune associated with death.²³ Moreover, *basi* is considered as an *anib* or talisman that, through sprinkling, could drive away spirits causing diseases.²⁴ Alcoholic beverages like *basi* has a "heightened valuation in ritual contexts" because of their psychotropic properties.²⁵ These induce altered states of consciousness coupled with intensified states of emotions which are important features of spiritual communications and experiences.²⁶

Apart from the occasional, extraordinary feasting and ritual contexts, drinking *basi* is also commonly associated with casual, everyday social drinking that usually marks the transition from work to relaxation and rest. The psychoactive effects of *basi* commonly ease tension and fatigue, albeit temporarily, from daily work. Over the last few decades, however, *basi* consumption has been decreasing with the abundance of alternative forms of alcoholic beverages from other regions within and outside the Philippines. Yet the thriving heritage tourism industry of Ilocos²⁷ has opened a new form of consumption contexts for *basi* as heritage souvenirs, which may yet help establish *basi*'s significance in contemporary Ilocano rituals and feasting occasions.

Basi first gained national recognition in the 1950s when President Ramon Magsaysay initiated its use as the official drink to welcome visiting foreign dignitaries.²⁸



Figure 1-2. (a) Harvested sugarcane of the *amarilyo* variety mounted on an *ulnas*, ready for juice extraction. (b) Young sugarcane plants. Sarrat, Ilocos Norte | 2014. NMP Ethnology/MP Tauro.



Figure 1-3. (a) Extracting *bennal* from the traditional *dadapilan*. 1980. Photographed by Dik Trofeo. Courtesy of the Filipinas Foundation, Inc. (b) One type of a metal *dadapilan*. (c) Extracting *bennal* from sugarcane in a tractor-powered *dadapilan*. Sarrat, Ilocos Norte | 2014. NMP Ethnology/MP Tauro.

Basi production

Fermented drinks prepared from sugarcane juice, mixed with different plant extracts, are widespread in the Philippines. In northern Luzon, it is known as *basi* among the Ilocano, Itneg and Bontok; also *basi* or *wayas/beyas* among the Kalinga; *tayug* among the Gaddang of Isabela; *bassi* in Cagayan; *kila* in Pangasinan; and *palek* among the Ivatan of Batanes. It has also been noted that the Bugkalot (Ilongot) of the northeastern Luzon highlands were very fond of an intoxicating liquor, a rum made from distilled sugarcane juice, which the Nueva Vizcaya Bugkalot call *eyab*.²⁹

The primary ingredient in the production of *basi* and *suka* is sugarcane (*Saccharum officinarum*) and Ilocanos prefer the yellow variety of *unas* or sugarcane which they call *amarilyo* (figure 1-2). *Unas* harvesting is done during the months of December to May, for *basi* or *suka* production starts in December and ends in February; those reserved for the production of molasses or *tagapulot* are harvested during the months of March, April and May. Greater volume of juice is extracted from sugarcane harvested from December to February compared to those harvested from March to May. However, sugar concentration of those harvested in the summer season (March to May) is higher than those collected during the cold months (December to February). Preferably, crops are harvested after twelve months to ensure high quality wine, vinegar and sugar.

Sugarcane is then transported through an *ulnas*, a carabao- or cattle-drawn sled, to the area called *pagdapilan* where the *dadapilan* (sugarcane mill) used for juice extraction is located. *Panagdapil* refers to the process of extracting juice from the stalk through the *dadapilan* (figures 1-3a and 1-3c). Traditional *dadapilan* (BR-07)³⁰ are made of solid, vertical wooden cylinders, while the ones used nowadays are made of metal. Most metal *dadapilan* (figures 1-3b and 1-3c) were bought from Hacienda Luisita in Tarlac when they auctioned old pressers to upgrade their equipment in the 1980s; some were brought from sugar plantations in Hawaii before the outbreak of the Second World War.³¹ These are more efficient compared to wooden pressers; one feeding in the metal presser can extract all the juice from the stalk, while the wooden presser has to be fed thrice to get the same amount. Moreover, ten vats of juice can be extracted from the metal presser compared to only three vats extracted using the wooden *dadapilan*.

A *dadapilan* is usually family-owned but for communal use. These are drawn by carabao, cow, or crude oil-powered *kuliglig* (tractor). Carabao- or cattle-drawn extraction is usually scheduled at dawn until 8 in the morning to avoid the usual high temperatures that weaken the animal. A tractor is utilized from 9 in the morning to 3 in the afternoon. The animals are slower but are preferred since tractors require fuel, which entails additional expenses.

Bennal, or the extracted juice, is strained and boiled in a huge vat called *sinublan*. These may contain 25 to 75 gallons of *bennal*, placed over a dugout hearth near the *dadapilan* (figure 1-4).

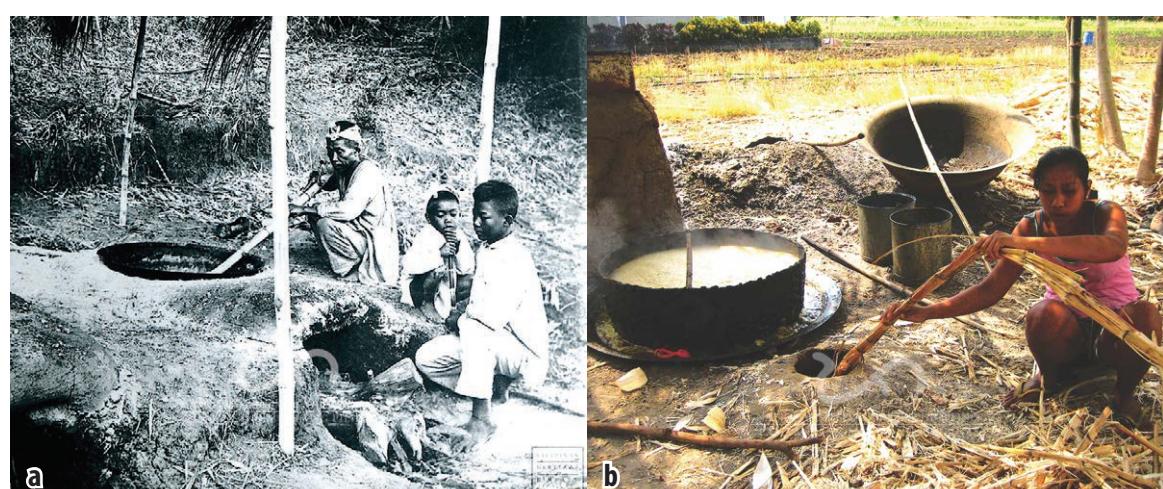


Figure 1-4. Boiling the *bennal* in the *sinublan*. (a) 1913. Courtesy of the Filipinas Foundation, Inc. (b) Sarrat, Ilocos Norte | 2014. NMP Ethnology/MP Tauro.

The boiled juice is cooled before being transferred to a stoneware jar called *burnay*, where different ingredients are mixed into it, for fermentation. In Ilocos Sur, these include dried and crushed leaves, flowers, fruits and bark of *samak* (*Macaranga tanarius*); dried and pounded *kariskis* (ipil-ipil, *Leucaena leucocephala*) bark; *lumboy* (duhat in Tagalog, java plum, *Syzygium cumini*) bark; *bayabas* (bayabas or guava, *Psidium guajava* L.) bark and leaves; branches and leaves of *kardis* (pigeon pea, *Cajanus cajan*); *pan-aw* (cogon grass, *Imperata cylindrica*); and *bubod* (locally-prepared yeast).³² Some of these are mixed in while the juice is boiling, while *samak* and *kariskis* are usually mixed in the cooked juice immediately or days after it has been transferred to the stoneware jar. The quantity of these ingredients depends on three factors—quality of the ingredients themselves, sweetness of the juice, and the desired strength of *basi*.³³

There are slight variations on this process, as well as on some of the ingredients used, in other areas of the Ilocos region where *basi* is made. In the 1970s, the Japan International Cooperation Agency (JICA) funded a study on the characteristics of the different types of *basi* produced throughout the region, which was conducted by the Institute (then Department) of Food Science and Technology, College of Agriculture of the University of the Philippines in Los Baños (UPLB), and the Southeast Asian Regional Center for Graduate Study and Research in Agriculture (SEARCA).³⁴ *Basi* producers in San Mateo, Laoag City in Ilocos Norte add rice grains, dried *samak* bark and fruits, and *samak* leaves to the boiled sugarcane juice.³⁵ *Samak* bark and leaves are added to the boiling juice in Piddig, also in Ilocos Norte; after it has cooled, *samak* fruits and leaves, rice grains and *kardis* are mixed in.³⁶ Only dried *samak* bark and fruits are added to the boiled sugarcane juice by *basi* producers of Pangasinan.³⁷ *Basi* producers in La Union, particularly in Naguilian, do not use *samak*; instead they use *bubod* or *binubudan*, a starter culture made of pounded rice and ginger added to cooked rice, and *tangal* (yellow mangrove, *Ceriops tagal*) bark, as well as *lumboy* bark and green *bayabas* leaves.³⁸

In recognizing the central role of *unas* and *burnay* in the *Basi* Revolt of 1807, the official seal of Piddig in Ilocos Norte includes bundles of sugarcane and clay pottery.³⁹ Other areas in the region producing *basi* include Sarrat, Piddig, Paoay and Laoag City in Ilocos Norte; Sinait, Magsingal, Sto. Domingo, San Ildefonso, Sta. Maria, Tagudin and Alilem in Ilocos Sur; and Naguilian in La Union.

RECONSTRUCTING ILOCANO IDENTITY: BASI TRADE AND ITS SOCIAL NETWORKS

Ethnohistorical sources suggest that by the time that the Spanish arrived in the Philippines, Ilocos was supporting numerous communities with extensive trade relations within and outside the region, facilitated by a high degree of economic specialization.⁴⁰ The centrality of trade in the region is tied to the ecological diversity and geographic fragmentation typical in the Philippines and Southeast Asia, linking the ethnically and linguistically distinct groups that occupy these diverse ecological niches.⁴¹

In the 15th century, a thriving trading network developed between the Ilocano and the different highland Igorot groups of the Cordillera,⁴² particularly the Itneg. The Ilocano-Igorot trade flourished through the Spanish colonial period as they developed complementary economies reflecting the distinct resources in their respective regions.⁴³ Ilocos, a lowland region with its narrow strips of flatlands along the coastlines and interior river basins, specialized in the production of rice, cotton, tobacco, sugarcane, and other agricultural products, which were supplied for both the lowlands and the highlands. Ilocos also fostered local craft industries producing woven blankets and clothes from cotton called *abel*, *basi*, *burnay*, jewelry, and metal weapons and implements for regional consumption and trade. Salt, fish and other marine products were also part of the exported trade goods.⁴⁴ On the other hand, the steep forests covering the Cordillera Mountain Range provided valuable forest products such as gold, honey and beeswax, and raw materials transformed into sleeping mats, hunting bags, fishing nets, and rice-processing sieves.⁴⁵

Of particular importance to the lowland Ilocano-highland Igorot trade were the rivers descending from the highlands to the valleys and coastal plains, facilitating the movement of people and their products between Ilocos and the Cordillera region. Three rivers and their

tributaries specifically served as the main trade routes—Amburayan, Abra and Laoag rivers—that inevitably led to the confluence of lineages, beliefs and customs, yet at the same time, remarkably helped to maintain the varied ethnolinguistic cultures and identities of the groups involved.⁴⁶

Besides inland trade, the Ilocanos were also involved in a wider sphere of maritime exchange network with other regions in the Philippine archipelago and beyond, specifically China and Japan. The Ilocos region's long coastlines and coves provided suitable harbors for foreign and local ships. Southern Ilocos in particular was a regional and international trading center as early as the 16th century.⁴⁷

Cotton and items obtained from the Igorot communities, including gold and various forest products, were exchanged for pottery, jewelry including beads, and textiles brought by Chinese and Japanese merchants. These trade goods were regarded as luxury items, especially the Chinese porcelain and stoneware jars made in China and elsewhere in Southeast Asia, which hence were widely sought and distributed across Ilocos and Cordillera.⁴⁸

Stoneware jars were among the most valuable trade goods, probably due to their sturdy constitution that enables long-term storage of a variety of food and drinks as well as the production of fermented beverages and condiments. The large stoneware jars were crucial for the production of *basi* as well as *buggoong* or *bagoong*, a fish sauce that serves as an important ingredient in many Ilocano dishes. Their significant and varied uses may have encouraged the continued supply of jars as part of the maritime trade items, and later on, the settlement of Chinese potters who introduced and established the technology of large stoneware jar production in the region, specifically in Vigan, Ilocos Sur.

The production of large stoneware jars called *burnay* in Ilocano continues to be an essential part of the local industry of Vigan despite the gradual closing of *burnay* production workshops due to its decreasing sales concomitant with the availability of alternative forms of containers used for storing or producing a variety of food and drinks.⁴⁹ With the decreasing *burnay* production, alongside the decrease in the number of *burnay* potters, various Ilocano traditions associated with its manufacture and use are in peril of gradual loss. To ensure the continuity of their local traditions, the Ilocanos, however, are actively developing various strategies to emphasize and enhance their cultural practices. Recently, Mariano Marcos State University in Batac, Ilocos Norte, in partnership with the University of the Philippines College of Fine Arts, initiated a project on stoneware jar production in the province to enhance and ensure the continuity of significant local traditions such as those associated with the production and consumption of *burnay*, *buggoong* and *basi*.

CONCLUSION

Through the examination of *The Basi Revolt* paintings and the ethnographic objects associated with *basi*, the exhibition and this paper show how *basi* assumed culturally relevant roles from the past to the present. It reveals the dynamic processes that transformed *basi* from a ubiquitous drink for everyday or occasional feasting and ritual contexts to a drink that symbolizes Ilocano heritage and identity.

Basi's integral role in the construction and strengthening of Ilocano identity could be understood in the context of its political history, specifically during the Spanish colonial period. As encapsulated in the paintings, the formation and affirmation of Ilocano identity was underpinned by colonial governance and control over a wide set of their cultural practices, especially those associated with the production and consumption of *basi*. Thus, it evokes a deep connection to the past that highlights the Ilocano heritage of embracing and asserting their cultural practices and identity.

Moreover, *basi* reveals its integrative role in establishing, maintaining, and strengthening social cohesion among the Ilocano through the analysis of the ethnographic objects associated with the transformation of its various production and consumption contexts. Among the Ilocano, producing and drinking *basi* are social acts, as it is embedded in most of the activities within the

larger contexts of their agricultural, culinary and ritual practices. Making and imbibing *basi* thus allows the Ilocano to engage in social practices that not only form and strengthen local bonds, but also create a distinct collective identity through shared similar experiences and tastes. Yet, even as *basi* serves to materialize and spatialize the social and cultural world of the Ilocano, it also extends and deepens their social and economic networks with the ethnolinguistic groups in the nearby regions and beyond.

Basi therefore provides a means to explore the Ilocano heritage and identity while enhancing our understanding of the nuances of constructing, reifying, and traversing social identities and relations through its varied and shifting meanings and practices that transcend various social boundaries.



GONGOGONG

BASI
REVOLT
1807

FIELD AND TANNIC BASI

of San Ildefonso, Bicol Sur

GONGOGONG

BASI
REVOLT
1807

FULL BOILED AND TANNIC BASI

Product of San Ildefonso, Bicol Sur

VP PIANO

Naturally Fermented

Basi
Sugarcane Wine

14% Alcohol Net Vol. 350 ml.
Ingredients: Sugarcane Juice, Ipi Bark, Sanan Leaves & Fish

Manufactured by:
VP PIANO FOOD PRODUCTS
931 Gonggong, San Ildefonso, Bicol Sur
Assisted by:
Department of Science and Technology
PRODUCT OF THE PHILIPPINES

NATIONAL MUSEUM OF THE PHILIPPINES
PAMBANSANG MUSEO NG PILIPINAS

Isang pangkasaysayang pagtasa sa Aklasang Basi at pamanang Ilocano

Ang eksibisyong “Containing the Cultural World of *Basi* | *Pananglikmut iti Nainkannawidan a Lubong iti Basi*” sa Pambansang Museo ng Pilipinas sa Rehiyong Ilocos sa Lungsod ng Vigan ay nagtatanghal sa *basi* bilang tagapaglaman ng pamanang kultural at pagkakakilanlan ng mga salinlahing Ilocano. Ito ang nag-udyok sa kanila noong ika-19 siglo upang kumilos laban sa awtoridad ng Kastilang kolonyal nang patawan ito ng buwis at paghigpitang produksyon nito. Ang *basi* ay inuming alkohol na gawa mula sa binuburong katas ng tubo. Tinatangi itong inumin, tradisyunal na bahagi ng mga Ilocanong ritwal at pagdiriwang kung saan may malawak itong tungkulin mula panrelihiyon hanggang sekular, ka-anganan hanggang komunidad, panlipunan hanggang pulitikal, at nakalipas hanggang sa kasalukuyang panahon.

Itinatanghal sa eksibisyong ito ang mga kuwadro ng *Aklasang Basi* at mga kagamitang etnograpiko na may kaugnayan sa *basi* at buhay at kulturang Ilocano upang tumulong sa pag-unawa ng pamanang Ilocano. Kabilang sa mga ito ang kultural na materyal mula sa Pambansang Koleksyong Etnograpiko ng Pambansang Museo ng Pilipinas at iba pang mga ipinagkatiwala rito. Ilang paksang nauugnay sa *basi* ang sinisiyasat dito, ipinaloop sa konteksto ng pagkonsumong panlipunan at panritwal, at binibigyang-diin ang kahalagahan nito bilang daan tungo sa pagkakaaganang-loob, pagtatataag at pagpapatibay ng ugnayan sa pagitan ng mga Ilocanong komunidad at kalapit na mga pangkat.

Sinisiyasat din dito ang malalim na pag-uugat ng mga panloob at panlabas na ugnayang pangkalakalan sa rehiyon, higit ang may kinalaman sa mga komunidad ng Itneg (Tinguian) na nasa mga bulubunduking hangganan at iba pang pangkat ng mga Igorot sa kabundukan ng Kordilyera. Susuriin din kung papaano nahikayat at napadali ng magkakaibang katangiang ekolohikal ang pagpapalitan batay sa espesyalisasyon ng produksyon, gaya ng paggawa ng *basi*, *burnay* o bangang stoneware, *abel* o kayo na gawa sa hinabing bulak, tabako, at iba pa.

Ang *basi*, malalim na nakapunla sa kulturang Ilocano, ay hindi mapagkakailang naimpluwensiyan ng iba’t ibang kalagayang panlipunan, pang-ekonomiya at pulitikal sa rehiyon. Bago pa man dumating ang Kastila sa Pilipinas, naglilinang na ng bulak at tubo para sa *basi* at suka ang mga Ilocanong komunidad. Ang bulak na sistematiko at malawakan ang produksyon ay mahalaga sa laganap nilang pakikipagkalakalan sa mga Tsino, komunidad sa Gitnang Luzon, at Igorot ng Kordilyera; para naman sa sariling pagkonsumo ang tubo.¹ Gayunpaman, ang *basi* ay makabuluhang ginamit sa pagpapanatili ng ugnayan sa loob ng komunidad at sa mga ninuno na itinuturing na mga pangunahing salik sa pagtiyak at pagpanatili ng maayos na kapangasiwaan ng produksyon agrikultural.² Samakatuwid, mahalagang bahagi ito sa pakikihamok ng mga Ilocano—ang Pag-aaklas—sa pamahalaang kolonyal ng Kastila sa rehiyon, partikular sa pagpataw nila ng monopolyo sa produksyon at distribusyon ng tabako at *basi*. Bagaman naapula ang Pag-aaklas, naitatak ito sa alaala kung kaya’t inatasan ng pamahalaang Kastila si Esteban Villanueva ng Vigan na isalarawan ang mga eksena nito upang sikaping pigilin ang karagdagan pang pag-aalsa. Itinatampok ang mga kuwadrong ito sa eksibisyong, ipinapakita ang isang hindi pangkaraniwang pangyayari sa kasaysayan na kinapapalooban ng kaalaman at paniniwalang lokal na nagsilbing inspirasyon sa halip na pigilan ang paggiit ng kultura at pagkakakilanlang Ilocano.

Ang pagkakasangkot ng *basi* sa kasaysayang pulitikal ng rehiyon ay nagpapatibay ng kahalagahan nito sa araw-araw na pamumuhay ng mga Ilocano, katumbas ang pagkilala nito bilang isa sa kanilang mga sagisag. Nanunuot ito sa kanilang kolektibong alaala, pumupukaw sa kasaysayang bumuo sa kanilang lokal na pagkakakilanlan. Sagana sa simbolismo, ang *basi* ay nagbibigay-daan sa pagsiyasat ng pamanang kultural ng at pagkakakilanlang Ilocano.

PAGBABALANGKAS NG PAMANANG KULTURAL AT KAUGALIAN: MGA KUWADRO NG AKLASANG BASI

Malawakan nang naglilinang ng bulak at tubo ang mga Ilocano batay sa kanilang pangangailangan bago pa man dumating ang mga Kastila. Sa kabilang banda, ipinakilala ang tabako bilang pananim noong huling bahagi ng ika-16 siglo ng mga Kastilang kolonyal, kinalaunang ginamit upang higit na pagsamantalahan ang mga lokal sa pagpapatupad ng Monopoly ng Tabako sa ilang lugar sa bansa simula noong dekada 1760 at sa Ilocos simula noong dekada 1780.³ Tiniyak nito ang paglikom ng buwis na magagamit para sa mga pagkilos upang mapanghawakan ang pulo ng Mindanao sa katimugang Pilipinas. Sa panahon ding ito ipinatupad ang Monopolyong *Basi*, para sa karagdagan pang kita ng pamahalaan. Bandang huli, pinagbawalan ang Ilocos at Pangasinan lamang ang pinahintulutang gumawa ng *basi* para sa buong rehiyon.⁴ Kalakhan ng produksyong agrikultural ay mula sa hilagang bahagi ng rehiyon, binubuo ng kasalukuyang Ilocos Norte, sapagkat dito lamang ang bahagi ng Ilocos na malapad-lapad ang patag na lupaing mainam pagtaniman.

Naging madalas ang rebelyon sa rehiyon noong ika-18 siglo, at napuna ng mga mananalaysay na nagsimula ang mga ito sa hilagang mga bayan noong huling bahagi ng siglo.⁵ Ilan ang natutukoy na maaaring dahilan sa pagbugso nito sa hilaga. Sa isang banda, lubhang mas malalaki ang lupaing agrikultural dito na nagdulot ng pagkabalisa ng mga tao sa sapilitang pagbubuwis ng pamahalaang kolonyal.⁶ Kabilang na rin dito, matapos ang matagal na nilang pansariling produksyon at pagkonsumo nito, ang sapilitang pagpapalaki ng produksyon ng tabako at tubo upang matugunan ang itinakdang dami, at sapilitang pagpabili ng mga ito sa anyo ng mamahaling abano, sigarilyo at *basi* sa ilalim ng eksklusibong distribusyon ng pamahalaan. Isa pang naging dahilan ang kalayuan ng mga hilagang bayan mula sa Vigan, ang kapital na lungsod ng Ilocos, na naging isang balakid sa pamamahala at pagsupil ng kolonyal na pamahalaan sa mga pagkilos ng nasasakupan nito.⁷ Ang unang rebelyon na umapuyo sa hilaga ay ang Paghihimagsik sa Monopoly ng Tabako noong 1788 na pinamunuan ni Antonio "Guasing" dela Cruz ng Laoag. Hindi lamang monopolyo ang tinutulan nila rito, iginiit din ang pagtigil sa sapilitang pagpasapi ng mamamayang lokal sa mga kilos pangmilitar, at pagpapalaya sa mga ikinulong dahil sa pagtiwalag dito.

Ang kinikilala ngayon bilang Aklasang *Basi* ay umapuyo rin sa hilaga. Nagsimula ito noong ika-16 ng Setyembre, 1807 nang pumasok at sinakop ng mga Ilocano ang pamunuang kolonyal ng Sarrat, sa pamumuno nina Pedro Mateo ng Piddig at Saralogo Ambaristo, kasama ang mga nakatakas mula sa *Carcel* ng Vigan na nagtago noon sa mga bundok ng Piddig (figure 1-1). Sumama ang mga taga-Sarrat sa martsang naglalayong sakupin ang mga katabing bayan; pinamunuan ni Mateo ang pangkat na nagtungo ng Dingras, San Nicolas, Batac at Paoay, habang si Ambaristo naman ay sumulong papuntang Vigan.⁸ Dahil ipinarating ng mga pari at opisyal ang kanilang paggalaw sa Vigan, may puwersa silang nakalaban patungong timog. Sa Badoc nila unang nakasalubong ang mga ito na madali naman nilang nagapi dahil sa pagtaas ng kanilang bilang, gawa ng kusang pagsama ng mga residente ng mga bayang nasakop nila. Higit na umigting ang pagpigel sa kanila pasulong sa timog; halimbawa, ang kura paroko ng Magsingal ay nagpadala ng mga espiya at bumuo ng paraan upang mabilis na ipahatid sa Vigan ang paggalaw ng mga rebelde.⁹

Gawa ng balitang matagumpay na nabawi ng mga rebelde ang mga hilagang bayan, inutos ng Gobernador ng Lalawigan na si Juan Ibañes at Alkalde Mayor Francisco Bringas sa mga prayle at lokal na opisyal ng mga katimugang bayan ang pag-organisa ng lokal na milisya; kabilang dito ang mga Ilocano ng Bantay, Santa, Narvacan, Sta. Maria, Santiago at Candon. Nagmartsa sila tungong hilaga upang salubungin ang mga rebelde, at noong ika-28 ng Setyembre, naganap ang labanan sa Ilog ng Bantaoay sa San Ildefonso na "naging kulay pula ang tubig."¹⁰ Walang pag-aalinlangang nagtagumpay ang puwersang kolonyal nang ito ay natapos. Ang mga rebeldeng naiwang buhay ay dinala sa Vigan, kung saan pinaslang ang mga pinuno sa harap ng publiko, at ikinulong at inalok ng paglipat sa Mindoro ang karamihan.¹¹

Dalawa pang paghihimagsik ang umapuyo sa mga hilagang bayan matapos ang Aklasang *Basi*. Ang Aklasang *Lung-ao* noong 1811 ay isang panrelihiyong rebelyon na pinamunuan ni Paras Lampitoc ng Laoag na kinatawan ang sarili bilang pangunahing tagasunod ni *Lung-ao*, o Tagapag-adya. Ipinanata niya ang pagluya mula sa buwis, monopolyo, at iba pang ipinataw na pagpapahirap ng mga Kastila.¹² Ang Paghihimagsik ng Sarrat naman noong 1816 ay rebelyong nag-ugat sa panlipunang pag-uuri, pinamunuan ni Andres Bugarin na isang pangkaraniwang mamamayan, laban sa mga lokal na pangkat elitista at opisyal.¹³ Ang dalawang nabanggit, kasama ang Paghihimagsik sa Monopolyo ng Tabako at Aklasang *Basi*, ang humimok sa pagpasyang hatiin ang rehiyon sa Ilocos Norte at Ilocos Sur noong 1818, upang mapangasiwaan ito nang mas mabuti ng pamahalaang kolonyal.

Ang labing-apat na kuwadro ng mga susing kaganapan ng Aklasang *Basi* ay ang pinakaunang gawang sining na nagpapakita ng isang pangkasaysayang pangyayari sa Pilipinas. Kinikilalang obra ng *mestizong* taga-Vigan na si Esteban Villanueva y Pichay (1797-1878) ang serye na ipininta labing-apat na taon makalipas ang kaganapan. Kasisimula pa lamang lumikha ng mga gawang pansining na hindi nauugnay sa relihiyon sa Pilipinas noong panahong ito, karaniwang mga paglalarawang tao, *tipos del país* at larawang botanikal, matapos makamit ang pagpayag ng Kastilang awtoridad noong 1734.¹⁴ Kabubukas lamang din ng unang opisyal na akademiyang pansining sa Pilipinas, ang Academia de Dibujo y Pintura, noong unang bahagi ng ika-19 siglo sa Maynila. Nagsilbi bilang kauna-unahang propesor dito ang kontemporaryo ni Villanueva na si Damian Domingo (1796-1834).¹⁵ Itinuturing si Villanueva na hindi sumailalim sa pormal na pag-aaral sa pagpinta bilang “isang nakapanghihimok na kasalungatan” kay Domingo at sa iba pa nilang kontemporaryo sa Maynila na sumailalim sa pag-aaral at pagsasanay sa mas nakatatandang henerasyon ng mga manlilikhang Filipino.¹⁶

Ganap na bukod-tangi ang mga kuwadro ng *Aklasang Basi* sa kasaysayang pansining ng Pilipinas, higit sa pagtatala nito ng pamumuhay noon.¹⁷ Isa pang mahalagang detalye ay ang litaw na pagsalarawan ng isang buntala na kinilala sa taguring “Great Comet of 1807.” Tinatawag na Bathala ng mga Tagalog at *bandus* ng mga Ilocano, ang mga buntala ay pinapalagay sa Ilocos at ng mga Tsino bilang tagapagbadya ng digmaan, taggutom, mga sakit, kamatayan, at iba pang natutulad na pangmalawakang kalagayan.¹⁸

Ang labing-apat na kuwadro ng *Aklasang Basi* ay idineklara ng Pambansang Museo ng Pilipinas na Pambansang Yamang Kultural noong 2009 bilang pagkilala sa kanilang bukod-tanging kahalagahan sa bansa, partikular sa sining at kasaysayan ng Pilipinas.

PAGSAKLAW NG KALINANGANG BASI: PAGKILALA SA ILOCOS AT MGA ILOCANO

Matatagpuan sa hilagang-kanluran ng Luzon sa Pilipinas ang rehiyon ng Ilocos (figure 1-1). Bago ang panahong kolonyal ng Kastila, binubuo ito ng mga patag na bahagi ng kasalukuyang Ilocos Norte, Ilocos Sur, La Union at Pangasinan, maging ng bahaging patag sa paanan ng Kordilyera na nakasaklang sa Abra at Pangasinan.¹⁹ Karamihan sa mga panirahan noong panahong iyon ay malapit sa maliliit na ilog na tinatawag nilang *looc* sa lokal na wika; sa gayon, *Ilocos* ang tawag sa mga residente na nangangahulugang “mga tao mula sa *looc*, o kapatagan sa baybayin o tabing-ilog.”²⁰ Maaaring hindi sinasadyang nagamit ito ng mga Kastila bilang pantukoy sa buong rehiyon. Sa pagdaan ng panahon, nagbago ang heograpikal at pulitikal na pagkakaayos nito tungo sa kasalukuyang mga lalawigan. Ilocano ang pagkilala sa mga naninirahan dito, at ito rin ang tawag sa kanilang wika.

Ang patuloy na paglabas ng mga Ilocano mula rito, pa-silangan tungo sa mga bulubundukin at sa rehiyon ng Cagayan at pa-timog sa Gitnang Luzon, ay nagdulot ng pagkalito sa katawagang Ilocano kung kaya hindi na lamang ito tumutukoy sa mga naninirahan sa rehiyon ng Ilocos. Sa halip, pinalawig ito sa mga taong gumagamit ng wika sa labas ng rehiyon. Sa gayon, ang salitang “Ilocano” ay nagpapakita ng pagiging masalimuot ng mga hangganang territorial at linggwistiko, maging sa pagbuo at pagpapanatili ng panlipunang pagkakilanlan bilang Ilocano sa konteksto ng paglikas mula sa bayang sinilangan. Bagaman mabibigyang-pansin ang mga kasalimuotang ito sa eksibisyon at papel na ito, pagtutuunan lamang sa mga ito ang kulturang Ilocano sa mga pangunahing lalawigan ng rehiyon.

Ang Ilocos, sa makitid nitong kapatagan na pinaliligiran ng bulubundukin ng Kordilyera sa silangan at ng Kanlurang Karagatan ng Pilipinas (figure 1-1), ay mayroong limitadong pinagkukunang yaman, partikular ang angkop na lupaing agrikultural na kinakailangan upang maitaguyod ang patuloy nitong lumalaking populasyon. Dagdag pa ang klima sa mga nagtatakda ng limitasyon para sa malawakang produksyong pang-agrikultura ng rehiyon. Gawa nitong mga manapa'y itinakdang marahas na kondisyong pangkapaligiran, binibigyang-halaga ng kulturang Ilocano ang kasipagan, kapamaraanan, katatagan, at katipiran sa pang-araw-araw na pamumuhay na nagbibigay-daan sa kanilang pag-angkop sa walang katiyakang pagkukunan ng pangunahing pangangailangan.

Pagsusuri ng kulturang Ilocano sa pagkonsumo ng *basi*

Sa maraming kultura, gumagawa ang mga tao ng mga burong inuming alkohol na kanilang kinasisiyahan; karaniwan itong kinukonsumo bilang bahagi ng mga gawaing panlipunan, at nagbibigay-daan sa pagbuo, pagpapatakbo, at pagpapatunay sa kinikilala nilang daigdig.²¹ Ang iba-ibang mga gawaing ito ay nagaganap sa iba-iba ring kasanayan ng pagkonsumo na nakapagpapabatid ng kabuuang kultura na sumasaklaw naman sa mga kontekstong panlipunan, pang-ekonomiya, pulitikal, pang-ritwal at ideolohikal.

Iba't iba ang papel na ginagampanan ng *basi* sa kulturang *Ilocano*. Tumutulong ito tungo sa pagkakagaanang-loob, at nagbibigay-daan sa pagbuo at pagpapatibay ng mga panlipunang ugnayan sa pamamagitan ng magkabahaginan na pagkonsumo. Isang mahalagang elemento sa pagpipiging, ang pag-inom ng *basi* ay karaniwang nakakabit sa pagdiriwang o pagtakda ng mga mahahalagang yugto ng buhay, gaya ng kapanganakan at pag-aasawa, at mga panahon ng pagkakasakit at kamatayan. Mahalaga rin ito sa mga ritwal, pinag-uugnay ang mga Ilocano sa mga yumaong ninuno, maging sa mga elementong supernatural na kanilang hinihigan ng tulong sa pagtupad ng mga hangaring kinabibilangan ng kalusugan, pang-araw-araw na pangangailangan, at iba pang bagay at alalahaning may kinalaman sa kanilang ikinabuhay at kapakanan. Halimbawa, ang isang batang sakitin ay paliliguan o muling bibinyagan gamit ang maligamgam na tubig na may *basi* at barya kasabay ng pagsusunog ng tungkos ng dayami; muling papangalanang bata, at iaalay ng ninang nito ang barya sa simbahan bilang pagganap ng ritwal.²²

Isa pa sa mga tradisyunal na ritwal ay ang *atang*, ang pag-aalay na ginagawa para sa mga yumaong ninuno tuwing pagpipiging at panahong agrikultural. Karaniwang binubuo ito ng kaunting *basi* at lokal na pagkaing mula sa picing na ibinukod para lamang sa mga espiritu. Naglalagay din ng *atang* na may *basi* sa mga lansangang madalas pangyarihan o kamakailan pinangyarihan ng aksidente, bilang pampalubag sa mga espiritung maaaring naging sanhi nito. Isa pang kontekstong ritwal sa *basi* ay ang pagwisik nito sa hinigaan at kagamitan ng pumanaw at paggamit nito bilang panghugas ng bisig at mukha ng mga taong sumama sa paglilibing, upang sawatain ang mga kamalasang kaakibat ng kamatayan.²³ Higit pa rito, tinuturing bilang *anib* o anting-anting ang *basi*, umano'y pinaalis sa pagwisik nito ang mga espiritung nagdudulot ng sakit.²⁴ Ang mga inuming alkohol gaya ng *basi* ay mayroong "mataas na halaga sa mga kontekstong ritwal" dahil sa kanilang katangiang psychotropic.²⁵ Nagdudulot ito ng pagbabago sa kamalayan, kaakibat ang pinasidhing emosyon, mga salik na mahalaga sa pakikipag-ugnayan at karanasang ispiritwal.²⁶

Maliban sa minsanang pagpipiging at pagriritwal, ang *basi* ay pang-araw-araw ding inumin na karaniwang naghuhudyat ng pagtatapos ng trabaho. Ang mga epektong psychoactive ng *basi* ay tumutulong sa pagbawas ng tensyon at pagod mula sa araw-araw na gawain, bagaman panandalian lamang. Sa mga nagdaang dekada, paunti nang paunti ang umiinom nito gawa ng pagdami ng iba't ibang uri ng inuming alkohol mula sa ibang mga rehiyon sa loob at labas ng Pilipinas. Gayunpaman, ang umuunlad na industriya ng heritage tourism sa Ilocos²⁷ ay nagbibigay-daan sa bagong anyo ng pagkonsumo ng *basi* bilang mga heritage souvenir na maaaring makatulong sa muling pagtaguyod ng kahalagahan nito sa kasalukuyang mga ritwal at pagpipiging ng mga Ilocano.

Unang nabigyan ng pambansang pagkilala ang *basi* noong dekada 1950 nang simulang gamitin ito ni Pangulong Ramon Magsaysay bilang opisyal na inumin sa pagtanggap sa mga banyagang dignitaryo.²⁸

Produksyon ng *basi*

Laganap sa Pilipinas ang mga inuming gawa mula sa katas ng tubo na sumailalim sa pagbuburo at hinaluan ng katas ng iba't ibang halaman. Sa hilagang Luzon, kilala ito bilang *basi* sa mga Ilocano, Itneg at Bontok; *basi* rin o *wayas/beyas* sa mga Kalinga; *tayug* sa mga Gaddang ng Isabela; *bassi* sa Cagayan; *kila* sa Pangasinan; at *palek* sa mga Ivatan ng Batanes. Naitala rin na mahilig ang mga Bugkalot (Ilongot) ng hilagang-silangang bulubundukin ng Luzon sa nakalalasing na inumin na gawa sa nilutong katas ng tubo, tinatawag na *eyab* ng mga Bugkalot sa Nueva Vizcaya.²⁹

Pangunahing sangkap sa paggawa ng *basi* at suka ang *unas* o tubo (*Saccharum officinarum*) at higit na gusto ng mga Ilocano ang dilaw na uri nito na tinatawag nilang *amarilyo* (figure 1-2). Inaan ni *unas* sa mga buwan ng Disyembre hanggang Mayo. Nagsisimula ang produksyon ng *basi* o suka ng Disyembre at nagtatapos sa Pebrero. Ang *unas* para sa produksyon ng pulot o *tagapulot* ay inaan ni tuwing buwan ng Marso, Abril at Mayo. Mas makatas ang inaning *unas* mula Disyembre hanggang Pebrero kung ihahambing sa inani mula Marso hanggang Mayo. Subalit mas mataas naman ang konsentrasyon ng asukal ng mga inani sa panahon ng tagtuyot (Marso hanggang Mayo) kaysa sa inani nang taglamig (Disyembre hanggang Pebrero). Hangga't maaari, pinalilipas ang labindalawang buwan bago anihin ang itinanim na tubo upang masiguro na dekalidad ang *basi*, suka at panutsa na mula rito.

Gamit ang *ulnas*, paragos na hila ng kalabaw o baka, dinadala ang inaning tubo sa *pagdapilan*, ang lugar kung saan naroroon ang *dadapilan* o kabyawan na gamit sa pagpiga ng katas. *Panagdapil* ang tawag sa proseso ng pagpiga ng katas mula sa tubo sa pamamagitan ng *dadapilan* (figure 1-3a at figure 1-3c). Ang mga tradisyunal na *dadapilan* (figure 1-3a; BG-07)³⁰ ay gawa sa buo, matigas at patayong kahoy na hugis cylindrical, samantalang gawa naman sa metal ang mga ginagamit ngayon. Binili ang karamihan sa mga ito (figure 1-3b at figure 1-3c) mula sa Hacienda Luisita sa Tarlac nang magpalit ito ng kagamitan noong dekada 1980; may ilan ding sinasabing galing pa sa mga plantasyon ng tubo sa Hawaii na dinala rito bago nagsimula ang Ikalawang Digmaang Pandaigdig.³¹ Mas mahusay ang mga ito kaysa gawa sa kahoy; napiwika lahat ng katas sa minsang pagsubo ng tubo, samantalang tatlong beses sinusubo ang tubo sa kahoy na pigaan upang makuhang parehong dami ng katas. Gayundin, sampung salyasing katas ang nakukuha sa metal na pigaan kung ihahambing sa tatlong salyasing katas gamit ang kahoy na *dadapilan*.

Karaniwang pagmamay-ari ng isang pamilya ang *dadapilan*, bagaman komunal o panlahatan ang paggamit nito. Pinaiikot ito ng kalabaw o baka, o kuliglig na ginagamitan ng krudo. Ang pagpipiga na hila ng kalabaw o baka ay karaniwang ginagawa mula madaling araw hanggang alas-otso ng umaga upang iwasan ang karaniwang init ng araw na nakapagpapahina sa mga hayop. Mula alas-nuwebe ng umaga hanggang alas-tres ng hapon naman ginagamit ang kuliglig. Mas mabagal ang proseso gamit ang mga hayop, ngunit mas tinatangkilik ito dahil karagdagang gastusin ang krudong kinakailangan sa paggamit ng kuliglig.

Ang *bennal*, o katas ng tubo, ay pinakukuluan sa malaking kawa na tinatawag na *sinublan*. Maaari itong maglaman ng 25 hanggang 75 galong *bennal*, nakapatong sa dapog na hinukay malapit sa *dadapilan* (figure 1-4). Pinapalamig ang napakuluang katas bago ito ilipat sa bangang stoneware na tinatawag na *burnay*, kung saan hinahaluan ito ng mga sangkap para sa pagburo. Sa Ilocos Sur, kabilang sa mga ito ang pinatuyo at dinurog na dahon, bulaklak, prutas at balakbak ng *samak* (*Macaranga tanarius*); pinatuyo at dinurog na balakbak ng *kariskis* (ipil-ipil, *Leucaena leucocephala*); balakbak ng *lumboy* (duhat o java plum, *Syzygium cumini*); balakbak at dahon ng *bayyabas* (bayabas o guava, *Psidium guajava* L.); sanga at dahon ng *kardis* (pigeon pea, *Cajanus cajan*); *pan-aw* (kogon, *Imperata cylindrica*); at *bubod* (lokal na pampaalsal o yeast).³² Inihahalo ang ilan sa mga ito habang pinapakuluan ang *bennal*, samantalang

ang *samak* at *kariskis* ay kadalasang inahahalo sa napakuluang katas pagkalipat o ilang araw matapos ilipat ito sa *burnay*. Ang dami ng inahahalang sangkap ay batay sa tatlong salik—kalidad ng mismong mga sangkap, tamis ng *bennal*, at ang ninanais na tapang ng *basi*.³³

Mayroong pagkakaiba sa prosesong ito, maging sa mga sangkap na gamit, sa ibang bahagi ng rehiyon ng Ilocos na gumagawa ng *basi*. Noong dekada 1970, tinustusan ng Japan International Cooperation Agency (JICA) ang pag-aaral sa mga katangian ng iba’t ibang uri ng *basi* mula sa kabuuan ng rehiyon na isinagawa ng Institute (dating Department) of Food Science and Technology, Kolehiyo ng Agrikultura ng Unibersidad ng Pilipinas sa Los Baños (UPLB), at Southeast Asian Regional Center of Graduate Study and Research in Agriculture (SEARCA).³⁴ Nagdadagdag ng mga butil ng bigas, pinatuyong balakbak, bunga at dahon ng *samak* sa pinakuluang katas ng tubo ang mga tagapaggawa ng *basi* sa San Mateo sa Lungsod ng Laoag, Ilocos Norte.³⁵ Balakbak at dahon ng *samak* naman ang idinadagdag sa kumukulong katas sa Piddig, Ilocos Norte; inihahalo ang bunga at dahon ng *samak*, butil ng bigas at *kardis* paglamig nito.³⁶ Pinatuyong balakbak at bunga ng *samak* lamang ang inihahalo sa pinakuluang katas ng tubo ng mga tagapaggawa ng *basi* sa Pangasinan.³⁷ Hindi gumagamit ng *samak* ang mga tagapaggawa ng *basi* sa La Union, partikular sa Naguilian, sa halip, *bubod* o *binubudan* na gawa sa binurong giniling na bigas at luya na inihahalo sa kanin, mga balakbak ng *tangal* (yellow mangrove, *Ceriops tagal*) at *lumboy*, at dahon ng *bayyabas* ang inihahalo nila.³⁸

Bilang pagkilala sa papel ng tubo at *burnay* sa Aklasang *Basi* ng 1807, kabilang sa opisyal na selyo ng Piddig, Ilocos Norte ang bungkos ng tubo at *burnay*.³⁹ Ang iba pang lugar sa rehiyon na gumagawa ng *basi* sa kasalukuyan ay Sarrat, Piddig, Paoay at Lungsod ng Laoag sa Ilocos Norte; Sinait, Magsingal, Sto. Domingo, San Ildefonso, Sta. Maria, Tagudin at Alilem sa Ilocos Sur; at Naguilian sa La Union.

PAGHUhUBOG SA KULTURANG ILOCANO: KALAKALANG BASI AT PANLIPUNANG UGNAYAN

Iminumungkahi ng mga talang etnohistorikal na pagdating ng mga Kastila sa Pilipinas, itinataguyod na ng Ilocos ang hindi mabilang na mga komunidad na malawakang nakikipagkalakalan sa loob at labas ng rehiyon, na mas lalo pang pinabilis ng mataas na antas ng kadalubhasaan pang-ekonomiya.⁴⁰ Ang pagiging sentro ng rehiyon sa kalakalan ay nakakabit sa pagkakaiba-ibang ekolohikal at heograpikal na paghahati-hati na karaniwan sa Pilipinas at Timog-Silangang Asya, nag-uugnay sa mga pangkat etniko at linggwistiko na naninirahan sa mga lugar na ito.⁴¹

Noong ika-15 siglo, isang masiglang kalakalan ang umunlad sa pagitan ng mga Ilocano at iba’t ibang pangkat ng Igorot sa bulubundukin ng Kordilyera,⁴² partikular ang Itneg. Yumabong ang kalakalang Ilocano-Igorot sa buong panahon ng kolonisasyon ng Kastila gawa ng kanilang pagpapaunlad ng magkaayong ekonomiya na sumasalamin sa pagkakaiba ng likas yaman sa kani-kanilang mga rehiyon.⁴³ Ang Ilocos, sa makitid nitong mga kapatagan sa may baybayin at tabing-ilog, ay may espesyalisasyon sa produksyon ng palay, bulak, tabako, tubo at iba pang produktong agrikultural na tumustos sa parehong kapatagan at kabundukan. Pinangalagaan din nito ang mga lokal na industriya sa paggawa ng mga habing kumot at damit mula sa bulak na tinatawag nilang *abel*, *basi*, *burnay*, alahas, at mga metal na armas at kagamitan para sa pagkonsumo at kalakalang panrehiyon. Kabilang din ang asin, isda at iba pang mga produktong mula sa dagat sa mga iniluluwas na kalakal.⁴⁴ Sa kabilang banda, ang matatarik na kagubatan ng bulubundukin ng Kordilyera ang nagtustos ng mahahalagang produkto tulad ng ginto, pulot-pukyutan at pagkit, at hilaw na materyal na ginagawang banig, kustal o bag sa pangangaso, lambat, at salaan sa pagproseso ng bigas.⁴⁵

May partikular na kahalagahan ang mga ilog na bumababa mula sa bundok patungo sa mga lambak at kapatagan sa pagpapabilis ng galaw ng mga tao at produkto sa kalakalang kapatagan ng Ilocano at kabundukan ng Igorot. Tatlong ilog, kabilang ang kanilang mga sanga, ang tinutukoy na pangunahing mga daluyan ng kalakalan—ang Amburayan, Abra at Laoag—na siya ring naging daan sa pag-iisang daloy ng mga lahi, paniniwala at kaugalian ng mga kalahok na pangkat, ngunit sa parehong pagkakataon ay nagpapanatili ng pagkakaiba-iba ng mga etnolinggwistikong kultura at pagkakakilanlan ng mga pangkat ding ito.⁴⁶

Maliban sa kalakalang panloob, bahagi rin ang mga Ilocano sa mas malawak pang kalakalang pandagat kasama ng iba pang rehiyon sa loob at labas ng kapuluan ng Pilipinas, partikular ang Tsina at Hapon. Ang mahahabang baybayin at mga look nito ay angkop na mga daungan para sa lokal at dayuhang sasakyang-dagat. Partikular na nagsilbing panrehiyon at pandaigdigang sentro ng kalakalan ang katimugang Ilocos mula pa noong ika-16 siglo.⁴⁷

Ang bulak at mga kagamitang mula sa pakikipagpalitan sa mga komunidad ng Igorot, kabilang ang ginto at iba't ibang produkto ng kagubatan, ay ipinagpalit sa mga banga, alahas na kinabibilangan ng mga manik (beads), at kayo na dala ng mga negosyanteng Tsino at Hapon. Itinuturing itong mararangyang bagay, higit ang mga porselana at bangang stoneware na galing Tsina at iba pang lugar sa Timog-Silangang Asya na siya namang malawakang hinahangad at nakakalat sa buong Ilocos at Kordilyera.⁴⁸

Isa sa mahahalagang gamit pangkalakal ang bangang stoneware, maaaring dahil sa pagging matibay nito para sa pangmatagalang pag-iimbak ng iba't ibang pagkain at inumin, maging sa produksyon ng mga burong inumin at rekado. Pinakamahalaga ang malalaking bangang ito para sa *basi* at *buggoong* o *bagoong* na katas ng binurong isda na mahalagang sangkap sa maraming lutong Ilocano. Maaaring ang kahalagahan ng *basi* at iba't ibang paraan ng paggamit ang nag-udyok sa patuloy na pagtustos ng *burnay* bilang bahagi ng mga kagamitan sa kalakalang pandagat, at kinalaunan, sa panahanan ng mga Tsinong magpapalayok na nagturo at nagtagtag ng teknolohiya para sa produksyon ng mga bangang stoneware sa rehiyon, partikular sa Vigan, Ilocos Sur.

Ang produksyon ng malalaking bangang stoneware, tinatawag na *burnay* sa Ilocano, ay nananatiling mahalagang bahagi ng lokal na industriya sa Vigan, bagaman unti-unting nagsasara ang mga pagawaan sa pagbaba ng pangangailangan sa mga ito, gawa ng pagkakaroon ng alternatibong anyo ng pag-iimbakan o paggagawaan ng pagkain at inumin.⁴⁹ Sa pagbaba ng produksyon ng *burnay*, kaakibat ng pag-unti ng bilang ng mga tagapaggawa nito, nanganganib din na unti-unting mawala ang iba't ibang tradisyong Ilocano na nauugnay dito. Upang matiyak na maipagpapatuloy ang kanilang mga lokal na tradisyon, aktibong bumubuo ang mga Ilocano ng iba't ibang paraan upang mapahalagahan at mapahusay pa ang kanilang mga kasanayang kultural. Kamakailan lamang, sinimulan ng Mariano Marcos State University sa Batac, Ilocos Norte, kasama ang College of Fine Arts ng Unibersidad ng Pilipinas, ang isang proyekto ng produksyon ng stoneware sa lalawigan upang mapahalagahan, mapahusay at maipagpatuloy ang mahahalagang lokal na tradisyong nauugnay sa produksyon at pagkonsumo ng *burnay*, *buggoong* at *basi*.

KONKLUSYON

Sa pamamagitan ng pagsusuri ng mga kuwadro ng *Aklasang Basi* at kagamitang etnograpiko na nauugnay sa *basi*, ipinakikita sa eksibisyong at papel na ito kung paano ginampangan ng *basi* ang mahahalagang tungkuling kultural mula noon hanggang sa kasalukuyan. Inilahad nito ang dinamikong mga proseso na nakapagpabagong-anyo sa *basi* mula sa pangkaraniwang inumin sa araw-araw o minsanang pagpipiging at kontekstong panritwal, tungo sa inuming sumasagisag sa pamana at pagkakilinanlang Ilocano.

Ang mahalagang papel ng *basi* sa pagbuo at pagpapatatag ng pagkakilinanlang Ilocano ay maaaring unawain sa konteksto ng kasaysayan pulitikal nito noong panahong kolonyal ng Kastila. Ayon sa nakapaloob sa mga kuwadro, ang kabuuhan at patunay ng pagkakilinanlang Ilocano ay pinalakas ng kolonyal na pamamahala sa malawak na bilang ng kanilang kasanayang kultural, higit sa mga nauugnay sa produksyon at pagkonsumo ng *basi*. Sa gayon, nag-uudyok ito ng malalim na ugnayang pangkasaysayan na nagbibigay-diin sa pamanang Ilocano na tumatanggap at nagpapahayag ng kanilang kasanayan at pagkakilinanlang kultural.

Bukod dito, inihahayag ng *basi* ang pangkabuuang bahagi nito sa pagtatatag, pagpapanatili, at pagpapatibay sa lipunang Ilocano sa pamamagitan ng isinagawang pagsusuri sa kagamitang etnograpiko na nauugnay sa mga pagbabago sa produksyon at konteksto ng pagkonsumo nito. Para sa mga Ilocano, panlipunang gawain ang paggawa at pag-inom ng

basi, nakapaloob sa karamihan ng mga pangmalawakang kasanayan sa agrikultura, pagluluto at ritwal. Sa gayon, pinahihintulutan ng paggawa at pag-inom ng *basi* ang Ilocano na sumali sa mga panlipunang kasanayan na hindi lamang bumubuo at nagpapatibay ng lokal na mga ugnayan, kundi lumilikha rin ng natatanging kolektibong pagkakakilanlan sa pamamagitan ng pinagbabahaginan sa karanasan at panlasa. Bagaman nagsisilbing tagapaglarawan ang *basi* ng materyal at kalawakang lipunan at kulturang Ilocano, pinalalawak at pinalalalim din nito ang kanilang ugnayang panlipunan at pang-ekonomiya sa ibang pangkat etnolinggwistiko sa parehong kalapit at nalalayong rehiyon.

Samakatuwid, ang *basi* ay nagbibigay-daan sa pagsusuri ng pamana at pagkakakilanlang Ilocano, kasabay ng pagdagdag sa ating pagkakaunawa sa mga ipinahihiwatig na pagbuo, pagpatunay, at pagbagtas sa pagkakakilanlan at relasyong panlipunan sa pamamagitan ng iba't iba at pabago-bago nitong kahulugan at kasanayan na tumatawid sa iba't ibang hangganang panlipunan.



BANTAOAY BRIDGE

KM 410+710

CAP 14T

Panangamiris iti pateg iti Basi Revolt ken tawid-Ilocano iti nailian a pakasaritaan

Daytoy nga eksibision, "Containing the Cultural World of *Basi* | *Pananglikmut iti Nainkannawidan a Lubong iti Basi*" iti National Museum of the Philippines (NMP) Ilocos Regional Museum iti siudad iti Vigan, ket mangiladawan iti basi kas pannakaibagi iti kannawidan ken kinasiasino nga Ilocano kadagiti nadumaduma a henerasion, nga isu't nangparugso kadagiti umili nga Ilocano iti maika-19 siglo tapno agtignay a mangsuppiat kadagiti kolonial nga agtuturay a Kastila idи pakatanda iti buis ken lapdanda ti panagaramid kadaytoy. Ti basi ket maysa a mainum a sanger a naaramid babaen ti panangpaingel iti tubbog iti unas. Daytoy ket kaay-ayo unay a mainum a kadawayan a maipasango kadagiti rito ken ramrambak nga Ilocano, ket addaan iti adu nga agkakaduma a pakaaramatan, manipud iti nainsagraduan agingga iti nainlubungan, manipud iti kabaggian agingga iti kagimungan, manipud iti sosial agingga iti pulitikal, ken manipud iti napalabas agingga iti agdama a panawen.

Dagiti naipinta a ladawan iti Basi Revolt ken dagiti gameng a mainaig iti basi ken iti kabibiag ken kannawidan nga Ilocano ket maipakita iti daytoy nga eksibision tapno tumulong iti panangawat iti tawid nga Ilocano. Maiparang kadaytoy dagiti gameng manipud iti National Ethnographic Collection ken dagiti dadduma pay a naitalek iti National Museum of the Philippines. Ditoy a matukod dagiti sumagmamano a tema maipapan iti basi, a nailasud iti kagimungan ken iti nakairuaman a pannakaaramatna iti rito, a mangipamatmat iti kinapategna kas mangpaannayas iti langenlangen a mangbangon ken mangpasingked iti panagkikinnammayet dagiti kagimungan nga Ilocano ken kabangibang a grupo.

Mainayon a mabinsa-binsay ti nairut a nairamut a pagkakamangan iti panagsisinnukat iti produkto iti uneg ken ruar iti rehion, nangnangruna dagiti mainaig kadagiti kabangibang nga ili iti Itneg (Tinguian) ken sumagmamano pay nga ili dagiti Igorot iti Kordilyera. Masukimat kadaytoy nga eksibision ti nagdudumanduma a taeng-ekolohikal iti rehion, maipangpangruna no kasano a pinarugso ken pinasayod daytoy ti panagsisinnukat a maiyannatop iti naggigiddiat a naisangsangayan a wagas iti panagpartuat, kas koma ti panagaramid iti basi, putik a burnay, inabel wenco lupot a naaramid manipud iti labag iti kapas, ken tabako, a mairaman iti dadduma pay.

Agsipud ta nauneg a nairamut ti basi iti kannawidan nga Ilocano, saan a matubngan a naisamay kadaytoy dagiti nadumaduma a nainkagimungan, ekonomiko ken pulitikal a kapadasan iti rehion. Nagmulmulan iti kapas ken unas a maaramid a basi ken suka dagiti kagimungan nga Ilocano adu a panawen sakbay a dimmanon dagiti Kastila ditoy Pilipinas. Ti kapas a naurnos ti nawadwad a pannakapatanorna ket maysa a napateg a produkto iti narangpaya a pagkakamangan iti pannakisinnukat dagiti Ilocano kadagiti Tsino, kadagiti kagimungan iti akintengnga a benneg iti Luzon, ken kadagiti Igorot iti Kordilyera; ti unas a mapagbalin a basi ken suka ket nangnangruna met a napataud para iti kabukbukudanda a kasapulan.¹ Nupay kasta, masinunu a namuding ti pannakaaramat iti basi iti panangtaripato iti panagkikinnammayet iti uneg dagiti kagimungan kasta met kadagiti kaappuan, a napateg para iti panangsinunu aken panangpataginayon iti paltuad-agrikultural.² Naipangpangruna ngarud ti inakem iti basi iti pannakidangadang dagiti Ilocano—ti iyaalsa—laban iti kolonial a gobieno a Kastila ken ti tenggelda iti rehion, aglalo ti pannakaipang-al iti monopolio iti panagpaltuad ken pannakaiwaras iti tabako ken basi. Numanpay naparmek ti iyaalsa iti kamaudiananna, mapati a nangibati daytoy iti nadagsen a malidit, nga isu't nangiduron iti gobieno a Kastila a mangidutok kenni Esteban Villanueva iti Vigan a mangipinta iti lupot kadagiti ladawan ti iyaalsa tapno matubngar dagiti sumaruno a kaskasdi a panagsuppiat. Dagitoy a ladawan ket maiparang kadaytoy nga eksibision, mangipamatmat iti maysa a naisangsangayan a pasamak iti

pakasaritaan iti pagilian, nakaisamayan iti lokal a pannakaammo ken pammati a nangguyugoy, saan ketdi a nanglapped, iti panangpatalged iti kannawidan ken kinasiasino nga Ilocano.

Ti pannakaisiglot iti basi iti pulitikal a pakasaritaan iti rehion ket mangpasingked iti kinapategna iti inaldaw-aldaw a panagbiag dagiti Ilocano, a nayasmang a nangpagbalin kadaytoy kas maysa a tanda para kadakuada. Sumarot daytoy iti lagip iti sapasap, mangiparipirip iti pakainaiganda iti napalabas nga isu met a nangbaliw iti bukoda a kinasiasino. Nabaknang ti kayariganna, mangidiaya ngarud ti basi iti maysa a dalan tapno tukuden ti tawid ken kinasiasino nga Ilocano.

PANANGSANGAL ITI TAWID KEN UGALI: DAGITI NAIPINTA A LADAWAN ITI BASI REVOLT

Narangpaya ti panagpatanor dagiti Ilocano iti kapas ken unas iti naruay a bulto para iti kabukbukudanda a kasapulan sakbay ti isasangpet dagiti Kastila. Iti sabali a bangir, inserrek iti kolonial a Kastila idi maudi a paset iti maika-16 siglo ti panagmula iti tabako, nga idi dimteng ti panawen, isu met laeng nga inaramatda tapno nakarkaro a gundaiwan dagiti patneng babaen ti pannakaisangyangkat iti Monopolio iti Tabako kadagiti naituding a disso iti pagilian manipud iti rugi dagidi tawen iti 1760, a dimmanon met iti Ilocos kadagidi tawen iti 1780.³ Pinatalged daytoy ti pastrek a naaramat para kadagiti kampanya a nairanta a mangikut iti isla iti Mindanao, iti akin-abagatan a paset iti Pilipinas. Naisayangkat met ti Basi Monopoly kadaytoy a panawen, tapno nakarkaro pay a mapadakkel ti pastrek iti kolonial a gobierno. Nalapdan ti Ilocos manipud iti panagaramid iti basi, ket ti Pangasinan laeng ti napalubusan a mangpatanor kadaytoy a mainum para iti sibubukel a rehion.⁴ Kaadduanna a napataud dagiti nasao a mula iti akin-amianan a benneg iti rehion, nga isu ti agdama nga Ilocos Norte, gapu ta daytoy laeng ti ayan dagiti tanap iti Ilocos a dumanon nga agpauneg, ket kasta ngarud a maiyannatop iti agrikultura.

Simmansan dagiti iyaalsa iti rehion idi maika-18 siglo, ket naimutektekang dagiti historiador a dagiti iyaalsa iti naud-udi a paset kadayta a siglo ket nangrugi kadagiti akin-amianan nga ili.⁵ Sumagmamano a mapatta-patta a pamkuatan ti mabalin a nangparugso kadagitoy nga iyaalsa iti amianan. Ti maysa, dagiti daddadakkel a pagtalunan iti amianan ket ad-adda a naparigat babaen kadagiti naipapilit nga annungen ken buis,⁶ pakairamanan dagiti nainkapilitan a nawadwad a panagpataud iti tabako ken unas tapno magun-od dagiti naibatang a kota, ken ti nainkapilitan a panaggatang iti nangina a dinubla, sigarilyo ken basi manipud laeng iti kolonial a gobierno, kalpasan ti adu a panawen a panagmula kadagitoy iti bulto nga umisu laeng para iti kabukbukudanda ken awan-bayadna a panagaramat. Ti maysa pay a gapu ket ti kaadayo dagiti akin-amianan nga ili manipud iti Vigan, nga isu't kabesera iti Ilocos, ket makaparigat ngarud iti kolonial a gobierno a mangtengngel kadagiti wayat dagiti masakupanna.⁷ Ti umuna nga iyaalsa a rimsua iti amianan ket ti Tobacco Monopoly Uprising idi 1788, nga indauluan ni Antonio "Guasing" dela Cruz iti Laoag. Iti kadaytoy nga iyaalsa, saan laeng a sinuppiat dagiti Ilocano ti monopolio iti tabako no di ket tinuntonda pay ti pannakaisardeng iti panangikappeng kadagiti umili kadagiti kampanya-militar, kasta met ti pannakaruk-at dagiti naibalud gapu iti panagsuppiatda iti gobierno.

Ti mabigbig iti agdama kas Basi Revolt ket naparugso met iti amianan. Nangrugi daytoy idi Setiembre 16, 1807, no kaano a dagiti Ilocano nga indauluan da Pedro Mateo iti Piddig ken Saralogo Ambaristo, kaduada dagiti kontra-gobierno a nakatalaw manipud iti Carcel iti Vigan ken naglemmeng kadagiti kabanbantayan iti Piddig, ket simrek ken nangala a nangtengngel iti Sarrat (figure 1-1). Kimmappeng met ngarud dagiti umili iti Sarrat iti nabala-bala a martsa tapno tenglen ti kabangibang nga ili; indauluan ni Mateo ti maysa a grupo a napan iti Dingras, San Nicolas, Batac ken Paoay, bayat ti panagturong ni Ambaristo iti Vigan.⁸ Agsipud ta inyallatiw dagiti papadi ken lokal nga opisial ti damag maipapan iti panagturongda iti Vigan, simmaranget dagiti rebelde iti sunget iti dalan bayat ti panagpabagatanda. Nasarakanda ti umuna a tubeng sadiay Badoc, no ayanna a nadarasda laeng a naparmek dagiti bunggoy iti gobierno gapu ta pimmuskol ti bilangda babaen ti sitatallugod nga ikakappeng kadakuada iti kaaduan kadagiti agindeg iti nasakopda nga ili. Immirut ti gagar a manglapped iti iyaalsa bayat ti panagdaliasatda nga agpabagatan; kas pangarigan, nangipatulod ti kura-parroko

iti Magsingal kadagiti espio ken nangaramid isuna iti wagas tapno napegges a maiyallatiw ti damag maipapan iti dur-as iti addang dagiti rebelde nga agturong iti Vigan.⁹

Gapu iti damag maipapan iti ballaigi dagiti rebelde iti inda panangtengngel kadagiti akin-amianan nga ili, dinutukan da Gobernador-Probinsial iti Vigan a ni Juan Ibañes ken Alcalde Mayor Francisco Bringas dagiti papadi ken lokal nga opisial kadagiti ili iti abagatan iti Vigan a mangbuangay iti lokal a militia; daytoy ket nakaibilangan dagiti Ilocano manipud Bantay, Santa, Narvacan, Sta. Maria, Santiago ken Candon. Nagmartsada a nagpa-amianan tapno sabten dagiti rebelde, ket idи Setiembre 28, napasamak ti dangadang iti Karayan Bantaoay iti San Ildefonso, a "nangpagbalin iti danum kas iti baybay a nalabbaga."¹⁰ Naggibus daytoy iti makaikeddeng a ballaigi dagiti kolonial a puersa. Dagiti nabati a rebelde ket naipan iti Vigan, no ayanna a napapatay dagiti dadaulo iti imatang iti publiko, ken dagiti dadduma pay ket naibalud ken naidatagan a maitalaw ken maipupok sadiay Mindoro.¹¹

Dua pay nga iyaalsa a naparugso kadagiti akin-amianan nga ili ti naiyurit kalpasan iti Basi Revolt. Ti Lung-ao Revolt idi 1811 ket maysa a nainpammation nga iyaalsa nga indauluan ni Paras Lampitoc iti Laoag, a nangiladawan iti bagina kas kangrunaan nga apostol iti Lung-ao, wenco Mangisalakan, nagkari iti pannakaiyaon dagiti umili manipud kadagiti buis ken monopolio, ken dadduma pay a rigat nga inpang-al dagiti Kastila.¹² Iti sabali a benneg, ti Sarrat Uprising idi 1816 ket maysa a naindasigan nga iyaalsa nga indauluan ni Andres Bugarin, maysa a kadawayan nga umili, kontra kadagiti lokal a babaknang ken opisiales.¹³ Dagito dua nga iyaalsa, kadua pay ti Tobacco Monopoly Uprising ken ti Basi Revolt, ket timmulong a nangpadaras iti pannakabingay iti rehion a nagbalin nga Ilocos Norte ken Ilocos Sur idi 1818, tapno magun-od iti kolonial a gobieno ti nataltalged a pannakatengngel iti rehion.

Dagiti sangapulo ket uppat a pinta iti lona a pakaimatangan kadagiti napateg a paset iti Basi Revolt kadaytoy a galeria ket isu't kaunaan nga aramid a mangiladawan iti maysa a pagteng iti pakasaritaan iti Pilipinas. Daytoy a serye ket nainaig kenni Esteban Villanueva y Pichay (1797-1878), maysa a mestizo manipud iti Vigan a nangpataud kadagitoy sangapulo ket uppat a tawen kalpasan iti pasamak. Kadaytoy a panawen, nabiit pay a nangrugi ti artes iti Pilipinas a mangtaming kadagiti banag a saan a mainaig iti relihion, kaadduan dagiti ladawan dagiti maibilang iti nangato a dasig, nadumaduma a tao iti Pilipinas iti kannawidan a kawwesda, ken mulmula, kalpasan a nagun-od ti pammalubos dagiti agtuturay a Kastila idi 1734.¹⁴ Ti umuna nga opisial a pagadalan iti artes iti kolonial a Pilipinas, ti Academia de Dibujo y Pintura, ket kasta met a kaluklukat sadiay Manila idi umuna a paset iti maika-19 siglo, no ayanna a ti kasadaran ni Villanueva a ni Damian Domingo (1796-1834) ket nagtakem kas kaunaan a propesor.¹⁵ Ni Villanueva, a saan a pormal a nagadal iti panagpinta, ket nabigbig kas "cogent counterpoint" wenco nabileg a kasupadi ni Domingo ken dagiti dadduma pay a katiempoanda sadiay Manila a nagadal wenco nasursuruan iti sidong ti natataeng a henerasion dagiti Filipino artists.¹⁶

Dagiti naipinta a ladawan iti Basi Revolt ket naisalsalumina iti pakasaritaan iti artes iti Pilipinas, ken maipangpangruna a napateg gapu iti panangiyuritda iti kabibiag ken panawen iti napalabas.¹⁷ Ti nayonna pay a maipangpangruna a detalye ket ti nalatak a kaadda iti bandus, nga isu ti mabigbig kas "Great Comet of 1807." Aw-awagan dagidi nagkauna a Tagalog kas Bathala, ti bandus ket mabigbig iti Ilocos, kasta met kadagiti Tsino, kas partaang iti gubat, bisin, sakit, patay, ken dadduma pay a maiyariag a pasamak.¹⁸

Dagiti sangapulo ket uppat a naipinta a ladawan iti Basi Revolt ket inpakdaar iti National Museum of the Philippines kas National Cultural Treasures (nailian a gameng-kannawidan) idi 2009, kas pammigbig iti naisalsalumina ken naisangsangyan a kinapategda iti Pagilian, aglalo iti benneg iti artes ken pakasaritaan iti Pilipinas.

PANANGLIKUT ITI NAINKANNAWIDAN A LUBONG ITI BASI: PANANGILADAWAN ITI ILOCOS KEN ITI ILOCANO

Nagdisso iti akin-amianan a laud a paset iti Isla iti Luzon iti Pilipinas ti rehion iti Ilocos (figure 1-1). Sakbay iti panawen iti kolonial a Kastila, nairaman kadaytoy dagiti patad iti agdama nga

Ilocos Norte, Ilocos Sur, La Union ken Pangasinan, kasta met dagiti sumagmamano a tanap a kabangibang dagiti kabanbantayan nga adda iti sakaanan iti Kordilyera a nailas-ud iti Abra ken Pangasinan.¹⁹ Kaadduan kadagiti nagtaeng ditoy kadayta a panawen ket adda iti asideg dagiti babassit a sanga iti karayan nga inda aw-awagan kas "looc" iti lokal a pagsasao, kasta ngarud a naawagan dagiti agindeg kas "Ylocos" a ti kalpapananna ket "tattao manipud iti looc (luek), wenco iti igid ti baybay wenco tanap nga adda iti abay ti karayan."²⁰ Nupay kasta, mabalin a niro ket inaramat dagiti Kastila ti sao para iti kadagupan iti rehion. Iti panaglabas iti panawen, in-inut a nagbaliw ti sukog iti rehion maiyannatop kadagiti pasamak a pulitikal, agingga iti agdama a pannakabingay dagiti probinsia. Kadawayan a maawagan dagiti agindeg kas Ilocano, nga isu met laeng ti awag para iti lokal a pagsasao.

Gapu iti agtultuloy a panagakar dagiti tattao, ti panagwaras dagiti Ilocano, agpadaya kadagiti kabanbantayan ken iti rehion iti Cagayan, kasta met nga agpabagatan agturong iti akin-tengnga a Luzon, ket nangbaliw iti kaipapanan iti "Ilocano" ta saan laengen a mainaig daytoy kadagiti agindeg iti rehion iti Ilocos. Daytoy ket mangsakop payen kadagiti tattao a mangar-aramat iti pagsasao iti ruar ti Ilocos. Ti balikas nga "Ilocano" ket mangipakita ngarud iti narikut a pagbedngan iti teritorio ken pagsasao, kasta met iti pannakabukel ken panangpatalinaed iti kinasiasino nga Ilocano iti las-ud iti panagwarasda. Numanpay maidatag ken mabinsa-binsay dagitoy a kinarikut kadaytoy nga eksibision ken salaysay, inda laeng ipasnek a tamingen ti kannawidan nga Ilocano kas mapaliiw kadagiti kangrunaan a probinsia iti rehion.

Gapu iti kinaakikid iti patadna nga adda iti nagbaetan iti Cordillera Mountain Range iti daya ken iti West Philippine Sea iti laud (figure 1-1), nakirang ti rekursos-natural iti Ilocos, aglalo iti pagtalunan a daga a kasapulan a mangtaraon iti dumakdakkel a populasion. Ti kasasaad iti klima ket nakarkaro pay a makatubeng iti naruay a panagpatanor iti benneg iti agrikultura kadaytoy a rehion. Gapu iti narungset a kasasaad iti aglawlaw, itandudo iti kannawidan nga Ilocano ti kinagaget, kinamanagpamuspusan, kinatibker, ken kinasalimetmet iti inaldaw-aldaw a panagbiag, nga isu't mangibagnos kadakuada a mangsungat iti saan a masinunu a kaadda ken pannakagun-od kadagiti nangnangruna a rekursos.

Panangtukod iti kannawidan nga Ilocano babaen ti panangmingming iti pangaramat iti basi

Kadagiti nadumaduma a kultura, agpartuat ket nanamen dagiti tattao ti kaay-ayoda a napasanger a mainum a kadawayan a maaramat kas paset iti nainkagimungan a pasken, no ayanna a mangidiaya dagitoy kadagiti gundaway para iti panangbangon, panangiturong, ken panangibanag iti nainkagimungan a lubongda.²¹ Dagitoy nagduduma a nainkagimungan nga aramid ket maigiddan kadagiti kaskasdi met laeng a nagduduma a nakairuaman a panagaramat, a pakaadalan iti maipapan iti kannawidan agsipud ta sarutenda ti nadumaduma a paset iti panagbiag nga adda iti las-ud a sosial, ekonomiko, pulitikal, ritual ken ideolohikal.

Iti kannawidan nga Ilocano, addaan agduduma nga akem ti basi. Daytoy ket mangpaannayas iti langen-langen, mangted kadagiti gundaway para iti panagpartuat ket panangpasingked iti panagkikinnammayet iti gimong babaen ti danggayan a panaginum. Kas napateg a paset iti pasken, ti panaginum iti basi ket kadawayan a mainaig iti panangrambak kadagiti kangrunaan a tukad iti panagbiag, kas koma dagiti rambak iti panagpasngay ken panagasawa ken kadagiti panawen iti ladingit a maigapu iti panagsakit ken pannakatay. Addaan met daytoy iti napateg nga akem kadagiti rito, nga isuda't mamagsilpo iti Ilocano kadagiti espiritu iti kaappuan, kasta met kadagiti datdatlag, bayat ti panagkiddawda iti badang ken parabor tapno masaranget dagiti pakaseknan iti salun-at, taraon, ken dadduma pay a banag a mainaig iti pagbiagan ken pagsayaatan. Kas pangarigan, ti managsakit nga ubing ket madigos wenco mabuniagan manen iti napapudot a danum a naikkan iti basi ken sensilio bayat ti panangpuor iti sangareppet nga arutang. Maikkan iti baro a nagan ti ubing ket isagut iti ninang dagiti sensilio sadiay simbaan tapno leppasen ti rito.²²

Maysa kadagiti kannawidan a rito ti nakairuaman a panagidatag iti atang, maysa a daton para kadagiti espiritu iti kaappuan bayat kadagiti ramrambak ken iti panawen iti panagtalon ken panagkalap. Kadawayan a launen iti atang ti basi ken patneng a makan a nairanta ken naidasar para kadagiti kararua. Ti atang a pakairamanan iti basi ket maidasar pay kadagiti dalan a

masansan a pakapasamakan, wенно ayanna a kapaspasamak, ti maysa nga aksidente, tapno maparukma dagiti espiritu a mabalin a nakaigapu kadagitoy. Maysa paya rito a pakaaramatan iti basi ti panangibarasibis kadaytoy iti nagbugsutan ken alikamen iti pimmusay, ken panangbuggo kadagiti takkiag, ima, ken rupa dagiti nakipamunpon, tapno matubngan ti aniaman a daksanggasat a mainaig iti pannakatay.²³ Kalaksidanna, mabigbig pay ti basi kas maysa kadagiti anib a mapati a mabalin a maiwaris tapno papanawen dagiti espiritu a mangipagteng iti sakit, no marikna ti kaadda dagitoy.²⁴ Dagiti mainum nga arak kas iti basi ket addaan "napatan-ok a kinapateg iti las-ud iti rito" gapu iti kabaelanda a mangpabara iti panunot ken rikna.²⁵ Dagitoy ket mamagpabaliw iti kasasaad iti puot ken maigiddan iti napasingked a tukad iti panagrikna a napateg a paset iti ispiritual a pannakilangen-langen ken kapadasan.²⁶

Malaksid iti las-ud dagiti pasken, naidumduma a panagrambak ken rito, ti panaginum iti basi ket mainaig met iti kadawayan, inaldaw-aldaw a danggayan a panaginum a tanda iti pannakalpas iti trabaho ken panangrugi met iti panaglinglingay ken panaginana. Ti ganaygaypanunot ken rikna a mapataud iti basi ket kadawayan a mangpalakag iti danag ken bannog, numanpay iti apagbiit laeng, manipud iti inaldaw-aldaw a rebbengen. Nupay kasta, iti uneg ti naudi a sumaggamano a dekada, ti panagaramat iti basi ket in-inut a kimmirang gapu iti kaadu iti tumtumpuar a sabali a mainum nga arak nga aggapu iti sabali a rehion iti uneg ken ruar ti Pilipinas. Iti sabali a bangir, linuktan met iti rumangrang-ay nga industria iti heritage tourism²⁷ ti baro a pannakaaramat iti basi kas pakalaglagipan iti kannawidan, a mabalin met laeng a tumulong tapno maibangon ti kinapateg iti basi kadagiti rito ken rambak nga Ilocano iti agdama a panawen.

Nagun-od iti basi ti umuna a sangkailian a pannakabigbig idi inrugui daydi Presidente Ramon Magsaysay ti pannakaaramatna kas opisial a mainum a pangsarabo kadagiti sumarungkar a mabigbig a ganggannaet.²⁸

Panagaramid iti basi

Ti napasanger a mainum a naaramid manipud iti tubbog iti unas wенно bennal, ken nalaokan iti nadumaduma a ramen a nagtaud iti mula, ket masarakan iti adu a paset iti Pilipinas. Iti akin-amianan a Luzon, daytoy ket aw-awagan a basi dagiti Ilocano, Itneg ken Bontok; kasta met a basi wенно wayas/beyas kadagiti Kalinga; tayug kadagiti Gaddang iti Isabela, bassi sadiay Cagayan; kila sadiay Pangasinan; ken palek kadagiti Ivatan iti Batanes. Naiyurit met a kaay-ayo dagiti Bugkalot (Ilongot) iti kabanbantayan iti akin-amianan a daya a Luzon ti maysa a makabartek a sanger, daytay arak a naaramid manipud iti nalambiki ken napalamuyot a tubbog iti unas, nga aw-awagan nga eyab dagiti Bugkalot sadiay Nueva Vizcaya.²⁹

*Ti kangrunaan a kasapulan para iti panagaramid iti basi ken suka ket ti unas (*Saccharum officinarum*), ket pilien dagiti Ilocano ti kiaw wенно amarilio a kita iti unas para kadaytoy (figure 1-2). Matubbo ti unas kadagiti bulan iti Disiembre agingga iti Mayo, agsipud ta ti panagaramid iti basi ket mairugi iti Disiembre ken malpas iti Pebrero; dagiti maikari a maaramid a tagapulot ket kaaduan met a matubbo kadagiti bulan iti Marso, Abril ken Mayo. Ti ad-adu a bulto iti bennal ket mapatanor manipud kadagiti unas a matubbo manipud iti Disiembre agingga iti Pebrero no idilig kadagiti matubbo manipud iti Marso agingga iti Mayo. Nupay kasta, nasamsam-it dagiti unas a matubbo iti kalgaw (Marso agingga iti Mayo) ngem dagiti maurnong kadagiti nalam-ek a bulan (Disiembre agingga iti Pebrero). Maikalikagum ti panangipaturay iti sangapulo ket dua a bulan sakbay a matubbo ti unas tapno masinunuuo ti nangato a kalidad iti basi, suka ken tagapulot.*

Mabunag dagiti unas babaen ti ulnas a guyguyuden iti nuang wенно baka, ket maipan iti pagdapilan nga ayan iti dadapilan a maaramat iti panagpespes iti unas. Ti panagdapil ket maipapan iti tukan-tukad a wagas iti panagpespes iti unas babaen ti dadapilan (figure 1-3a ken figure 1-3c). Ti nainkasigudan a dadapilan (figure 1-3a; BR-07)³⁰ ket naaramid iti natangken, patakder a napabukel ngem nagngipen a kayo, ket ti maar-aaramat iti agdama a panawen ket naaramid iti landok. Adu kadagiti landok a dadapilan (figure 1-3b ken figure 1-3c) ti nagatang manipud iti Hacienda Luisita sadiay Tarlac idi inlakoda dagiti daan nga alikamen tapno mapabaro ken mapangato dagiti aruatenda kadagidi tawen iti 1980. Sumaggamano ti

naggapu kadagiti plantasion iti unas sadiay Hawaii sakbay a bimtak ti World War II.³¹ Dagitoy ket makapatatanor iti naruruay a produksion no idilig kadagiti dadapilan a naaramid iti kayo; magun-od ti amin a tubbog iti unas iti maminsan laeng a panagisubo, kabayatan a kasapulan a maisubo iti mamillo ti unas iti kayo a dadapilan tapno mapaaadda ti kas kaadu met laeng a bennal. Sangapulo a sinublan nga aglaon iti bennal ti mapatanor babaen ti landok a dadapilan, ket iti bangir, tallo laeng a sinublan ti mapunno no kayo a dadapilan ti maaramat.

Kadawayan a sanikua iti pamilya ti dadapilan, ngem daytoy ket aramat ten iti ad-adu. Guyuden daytoy iti nuang, baka wenco kuliglig a pagtarayen iti krudo. Ti panagdapl a pakaaramatan iti nuang wenco baka ket ad-adda a maipatang iti parbangon agingga iti alas-otso iti bigat tapno liklikan ti pudot a mangpaksut iti ayup. Maaramat ti kuliglig manipud alas-nuebe iti bigat agingga iti alas-tres iti malem. Nabunbuntog dagiti ayup ngem ad-addada a maaramat agsipud ta mangpadakkil iti paggastuan ti krudo a kasapulan iti kuliglig.

*Ti bennal ket mapaburek iti uneg ti sinublan. Mabalin daytoy nga aglaon iti 25 agingga iti 75 galon iti bennal, maikabil iti rabaw ti anawang nga adda iti asideg iti dadapilan (figure 1-3). Ti napaburek a bennal ket mapabaaw sakbay a maikabil iti burnay, nga isu't pakailaokan dagiti agduduma a mangpaingel a gamú. Iti Ilocos Sur, dagitoy a gamú ket pakairamanan iti nagango ken narumek a bulbulong, sabong, bunga ken kudil iti samak (*Macaranga tanarius*); nagango ken nalebbek a kudil iti kariskis (ipil-ipil, *Leucaena leucocephala*); kudil iti lumboy (duhat, iti Tagalog, wenco java plum, *Syzygium cumini*); kudil ken bulong iti bayabas (bayabas wenco guava, *Psidium guajava* L.); sanga ken bulong iti kardis (pigeon pea, *Cajanus cajan*); pan-aw (cogon grass, *Imperata cylindrica*); ken bubod.³² Dagiti dadduma a gamú ket mailaok bayat ti panagburburek iti bennal, nupay ti samak ken kariskis ket kadawayan a mailaok iti naluto a bennal apaman a maikabil daytoy iti burnay wenco kalpasan iti sumagmamano nga aldaw. Ti kaadu iti mailaok a gamú ket maitutop iti tallo a banag—kalidad iti gamú, kinasam-it iti bennal, ken tarigagay a kaingel iti basi.³³*

*Mabalin nga adda sangkabassit a paggigidiatan dagiti addang, kasta met kadagiti maaramat a ramen, kadagiti nadumaduma a lugar iti rehion a pakaaramidan iti basi. Kadagidi tawen iti 1970, nangpondon ti Japan International Cooperation Agency (JICA) iti panagadal maipapan kadagiti paggigidiatan dagiti nadumaduma a kita iti basi a maaramid iti sibubukel a rehion, nga ingannuat iti Institute (sigud a Departamento) of Food Science and Technology, College of Agriculture iti University of the Philippines sadiay Los Baños (UPLB) ken iti Southeast Asian Regional Center for Graduate Study and Research in Agriculture (SEARCA).³⁴ Laokan dagiti mammasi iti San Mateo, Siudad iti Laoag, Ilocos Norte iti bagas, nagango a kudil ken bunga iti samak, ken bulong iti samak ti napaburek a bennal.³⁵ Mainayon met ti kudil ken bulong iti samak iti agburburek a bennal sadiay Piddig, Ilocos Norte; kalpasan a mapabaaw, mailaok ti bunga ken bulong iti samak, bagas ken kardis.³⁶ Nagango a kudil ken bunga iti samak laeng ti inayon dagiti mammasi iti Pangasinan iti napaburek a bennal.³⁷ Saan nga agaramat iti samak dagiti mammasi iti La Union, aglalo sadiay Naguilian; agaramatda ketdi iti bubod wenco binubudan, maysa a pangruggian a gamú a naaramid manipud iti nalebbek a bagas ken laya a nailaok iti innapuy, ken kudil iti tangal (yellow mangrove, *Ceriops tagal*), kasta met iti lumboy ken sadiwa a bulong iti bayabas.³⁸*

Iti panangbigbig iti nalatak nga akem iti unas ken burnay iti Basi Revolt idi 1807, launen iti opisial a timbre iti Piddig sadiay Ilocos Norte ti rineppet nga unas ken burnay.³⁹ Dagiti lugar iti rehion a pakaaramidan iti basi inggana iti agdama a panawen ket pakairamanan iti Sarrat, Piddig, Paoay ken Siudad iti Laoag iti Ilocos Norte; Sinait, Magsingal, Sto. Domingo, San Ildefonso, Sta. Maria, Tagudin ken Alilem iti Ilocos Sur; ken Naguilian iti La Union.

PANANGBANGON ITI KINASIASINO NGA ILOCANO: SINNUKAT MAINAIG ITI BASI KEN NAINKAGIMUNGAN A PAGKAKAMANGAN

Isingasing dagiti etnohistorikal a kaammuan nga iti panawen a dimteng dagiti Kastila iti Pilipinas, supsupusanen iti Ilocos dagiti adu a kagimungan babaen ti narangpaya a nagkakamang a panagsisinnukat iti uneg ken ruar ti rehion, a napasayod pay babaen ti nangato a tukad iti laing ken aramid iti benneg ti ekonomia.⁴⁰ Ti kinapateg iti panagsisinnukat iti rehion ket maisilpo iti narungbo ket agduduma nga ekolohia ken heograpia a kadawayan iti Pilipinas

*ken Southeast Asia, a mangpagkakamang kadagiti nagduduma a grupo-etniko ken linguistiko a mangsakop kadagitoy a taeng-ekolohikal.*⁴¹

*Iti maika-15 siglo, maysa a nadur-as a pagkakamangan iti panagsisinnukat ti nabuangay iti tengga dagiti Ilocano ken nadumaduma a kagimungan iti Igorot iti Kordilyera,⁴² aglalo kadagiti Itneg. Ti panagsisinnukat dagiti Ilocano ken Igorot ket rimmang-ay pay bayat ti panawen iti kolonial a Castila agsipud ta nangbuangay dagitoy iti maiyasmang nga ekonomia a mangsarming iti naisangsangayan a rekursos kadagiti nagtaudanda a rehion.⁴³ Gapu iti naakikid a patad kadagiti igid iti baybay ken karayan iti surong, inpasnek iti Ilocos ti produksion iti pagay, kapas, tabako, unas, ken dadduma pay a paltuad manipud iti agrikultura, a naiwaras para iti kasapulan iti agpada a patad ken kabanbantayan. Intandudo met iti Ilocos dagiti lokal nga industria nga agpatanor iti inabel nga ules ken pagan-anay, basi, putik a burnay, alahas, igam ken alikamen a naaramid iti landok, para iti kasapulan iti rehion ken para iti panagimaro weno pannakisinnukat. Nairaman pay ti asin, lames ken dadduma a produkto manipud iti baybay kas paset dagiti banag a maisukat iti ballasiw-taaw.⁴⁴ Iti sabali a benneg, indiaya met dagiti kabakiran iti Kordilyera dagiti napateg a produkto iti kabanbantayan kas iti balitok, diro ken allid, ken nadumaduma a maaruat a mapagbalin nga ikamen, kalupi dagiti aganup, aruaten a pagkalap, ken agduduma nga alikamen para iti panagdalus ken panagtar-ap iti irik ken bagas.*⁴⁵

*Addaan naisangsangayan nga akem para iti panagsisinnukat dagiti Ilocano iti patad ken dagiti Igorot iti kabanbantayan dagiti karayan manipud iti surong nga agayos nga agpababa kadagiti patad iti tengga iti kabanbantayan ken iti igid iti baybay, agsipud ta pasayuden dagitoy ti panagdaliasat dagiti tao ken produktoda iti nagbaetan iti Ilocos ken rehion iti Kordilyera. Tallo a karayan ken dagiti babassit a sangada ti naaramat kas kangrunaan a dalan iti panagsisinnukat—Karayan Amburayan, Abra ken Laoag—a nangidalan ngarud iti panagkakamang dagiti kapututan, pammati ken kannawidan, ngem kabayatanna, timmulong met a nangpatalinaed kadagiti nagduduma a kannawidan ken kinasasino nga etnolinguistiko dagiti mainaig a grupo.*⁴⁶

*Kalaksidan iti panagsisinnukat iti patad ken kabanbantayan, timmabuno met dagiti Ilocano iti nalawlawa a pagkakamangan iti panagsisinnukat iti baybay, a pakairamanan dagiti dadduma a rehion iti arkipelago iti Pilipinas ken iti ballasiw-taaw, aglalo iti Tsina ken Hapon. Ti atiddog nga aplaya ken luek iti rehion iti Ilocos ket nangidiaya kadagiti sabangan nga umasmang kas pagsangladan dagiti baniaga ken lokal a barko. Ti akin-abagatan nga Ilocos ket masinunuo kas maysa a sentro iti rehional ken internasional a panagsisinnukat idi pay man maika-16 siglo.*⁴⁷

*Ti kapas ken dagiti aruat a nagun-od manipud kadagiti kagimungan iti Igorot, pakairamanan iti balitok ken agduduma a produkto nga agtaud iti kabakiran, ket naisukat iti banganga ken dadduma a seramiko, alahas a pakairamanan dagiti batbatek, ken dagiti lupot nga awit dagiti agtagtagilako a Tsino ken Hapon. Dagitoy a maisukat a produkto ket naibilang kas napateg a banag, aglalo dagiti porselana ken putik a naaramid sadiay Tsina ken sabali pay a disso iti Southeast Asia, inesseman a magun-od iti adu a tao, ket naiwaras ngarud iti Ilocos ken Kordilyera.*⁴⁸

Dagiti putik ket mairaman kadagiti kapatgan a produkto iti panagsisinnukat, mabalin a gapu iti kinalagdada a mangipalubos ngarud iti napaut a pannakaidulin dagiti agduduma a makan ken mainum kasta met para iti produksion iti napasanger a mainum ken ramramen. Dagiti dadakkel a putik ket maipangpangruna para iti panagaramid iti basi kasta met iti buggoong, a maysa a napateg a ramen para kadagiti adu a makmakan dagiti Ilocano. Ti napateg ken agduduma a pakaaramatanda ket mabalin met a nangguyugoy iti pannakapatalinaed iti putik kadagiti produkto a maisukat iti ballasiw-taaw, ket kalpasan iti sumagmamano a panawen, indalan met daytoy ti panagnaed dagiti Tsino nga agar-aramid iti burnay ken ti panangipatakderda iti teknolohia iti panagaramid iti putik iti Vigan, Ilocos Sur.

Ti produksion iti dadakkel a putik a maawagan met iti burnay ket agtultuloy kas nasisita a paset iti lokal nga industria iti Vigan iti bangir ti in-inut a panagrikek dagiti pagaramidan iti burnay gapu iti bimmaba a paglakuan, a pinataud iti kaadda dagiti adu a sabali a kita iti

pagidulinan wenco pagpaltuadan iti nagduduma a makan ken mainum.⁴⁹ Gapu iti bimmassit a produksion iti burnay, kadua ti bimmaba a bilang dagiti agbibil iti burnay, agpeggad met nga in-inut a mapukaw dagiti nadumaduma a kannawidan a mainaig iti panagpaltuad ken panagaramat kadaytoy. Nupay kasta, natarigagay dagiti Ilocano a mangparang-ay kadagiti agduduma a wagas a mangpasingked ken mangpasayaat kadagiti kannawindanda tapno masinunu ti panagtalinaed dagiti lokal a tradision. Iti nabiit, inwayat iti Mariano Marcos State University iti Batac, Ilocos Norte, kadua ti University of the Philippines College of Fine Arts, ti gnuuat para iti produksion iti putik iti probinsia tapno mapasayaat ken masinunu ti pannakapataginayon dagiti napateg a lokal a tradision, kas dagiti mainaig iti panagaramid ken panagaramat iti burnay, buggoong ken basi.

PANANGIRIKEP

Babaen ti panangsukimat kadagiti naipinta a ladawan iti Basi Revolt ken kadagiti banag a mainaig iti basi, ipamatmat iti eksibision ken daytoy a salaysay no kasano a naaddaan ti basi kadagiti napateg a nainkannawidan nga akem manipud iti napalabas inggana iti agdama. Ibuksilan daytoy dagiti agtultuloy a proseso a nangpagbaliw iti basi manipud iti kadawayan a kaaddana kas mainum iti inaldaw wenco iti las-ud dagiti sagpaminsan a pasken ken rito, agturong iti pakabigbiganna kas mainum a mangted-tanda iti tawid ken kinasiasino nga Ilocano.

Ti nasisita nga akem iti basi iti panangbangon ken panangpabileg iti kinasiasino nga Ilocano ket mabalin a maawatan iti las-ud iti pulitikal a pakasaritaan iti pagilian aglalo idti panawen iti kolonial a Kastila. Kas nailaon kadagiti ladawan, ti panangbukel ken panangpasingked iti kinasiasino nga Ilocano ket nataraon babaen ti kolonial a panangituray ken panangtengngel iti naruay a paset iti kannawidanda, nangnangruna kadagiti mainaig iti panagpaltuad ken panagaramat iti basi. Ngarud, iparipirip daytoy ti nauneg ken nairut a pannakaisiglot iti napalabas a mangipamatmat iti tawid nga Ilocano, nga isu't panangarakup ken panangpatalged iti kannawidan ken kinasiasinoda.

Mainayon kadagitoy, ipasimudaag iti basi ti mangpagtitipon nga akemna iti panangipatakder, panangpataginayon, ken panangpabileg iti nainkagimungan a panagkikinnammayet kadagiti Ilocano babaen ti panangamiris kadagiti banag a mainaig iti panagbaliw dagiti nadumaduma a kasasaad iti pannakapaltuad ken pannakaaramatna. Kadagiti Ilocano, ti panagaramid ken panaginum iti basi ket nainkagimungan a tignay, agsipud ta naimuli daytoy iti kaaduan kadagiti aramid iti nalawlawawa a pakailas-udanda iti benneg iti agrikultura, panagisagana iti makmakan ken mainum, ken nakaugalian a rito. Ti panagpaltuad ken panagaramat iti basi ket kasta ngarud a mangipalubos iti Ilocano a makitabuno kadagiti nainkagimungan nga aramid a saan laeng a mangbukel ken mangpasingked iti lokal a panagnanaig, no di ket mangpataud iti naisangsangayan a kinasiasino para iti saknap, babaen ti pagraramanan nga agkakaarngi a kapadasan ken panagnanam. Nupay kasta, uray no tumulong ti basi a mangparnuay ken mangisaad iti nainkagimungan ken nainkannawidan a lubong iti Ilocano, iyallatiw ken paunggen met daytoy ti sosial ken ekonomiko a pannakaikamangda iti sabali nga grupo-etnolinguistikko kadagiti kabangibang a rehion ken iti ad-adayo pay.

Ipaay ngarud iti basi ti wagas tapno tukuden ti tawid ken kinasiasino nga Ilocano bayat ti panangpadur-asna iti intay pannakaawat kadagiti babassit a paggigiddiatan maiapapan iti panangbangon, panangpagbalin, ken panangdaliasat kadagiti sosial a kinasiasino ken panagnanaig babaen ti nagduduma ken agbaliw-baliw a kaipapanan ken ugali, a mangsarot ken mangrimbaw kadagiti agduduma a nainkagimungan a pagbedngan.

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Esteban Villanueva's *The Basi Revolt* paintings of Ilocos: Unlocking their material evidence

Nicole A. Tse,* Roberto A. Balarbar** and Raymundo Esguerra**

Abstract The series of fourteen works that comprise Esteban Villanueva's *The Basi Revolt* is examined historically and physically to have a clear idea of the paintings' material authenticity, particularly necessary for conservation treatment. Among the questions dealt with involved the production and authorship, the extent of variation of the surface and paint layers, as well as the pigment types across all fourteen works. As *The Basi Revolt* is a series that depicts an important historical event in the Philippines, the course of conservation needs to be assessed as a whole, to reinstate a unified visual narrative. Methods used to attempt to answer these involved the examination of available historical records and the use of reflected raking and ultra-violet lights, microscopic magnification, and elemental analysis. To have a much stronger evidence-based understanding of *The Basi Revolt*, as well as of other early 19th century paintings by Filipino artists, setting up a database of the range of materials available and used during that time is essential for their conservation.

Keywords Materials conservation, *The Basi Revolt* paintings, material authenticity, art historical context, Philippine art materials database, conservation management

Esteban Villanueva's fourteen paintings that make up *The Basi Revolt* of Ilocos are prized for their representation of conflict between the Spanish and Filipino insurgents. As significant historical documents, recognition of the paintings' material authenticity is necessary for a complete reading of their imagery and conservation treatment. Damage and previous restoration of the fourteen *The Basi Revolt* paintings, however, have not been kind. The paintings' imagery is somewhat confused and its material authenticity unclear.

Further it is unknown whether the paintings are by one or more artists, owing to a difference in stylistic material evidence linked to the paintings. The works were investigated from 2013 to 2014 from a materials conservation perspective at the National Museum of the Philippines together with the Provincial Government of Ilocos Sur. The aim was to characterize the artist(s)' use of materials and techniques and correlate the evidence against 19th century pictorial discourses in the Philippines, and to bring into question what is original, what has been restored and what has been damaged. This obviously informs future conservation treatment, but equally provides greater insight into the meaning of the works and ensures that the material authenticity of *The Basi Revolt* paintings are appropriately re-instated and valued.

Cultural materials conservation and restoration physically reinstate or repair artworks to an originally perceived condition. It is a profession "rooted in practice and the physical exploration of works of art"¹ for which it is very well-known. What is lesser understood is the significance of the many ethical, cultural and material-based decisions conservators undertake in preserving cultural materials. Investigations are supported by humanities and scientific investigations, which are grounded in "a complex and continual process that involves determining what heritage is, how it is cased for, how it is used, by whom and for what."² It is an interdisciplinary approach

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spread across the disciplines of museology, art history, archaeology, history, materials science, chemistry and physics, and firmly grounded in a cultural materials conservation framework.

Underpinning the conservation discipline are judgements and values that determine how an artwork should appear into the future and a co-operative method of decision-making. Conservation therefore offers much more than the repair of a damaged artwork. It offers knowledge on the technical and material production of an object, the effect of the passage of time on it, and the broader meaning of an artist's material choices. The aim of this paper, therefore, is two-fold: to demonstrate the role of cultural materials conservation in shaping the historical record, in this case *The Basi Revolt* paintings, while also ensuring that their conservation is well-informed and to the highest standard.

DECISION-MAKING AND MATERIAL AUTHENTICITY

Decision-making for the material authenticity of Esteban Villanueva's *The Basi Revolt* paintings is an important one as "what we conserve is a statement of what we respect, who we are and who we wish to be."³ This encompasses how we wish the paintings to appear as a course of conservation action, whether in their original state or subsequent states that typify their historical changes, cultural values, modifications and material degradation. A narrowly focused view places material authenticity in its original form as "a complete and dependable record of the work since it left the artists' hands."⁴ A more realistic attitude however, acknowledges that cultural materials are valued and used by society, and this unique relationship needs to be retained in an artwork's material authenticity. It also recognizes that materials naturally degrade, and reversal of this process is not possible. Gerard Hedley's thoughts on the cleaning of paintings are relevant:

In paintings which have undergone significant changes, we cannot any longer have the artist's original intention. ... Old paintings simultaneously incorporate changes that are seen as loss, such as faded pigments, and changes that have become cultural signifiers of the passage of time.⁵

In applying this approach, there are wide-ranging views on "which aspects of their forms and histories to suppress and which to make evident."⁶

Examining *The Basi Revolt IV* (figure 2-1), the extent of previous restorations and overpainted areas are evident. Most of the lower and upper half of the image is overpainted in opaque or transparent paint, respectively, and leaving small details such as the trees untouched. There

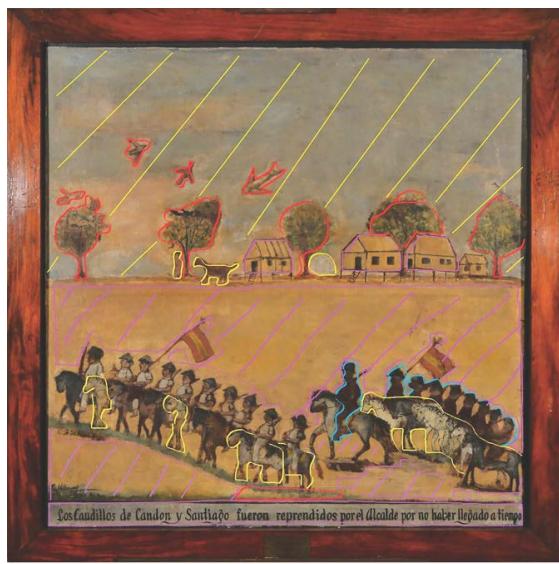


Figure 2-1. Conservation documentation of *The Basi Revolt IV*. Image reproduced with the permission of the Provincial Government of Ilocos Sur.

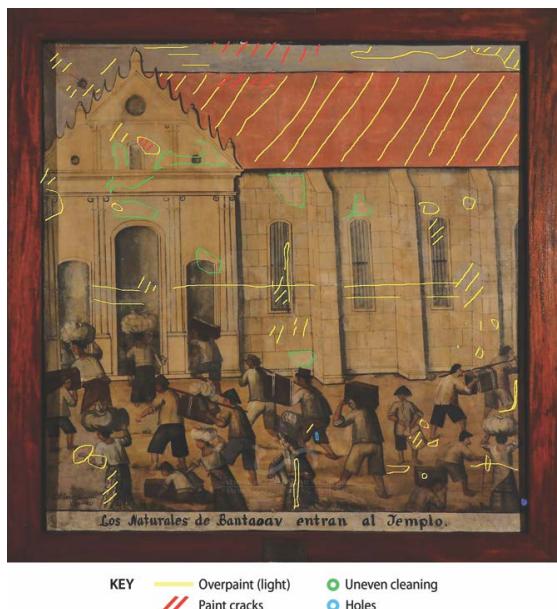


Figure 2-2. Conservation documentation of *The Basi Revolt VIII*. Image reproduced with the permission of the Provincial Government of Ilocos Sur.

are also exposed areas of canvas indicating a loss of original paint. *The Basi Revolt* VIII (figure 2-2) on the other hand, has fewer overpainted areas and has not undergone the same level of interventive treatment or damage. In *The Basi Revolt* II (figure 2-4), the extant facial features of the governors (*gobernadorcillo*) are not readable.

In comparing the works with the aid of technical examination, there is clearly a range of conditions with varying degrees of damage, loss of original paint, overpaint and repair types.⁷ Given that *The Basi Revolt* paintings comprise a series of fourteen works, any course of conservation needs to be assessed as a whole for the visual narrative to be reinstated and unified. In preserving the material authenticity of *The Basi Revolt* paintings therefore, it is the passage of time, the artist(s)' original authorship and consistency across the series which are necessary.

HISTORICAL PERSPECTIVES

Questions that circle *The Basi Revolt* paintings are whether more than one artist was involved in their production and their authorship. In 1969, Pablo Ramirez notes that "these fading and deteriorating pictures were executed and owned by the late Don Esteban Villanueva."⁸ All fourteen paintings are physically signed "Esteban Villanueva" and dated "1821," which places the works in early 19th century when Western-informed painting practice in the Philippines was emerging. In Manila at this time, Damian Domingo (1790-1832) is said to have given private art lessons at his home from 1821, which later led to the founding of the Academia de Dibujo (Academy of Drawing) in 1823.⁹ The fourteen paintings are a record of intimate events of *The Basi Revolt* that occurred in 1807 and it appears they were painted with full knowledge of the specific details to competently illustrate them. Could this intimate knowledge only be obtained by someone who had witnessed the event or were the paintings commissioned and details provided through oral history? Who had the competency to paint such events in such detail and artistic skill? What artistic influences, training opportunities, workshops, artistic centers, and available materials were around to support Esteban Villanueva in making these fourteen paintings? Patrick Flores aptly proposes some of these questions much of which remain unanswered.¹⁰ Perhaps the detailed depiction of events suggests local production and/or knowledge, while the paintings' artistic competency could imply some degree of formalized Manila-based training, or as argued by Santiago, "inborn talent without the aid of a teacher."¹¹ Insights into either provide pathways of inquiry for local or Manila-based artistic production and sourcing of materials. These are important questions for cultural materials conservation.

Historian Romeo Galang, with the Ilocos Sur Provincial Government, has suggested two possible influences or artistic precedence for *The Basi Revolt* paintings.¹² Before 1821, there were four Bishop's Portraits in the Arzobispado de Nueva Segovia Collection in Vigan, one signed by Seuriro Flavien Pable, one attributed to Juan Arceo and the others by two anonymous artists. Less than 10 kilometers away from Vigan, there was also the artistic center of San Vicente's Workshop that produced polychromy sculptures. Both these activities may have provided a foundation for the technical transfer of painting skills. It also raises the possibility that the Church commissioned artworks from the San Vicente's Workshop. This may provide further information on the supply of artists' materials, should Church and historical archives exist on the matter, as Romeo Galang and Regalado Trota Jose have demonstrated.¹³

One certainty is Esteban Villanueva's date of birth, with his baptism record dated September 6, 1797, five days after his birth (figure 2-3). This gives Villanueva's date of birth of September 1, 1797, meaning he was 24 years of age when *The Basi Revolt* paintings were executed. This is a link to investigate the artistic training opportunities available to Villanueva before 1821 at the age of 24 years.

TECHNICAL EXAMINATION, ORIGINALITY AND PASSAGE OF TIME

Turning to a cultural materials conservation perspective, an examination of the paintings with reflected raking and ultra violet (UV) light as well as microscopic magnification,¹⁴ highlights the extent of surface variations across the fourteen works. For example, *The Basi Revolt* II and III

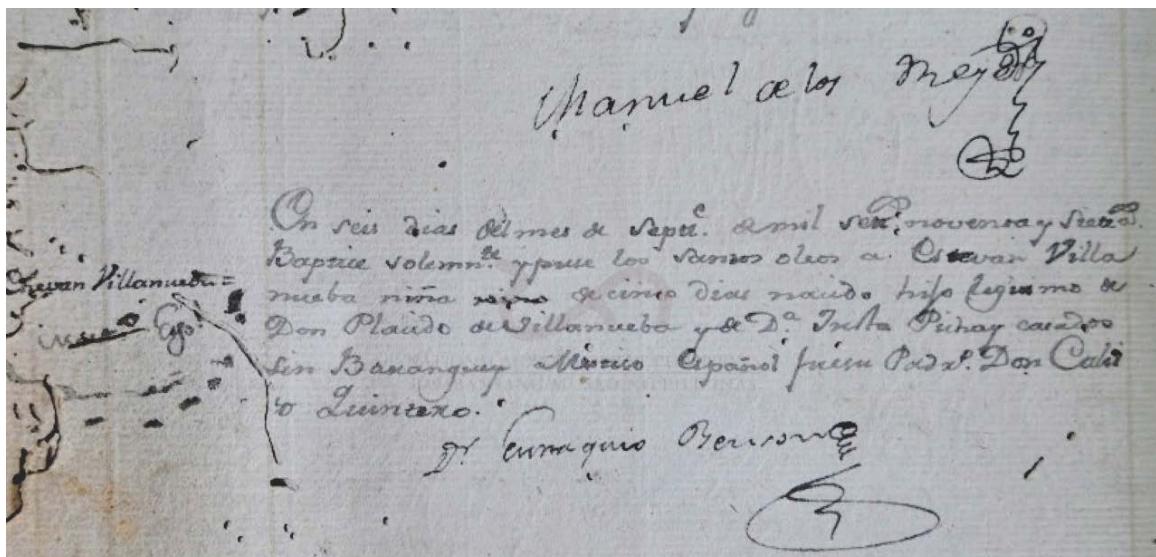


Figure 2-3. Esteban Villanueva's baptism record dated 6 September 1797 when he was five days old. Image produced with the permission of the Archdiocese of Nueva Segovia.

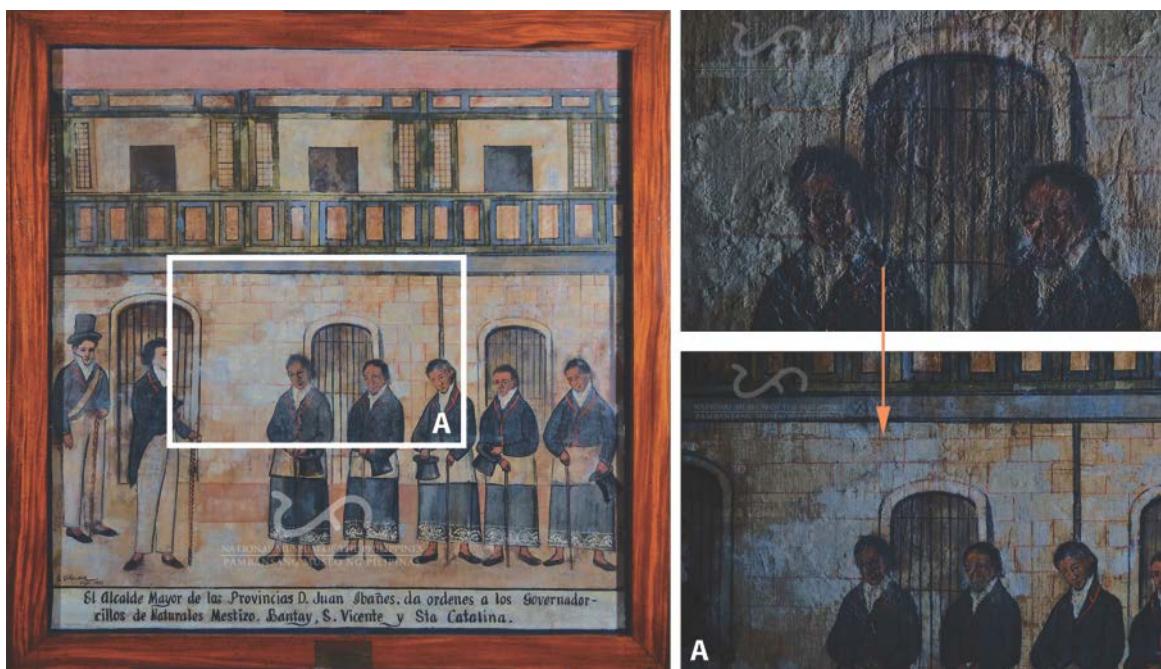


Figure 2-4. Composite and magnified image of *The Basi Revolt II*. Image reproduced with the permission of the Provincial Government of Ilocos Sur.

have built up opaque paint layers where compositional features, such as the figures, buildings and horses exist (figures 2-4 and 2-5). The backgrounds have disappeared, exposing a fine cotton weave canvas support and a loss of ground layer. The same paintings have uneven surfaces in the center where poor restorations have left the surface patchy, imbalanced and incorrectly color-matched. Large gray areas of overpaint flatten the image and are no longer well-matched to the original paint as intended. Figure 2-5A also shows large circular marks suggesting overcleaning and a subsequent thin application of blue overpaint in the sky region. Such variations across the surfaces are a challenge in defining a point of material authenticity across the works.

How and when these changes occurred are unknown. A plotted history of the passage of time, however, highlights that “the heirs of the late Don Esteban donated these pictures to the Ilocos Sur Provincial Library.”¹⁵ This was in the 1950s and the paintings were housed in their current narra frames.¹⁶ Today the brass titles are corroding, indicating a rate of change and exposure

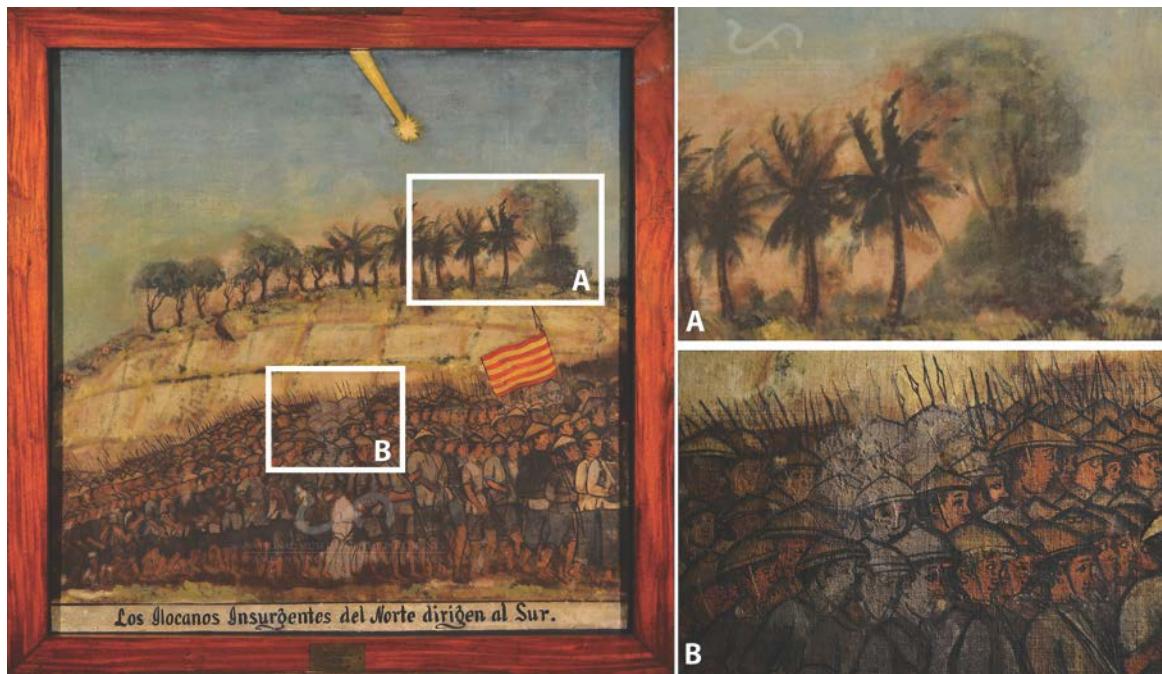


Figure 2-5. Composite and magnified image of *The Basi Revolt III*. Image reproduced with the permission of the Provincial Government of Ilocos Sur.

of the paintings to a humid environment over 50 years. Over this time, the paintings had been displayed at the Burgos House in Vigan City, Ilocos Sur during a bicentennial event in 2007,¹⁷ the Metropolitan Museum in 2011, and the National Museum of the Philippines in Manila from 2012 to 2014. In the 1970s, Ursula Villanueva, Esteban Villanueva's great granddaughter, also noted extensive restorations,¹⁸ which is a likely explanation for the Masonite board marouflaging attached to the reverse of the original cotton supports. This was a common restoration technique practiced in the mid-20th century and involved the use of polyvinyl acetate (PVAc) or white glue, which is clearly evident in the reverse (figure 2-6). Ursula Villanueva adds that the restorer repainted the tight fitting pants of the Ilocano figures to fully embroidered pants.¹⁹ The figures in *The Basi Revolt II* may correlate to this reference where technical examination and ultra violet (UV) light highlight some overpainted areas and the shadow of thinner legs below. It may then



Figure 2-6. Masonite marouflaging and bracing on the reverse of the original support of *The Basi Revolt XIV*. Marouflaging is consistent across the fourteen works and is likely to have been undertaken in the 1970s. Photograph by Raymundo Esguerra, images produced with the permission of the Provincial Government of Ilocos Sur.

be possible that the original fitted pants remain under the overpaint and it is worth considering overpaint removal. However, this is risky, and there may not be any original paint below given the restorers' previous working methods and conservation decision-making.

Inscription and signatures

Further UV light examination was useful in revealing an aged varnish layer and overpaint in the banners, inscriptions and signatures. All of the banners showed shadowing of an earlier script, extensive retouching or modifications to strengthen the texts as shown in the purple sections exposed to UV (figure 2-7A). In some cases mechanical cracks continued through these sections suggesting original, aged paint below (figures 2-7B and 2-7C). When the black inscriptions continue over the cracks however, they are considered to be later additions being the case for most of the inscriptions (figures 2-7D and 2-7E). An exception is for *The Basi Revolt IV*, where the inscriptions are also cracked and well-adhered to an original ground layer. This is clearly illustrated in figure 2-7F which is one of the few instances of an original script.

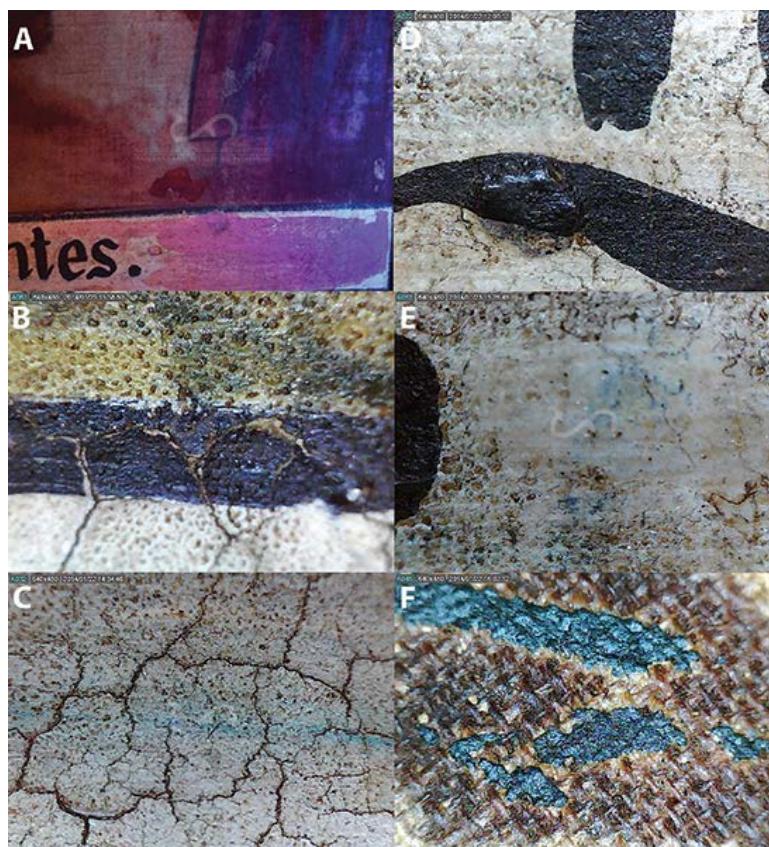


Figure 2-7. Ultraviolet light and magnified images: 7A-UV light *The Basi Revolt XIII* showing overpaint in the title and figures; 7B and 7C-*The Basi Revolt XIII*, magnified x60 of original aged cracks and paint; 7D, 7E and 7F-*The Basi Revolt IV*, magnified x60 of black script overpaint, white overpaint and original black script. Images produced with the permission of the Provincial Government of Ilocos Sur.

Brush work, paint layers and pigments

Magnified images of the paint layer provides further evidence on the material authenticity of the paintings. *The Basi Revolt VIII* highlights fine brush work applied in semi-transparent layers. The paint is thinly applied with black outlines in continuous directed brush strokes, not unlike Chinese calligraphy (figure 2-8). Such fine brush work are also evident in the long hair of the female figures of *The Basi Revolt XII* and the clouds in *The Basi Revolt IX*, reminiscent of Chinese influences. Within this group of paintings, similarities begin to emerge and, linking the evidence to elemental results of pigment types, suggests a consistent use of colors and palette.

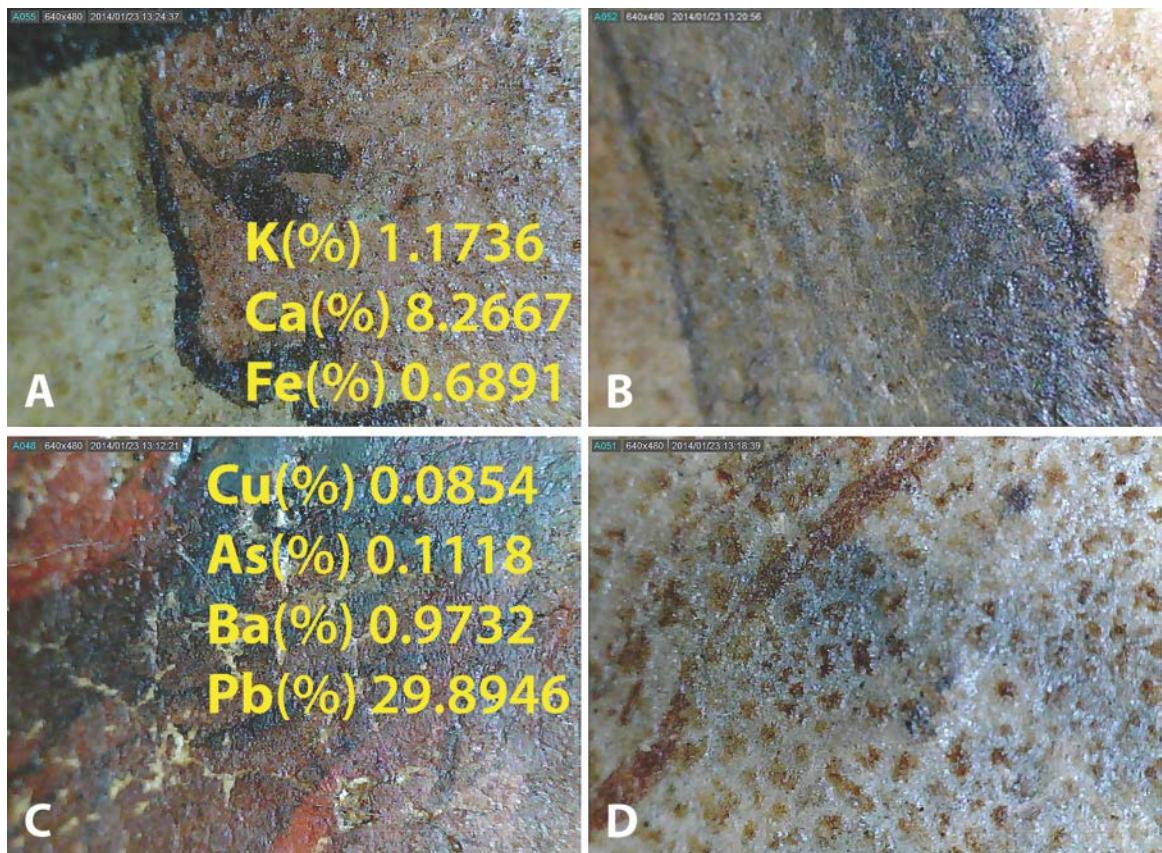


Figure 2-8. Paint layering, brush strokes, transparent and thin paint application of original (?) paint layers. Representative pigment composition likely to be basic lead white, orpiment, a copper green or blue, calcium carbonate, barium sulphate, red lead and Naples yellow.

Using portable X-Ray Fluorescence (p-XRF),²⁰ the elements identified from highest to lowest included lead (Pb), calcium (Ca), potassium (K), barium (Ba), iron (Fe), arsenic (As) and copper (Cu). When high lead and calcium levels were detected in white passages, this indicated lead white (basic white carbonate, $2\text{PbCO}_3 \cdot \text{Pb}(\text{OH})_2$) and calcium carbonate. In yellow areas, Naples yellow was detected ($\text{Pb}(\text{SbO}_3)_2 / \text{Pb}_3(\text{SbO}_4)_2$) (figure 2-8). Other likely pigments included red lead (Pb_3O_4), red ochre (Fe_2O_3), orpiment (AsS), copper green and barium sulphate (BaSO_4). Most of these paintings tended to have small brown spots sitting on the surface suggestive of a reticulated resin varnish (figure 2-8D). Given their color, brittleness and the origin of *The Basi Revolt* paintings, the use of a natural resin like dammar from the *Dipterocarpaceae* species, *Manila elemi* (*Canarium luzonicum*), or Manila copal (*Agathis alba*) is likely. Jose recorded the purchase of *malapajo* resin in 1839 by a painter named Marzo in Cavite,²¹ highlighting the local use of natural resins in Filipino paintings and thus offering a solid precedence for their use in *The Basi Revolt* paintings.

In comparison, *The Basi Revolt II, III, IV, V and XIV* have thicker, glossy layers of paint in the background and sky (figure 2-9). The brushwork tends to be smooth and conceals the canvas weave. Elemental analysis detects zinc (Zn), titanium (Ti) and cadmium (Cd), suggesting a range of pigments available after the paintings' production. These include zinc oxide and cadmium yellow introduced commercially from the 1840s, lithophone in the 1880s, titanium white in the 1920s, and cadmium red in the 1910s. Their presence along with the surface features in figure 2-9 is indicative of restoration and treatment interventions. In the main, this appears to be more prominent in the background, sky areas and banners, with less usage in detailed areas such as the figures and faces. An exception to this is *The Basi Revolt II* and *IV* which have been extensively reworked.

Elemental analysis was also useful in identifying the original ground layer of the paintings. Measurements taken along an intact tacking margin highlighted a lead-based ground and in

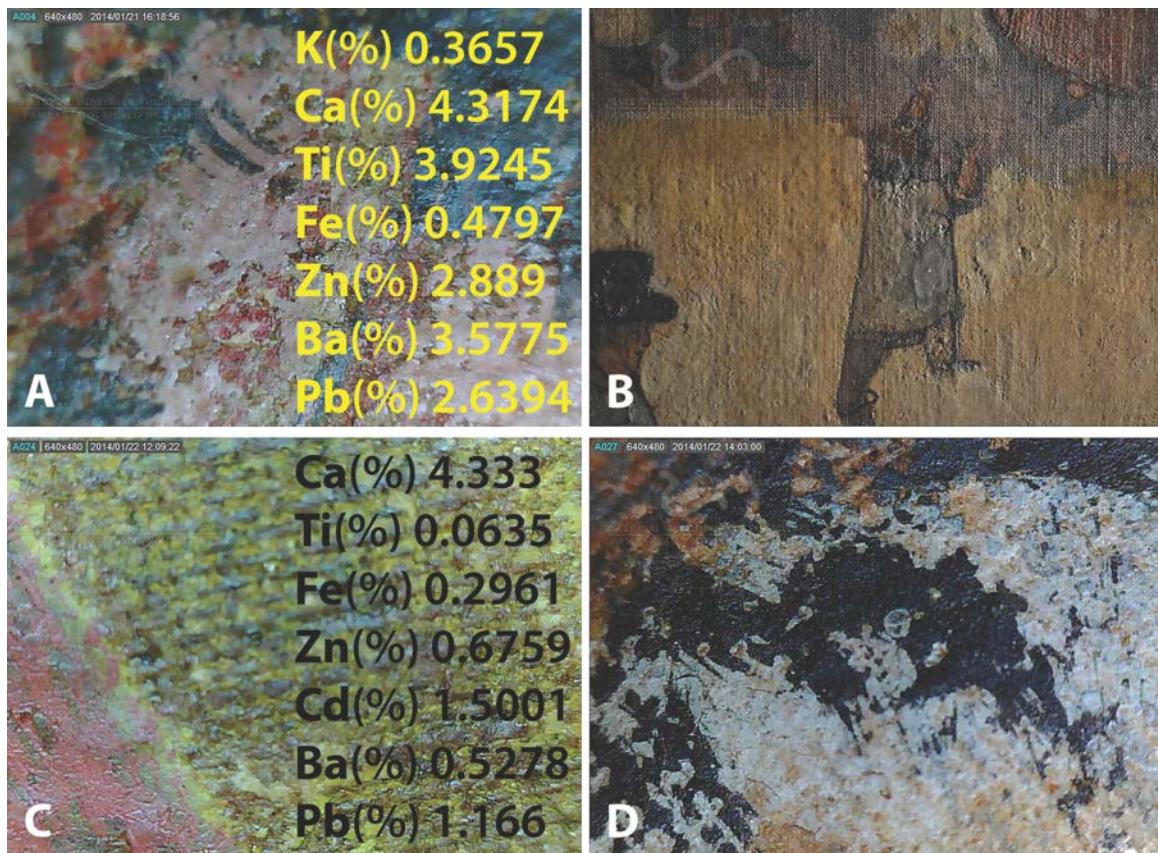


Figure 2-9. Paint layering, brush strokes, thick and heavy paint application of non-original (?) paint layers. Representative pigment composition likely to be zinc oxide, titanium white, cadmium red, cadmium yellow, lithophone.

the center of the paintings, barium being suggestive of barium sulphate. Both these pigments were commonly available in the paintings' time frame and correlates well to their historic use in ground layers of paintings.

A further review of the pigments is summarized in table 2-1. Proposed original and non-original areas of paint are evidenced in all paintings, and generally zinc and titanium-based pigments have been utilized in the background areas around the iconographic details. In the main, the figures, faces, comets, foliage, and buildings are composed of an original paint scheme, but may have localized retouchings. This starts to build a materially authentic pigment palette for *The Basi Revolt* paintings comprising of basic lead white, orpiment, copper green, calcium carbonate, barium sulphate, red lead and Naples yellow. The extent to which these remain on the paintings' surface provides a guideline of what can be achieved from a conservation treatment perspective.

PIGMENTS DATABASES FOR FILIPINO PAINTINGS

The identification of this range of pigments, however, needs to be located in painting practice in the Philippines. These pigments correlate well to the dates of introduction from a Western perspective but there is limited published information of when these colors reached the Philippines or whether they were locally available. Ongoing comparison with geological records, historical studies and further conservation research will broaden this knowledge base and calls for the need to develop an artist's material database on Filipino paintings. This is the intention of the National Museum of the Philippines and the beginning of many such studies. Further, there are studies from aligned disciplines and other conservation studies, but these remain disparate and bringing this information together would provide a much stronger evidential base for our understanding of early 19th century Filipino paintings.

Table 2-1. Summary of pigments identified in *The Basi Revolt* paintings I through XIV. Proposed original pigments in blue, proposed non-original shaded in pink.

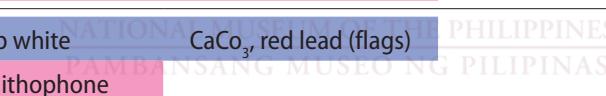
	Banners	Background	Features	Comet	Foliage	Buildings
<i>Basi No. 1</i>		CaCO_3	Pb white (faces, horses, skirt)	Naples yellow		
	ZnO, TiO_2	ZnO, TiO_2		TiO_2		
<i>Basi No. 2</i>		$\text{CaCO}_3, \text{BaSO}_4$	CaCO_3	Pb white (most features)		$\text{Orpiment, Cu green/blue, Pb white}$
		ZnO, TiO_2	$\text{ZnO} (\text{sky}), \text{TiO}_2$			
<i>Basi No. 3</i>	$\text{CaCO}_3, \text{BaSO}_4$			Pb white (face, hats)	Naples yellow, CaCO_3	
	ZnO, TiO_2	$\text{ZnO} (\text{sky, ground})$		Cd red (flags)		
<i>Basi No. 4</i>		CaCO_3 (high sky, ground)	Low Pb white, Naples yellow (birds)		$\text{Orpiment, Cu green/blue, CaCO}_3, \text{Pb white}$	$\text{CaCO}_3, \text{BaSO}_4$
		ZnO, TiO_2	ZnO, TiO_2	Cadmium yellow		
<i>Basi No. 5</i>	$\text{CaCO}_3, \text{BaSO}_4$	Pb white	CaCO_3 , red lead (flags)			
	ZnO, TiO_2	ZnO , lithophane				
<i>Basi No. 6</i>	CaCO_3	Pb white, BaSO_4 (sky)	Pb white (figures, details)	Naples yellow, CaCO_3		
	TiO_2	ZnO, TiO_2		ZnO, TiO_2		
<i>Basi No. 7</i>	$\text{CaCO}_3, \text{BaSO}_4$		Pb white (faces, figures, spears), red Pb (blood)		$\text{Orpiment, Cu green/blue}$	Pb white
	ZnO, TiO_2	ZnO, TiO_2 (small), lithophane (sky)				
<i>Basi No. 8</i>	$\text{CaCO}_3, \text{BaSO}_4$	Pb white	Red Pb (skirt), Pb white (figures)		$\text{Orpiment, Cu green/blue, Pb white}$	Pb white, red Pb, CaCO_3
	ZnO, TiO_2	Lithophane				

Table 2-1, continued.

	Banners	Background	Features	Comet	Foliage	Buildings
<i>Basi No. 9</i>		Pb white ZnO, TiO ₂	Pb white, red Pb (flag, horses) ZnO (clouds)		Orpiment, Cu green/blue, Pb white	
<i>Basi No. 11</i>		Pb white, CaCO ₃ ZnO, TiO ₂	Pb white, CaCO ₃ (figures), Pb red (horses) Lithophone, TiO ₂			Pb red, FeO (bricks)
<i>Basi No. 12</i>	Pb white TiO ₂		Pb white, CaCO ₃ (figures), red Pb (horses)			
<i>Basi No. 13</i>		CaCO ₃ ZnO	Pb red (horses), Pb white (figures) ZnO (priest, victims)			
<i>Basi No. 14</i>	ZnO, TiO ₂		Pb white, CaCO ₃ (figures), FeO (heads)		Orpiment, Cu green/blue, Pb white	

THE FUTURE OF ESTEBAN VILLANUEVA'S *THE BASI REVOLT* PAINTINGS

Having recently been returned to Vigan, the fourteen *The Basi Revolt* paintings are now displayed in a custom-built, renovated gallery of the regional National Museum of the Philippines in Ilocos Sur. The thick walled gallery of the old prison and environmental control offer protection against the hot, humid climate outside. The surrounding tropical climate however, has shortened the lifetime of the paintings on assumption of the general rule that a 5 °C increase in temperature halves the life of an artwork.²² Hence the current state of the paintings in combination with previous treatments are fragile, which has a bearing on what can be achieved from a materials conservation perspective. Figure 2-9 highlights the extent of intervention across the paintings with considerable overpaint above a thinly applied original paint layer. Further, the ground layer is lost in some cases, exposing a raw canvas support to almost half of the image. An ethical question therefore arises on how much an area loss can be reconstructed when there are few clues on what to replace it with.

Summarizing the outcomes of the study, the original painting support is a fine weave cotton canvas attached to a Masonite board as part of a latter restoration repair. Such marouflaging is usually compared to a painting that has been laminated onto board which *The Basi Revolt* paintings resemble slightly. It would therefore be arguable to remove the Masonite to reinstate the painting to a flexible support, however the risk in doing so is high.

Clearly, the paintings have undergone many stages of restoration and conservation treatment and have been in a number of exhibitions between Vigan and Manila. The value and associated damages or changes in the paintings with each event are worthy of consideration. It is still a question of what is "valued" and worth keeping, and what is not. The extensive overpaint in most of the paintings in the background and sky areas is also another point, as there may be material limitations in the capacity to remove it completely and with success. As mentioned, another limiting factor is the loss of the ground layer and how much of this should be replaced and with what material. Alternative conservation actions may also be worth considering as Professor Maricor Soriano, in this volume, explores with the reconstruction of images through digital cleaning.

Encouragingly, a range of proposed pigments has been identified together with the paint and surface qualities to establish the original areas of paint. The presence of basic white lead, orpiment, a copper green or blue, calcium carbonate, barium sulphate, red lead and Naples yellow indicates a materially authentic palette and are within the 1800s timeframe of the paintings. Such pigments were mainly identified in the detailed sections of the paintings, such as the figures, trees, birds, comets and some buildings. This contributes to the art historical record and provides a baseline for the intended future conservation treatments. Conversely, the set of pigments outside the 1821 timeframe are clearly later additions and worth considering for removal, if materially possible and without risk. Such pigments include titanium white, cadmium red, zinc oxide, cadmium yellow and lithophone. It is also clear from the study that the signatures, inscriptions and banners have mostly been strengthened with overpainting. There is a high content of zinc oxide, titanium white and lithophone in these areas.

Any course of conservation action for these important *The Basi Revolt* paintings is an act of critical and scholarly decision-making. Shared decision-making that encompasses various perspectives, arguments, and evidential data is at the core of best practice for cultural materials conservation.

Acknowledgments

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High-resolution digital scanning and image analysis of *The Basi Revolt* paintings

Phoebe Gallanosa and Maricor Soriano, PhD*

Abstract We report the results of image analysis on digitally scanned high-resolution images of The Basi Revolt painting series. Digitization was performed between February 15 to March 16, 2013 at the National Museum of the Philippines. Digital archiving allows museum researchers to perform close-up virtual inspection and scientific analysis of the paintings without physical contact. The digital image of the paintings can be mathematically analyzed by computers to extract more information from them. We demonstrate three examples of image processing to enhance details of the paintings obscured by discoloration and aging.

Keywords Digital scanning, image processing, The Basi Revolt paintings, high-resolution

The Niji-S is a high-resolution, scientific digital scanner designed for capturing images of flat heritage objects such as paintings, maps, textiles and documents. The scanner was developed by the Advanced Imaging Technology Laboratory headed by Dr. Ali Ide-Iktessabi from Kyoto University and is on loan to the National Institute of Physics, University of the Philippines to support research in heritage object conservation.

Between February 15 to March 16, 2013, all fourteen *The Basi Revolt* paintings attributed to Esteban Villanueva were digitized using Niji-S at the FCCP Hall of the National Museum of Fine Arts. The resolution of the digitized images ranges from 442 to 461 dots-per-inch (dpi). At 461 dpi, one dot or pixel in the image is as wide as the average human hair. Viewing the image at maximum zoom level allows unprecedented close-up inspection of painting details such as exposed canvas patches, captions and previous restoration work (figures 3-1 and 3-2).



Figure 3-1. Detail from *The Basi Revolt* III. The painting was scanned at a resolution of 461 dots-per-inch (dpi). Exposed canvas is seen in the center. Previous restoration work is shown on the face of man on the left. One inch is 2.54 centimeters.

*National Institute of Physics, University of the Philippines, Diliman, Quezon City



Figure 3-2. Detail of caption from *The Basi Revolt III*. Exposed canvas weave, craquelure and retouches can be observed.

Algorithms can also be performed on the digitized image to enhance color, sharpen details, and even virtually clean parts of the painting.

Because of their large format (over 90 x 90 cm), each painting was scanned in 6 up to 8 sections and later stitched together using image processing software Microsoft ICE™ and GIMP™. The stitched images are saved in Tagged Image Format (TIF) and file sizes are greater than 650 megabytes (MB). Without the wooden frame, the digitized painting size ranges from 16440 x 16440 to 16888 x 16888 pixels. In all, the fourteen digitized paintings occupy a total of 9 gigabytes (GB) of file space.

The digital images of paintings, scanned at high-resolution and in a color-accurate manner, can already be used for scientific study by researchers. Performing research on a painting without the need for physical contact or mechanical handling reduces risk of damage to it. We demonstrate image processing algorithms we applied to enhance details of *The Basi Revolt* paintings obscured by various factors.

IMAGE PROCESSING AND ANALYSIS

Visually, all colors of *The Basi Revolt* paintings appear browned and darkened with age, which is why the scanned images appear that way as well. With color-accurate scans however, reversible virtual restoration can be done on the paintings through image processing. For example, "histogram equalization" is a technique which redistributes the brightness values of an image while preserving its colors. An equalized image will appear less dark and will have enhanced contrast. "White balancing" algorithms adjust the color of an image such that white objects will appear white. There are many white balancing algorithms that can be used, but with the appropriate choice the rest of the colors of an image will appear closer to the true colors of the original. These techniques can be applied using image editing softwares such as Adobe Photoshop™ and GIMP™. We show three examples of enhancements using these and other image processing techniques.



Figure 3-3. Left: Original state of *The Basi Revolt I*. Right: After white balancing.



Figure 3-4. Left: Original state of *The Basi Revolt V*. Right: After white balancing.

Enhanced colors

We applied white balancing on *The Basi Revolt I* and *V* and the results are shown in figures 3-3 and 3-4. The skies look bluer and the caption background becomes whiter. In *The Basi Revolt V*, the red and yellow flag appears more vivid. Since the process is reversible, the images can be returned to their original state and other white balancing algorithms can be applied.



Figure 3-5. The boxed portion in *The Basi Revolt VIII* is enhanced to reveal faces of children staring out from the church.

Children in the church

The Basi Revolt VIII depicts frantic Bantaoay residents carrying their belongings and seeking sanctuary in the church. The foreground scene is quite busy that one might miss the faces of what appear to be children inside the church looking out from the church doors. This detail is made more obscure by the overall browned and faded appearance of the painting. By performing histogram equalization, the children's faces become more defined in the poignant scene (figure 3-5).

Historical information

The Basi Revolt paintings are rich in historical information because of Villanueva's inclusion of place and time details, such as the appearance of the Great Comet of 1807 and architectural

features of churches. In addition, several paintings have characters and places whose names are indicated by longhand script written or painted below, inside or beside their figure. Although many of the names are clear, some have almost vanished. *The Basi Revolt VII* shows a spy who was caught and beaten to death by the *mestizo* troops. In the left foreground, a man on horseback, most likely Provincial Governor Don Juan Ibañez, surveys the scene (figure 3-6). If one looks closely below the horse, there appears to be a faded script (figure 3-7) which could be an identifier since typically, Villanueva labels Don Ibañez in the paintings. We first tried removing the canvas weave from the label. This was done by using a mathematical tool known as Fourier Transform which allows us to find and eliminate repetitive patterns such as canvas weaves in an image. Unfortunately, parts of the script vanished as well. We next tried to simply histogram equalize the image. Parts of the script became a little more enhanced. Converting the image into black and white and applying “morphological” or shape operators to boost the script details, we see the emergence of the letters “Sr _ A _ d e” which could stand for “Sr. Alcalde” or “Señor Alcalde.”



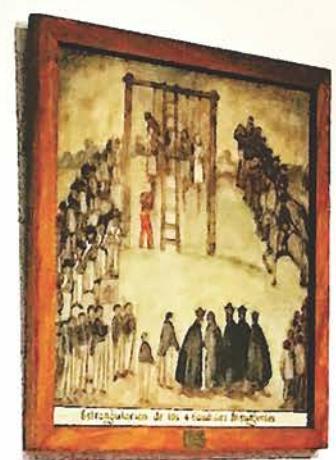
Figure 3-6. Characters in *The Basi Revolt VII* have identifiers painted below their figures (white boxes). Two enhanced examples are shown on the right.



Figure 3-7. Enhancement on faded script below man on horseback in *The Basi Revolt VII*. Top left: Original detail. Top right: Canvas weave removed. Bottom left: Histogram equalized. Bottom right: Converted into black and white and detail boosted with “morphological” or shape operators. The letters “Sr _ A _ d e” become more apparent.

CONCLUSION

High-resolution, scientific digital scanning combined with digital image processing is the modern way of archiving, conserving, and studying flat heritage objects, such as *The Basi Revolt* paintings which are National Cultural Treasures. There is no risk of damage due to physical contact because tests can be performed on the digital images instead of on the actual artworks themselves. In this study, we demonstrated how details can be teased out of the faded and browned parts of the paintings and how color can be recovered. Through the National Museum of the Philippines, the digital scans of *The Basi Revolt* Paintings are now available for museum researchers to study and for future generations to appreciate.



WMA

Gallery of Paintings

The Basi Revolt
Esteban Villanueva y Pichay



The vigilance of the Governor on his rounds.

Ang maingat na pagbabantay ng Gobernador sa kanyang pag-iikot.

Ti naannad a panagwanawan iti Gobernador iti inna panaglikmut.

Vigilancia del Sr. Alcalde Mayor sobre las Rondas.

The Basi Revolt I

1821

Oil on canvas

91.4 cm x 91.4 cm



The Governor of the Ilocos provinces, Don Juan Ibañez, gives orders to the Gobernadorcillos of the natives and mestizos of Bantay, San Vicente and Santa Catalina.

Ang Gobernador ng mga lalawigan ng Ilocos, Don Juan Ibañez, nagbibigay ng kautusan sa mga Gobernadorcillo ng mga katutubo at mestizo ng Bantay, San Vicente at Santa Catalina.

Ti Gobernador kadagiti probinsia iti Ilocos, Don Juan Ibañez, mangmangted iti bilin kadagiti Gobernadorcillo dagiti patneng ken mestizo iti Bantay, San Vicente ken Santa Catalina.

El Alcalde Mayor de las Provincias D. Juan Ibañez, da ordenas a los Gobernadorcillos de Naturales Mestizo, Bantay, S. Vicente y Sta. Catalina.

The Basi Revolt II

1821

Oil on canvas

91.4 cm x 91.4 cm



Los Ilocanos Insurientes del Norte dirigen al Sur.



The Ilocano insurgents of the North marching to the South.

Ang mga Ilocano na mag-aalsa mula sa Hilaga nagmamartsa patungong Timog.

Dagiti nagalsa nga Ilocano iti Amianan agmarmartsa nga agturong iti Abagatan.

Los Ilocanos Insurgentes del Norte dirigen al Sur.

The Basi Revolt III

1821

Oil on canvas

91.4 cm x 91.4 cm



The chiefs of Candon and Santiago were reprimanded by the Governor for not arriving on time.

Ang mga pinuno ng Candon at Santiago ay kinagalitan ng Gobernador sa hindi pagdating sa itinakdang oras.

Dagiti pangulo iti Candon ken Santiago ket inungtan iti Gobernador gapu iti saanda nga isasangpet iti naituding nga oras.

Los Caudillos de Candon y Santiago fueron reprendidos por el Alcalde por no haber llegado a tiempo.

The Basi Revolt IV

1821

Oil on canvas

91.4 cm x 91.4 cm



The Vigan troops are sent to repel the enemy attacks in Bantaoay.

Ang hukbo ng Vigan ay isinugo upang labanan ang mga pagsalakay sa Bantaoay.

Nabaon dagiti buyot iti Vigan tapno labanan dagiti panagraut sadiy Bantaoay.

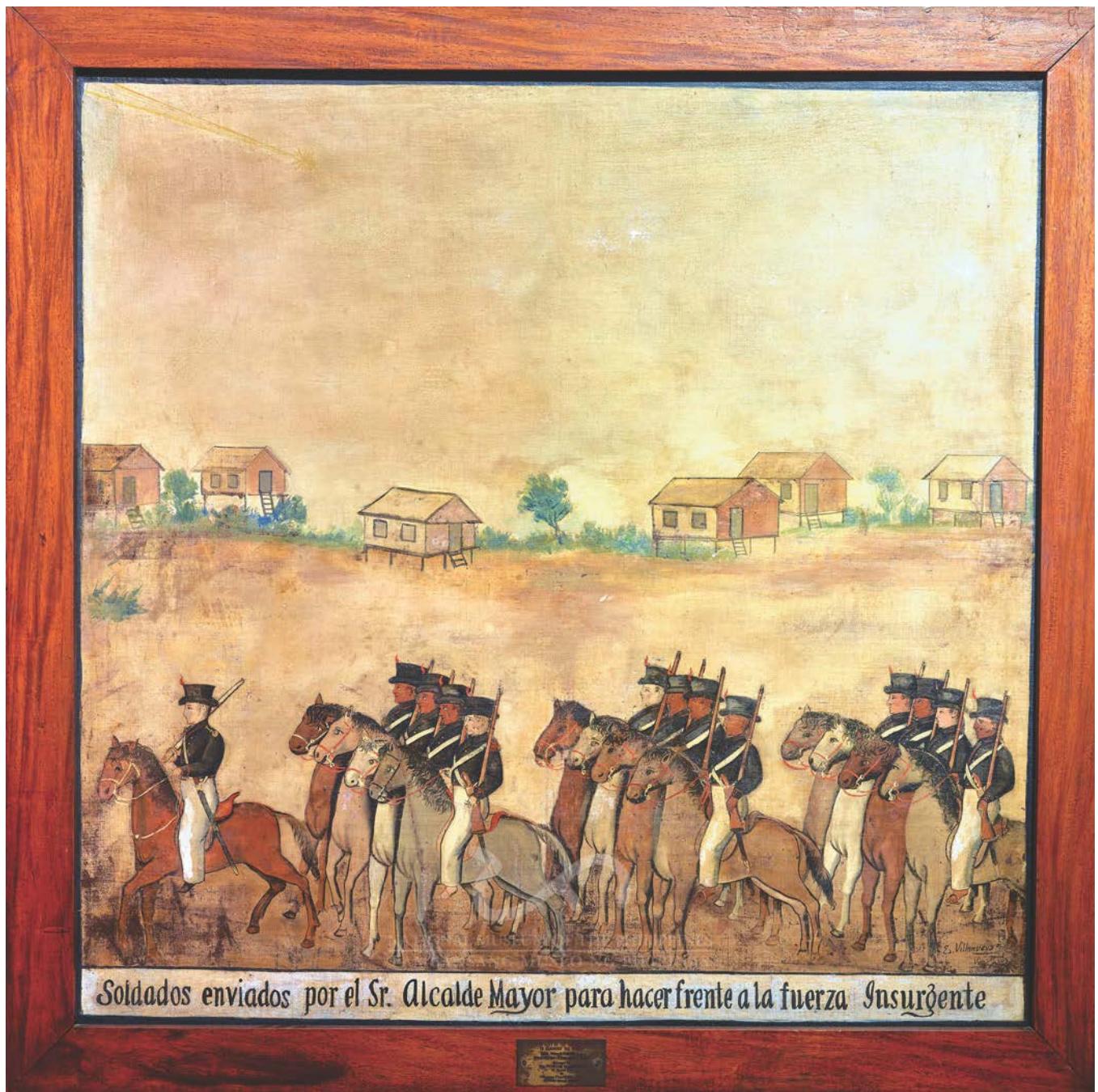
Tropa de Vigan enviada a rechazar los ataques del enemigo en Bantaoay.

The Basi Revolt V

1821

Oil on canvas

91.4 cm x 91.4 cm



Soldiers are sent by the Governor to confront the insurgent force.

Isinugo ng Gobernador ang mga kawal upang harapin ang mga mag-aalsa.

Inbaon iti Gobernador dagiti soldado tapno sangnguen dagiti agalsa.

Soldados enviados po el Sr. Alcalde Mayor para hacer frente a la fuerza Insurgente.

The Basi Revolt VI

1821

Oil on canvas

91.4 cm x 91.4 cm



An insurgent apprehended by the mestizos is scourged to death.

Isa sa mga mag-aalsang nahuli ng mga mestizo ang hinagupit hanggang kamatayan.

Ti maysa a nagalsa a natiliw dagiti mestizo ket nasapsaplit inggana iti ipapatayna.

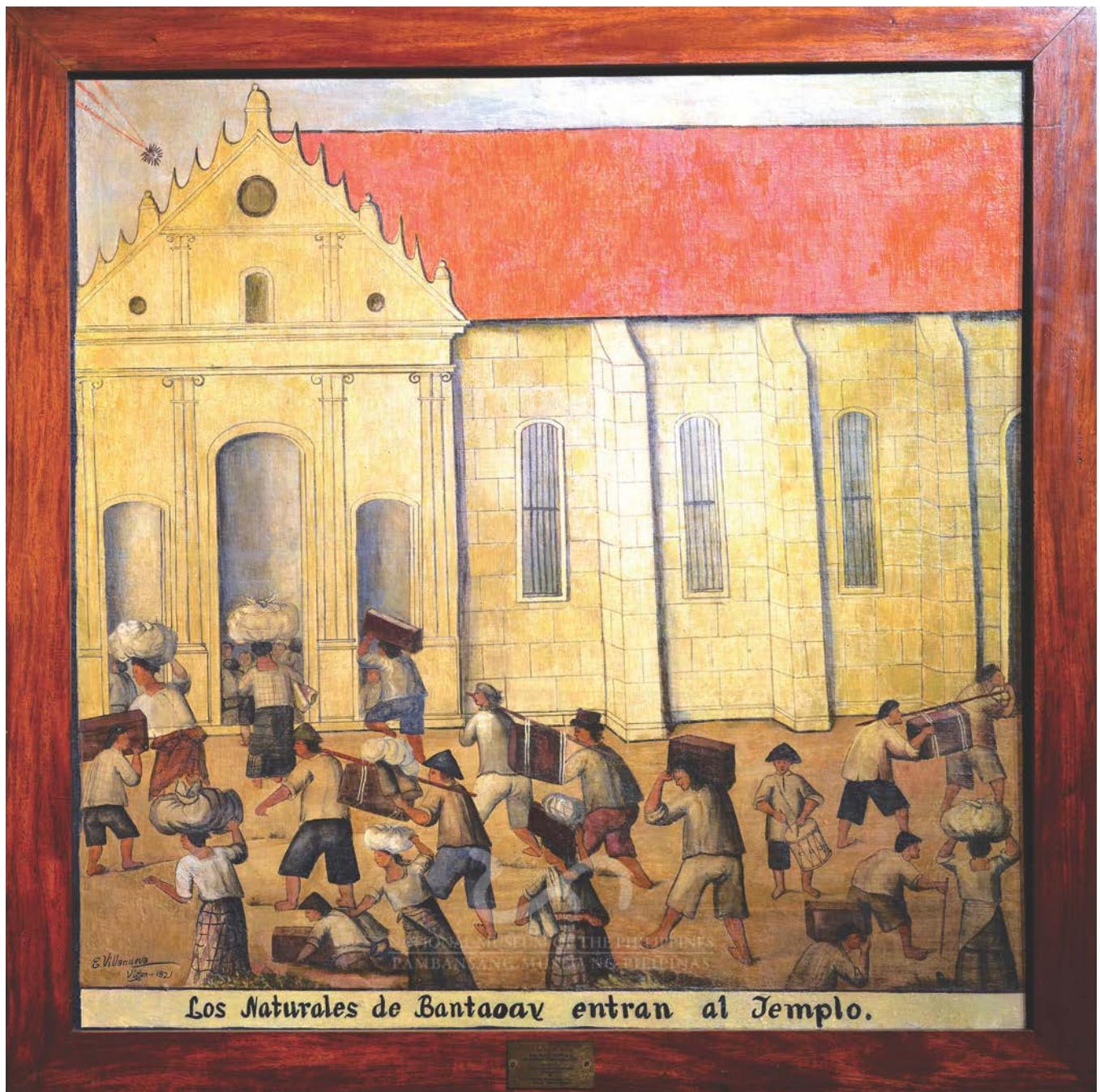
Insurgente aprehendido por los Mestizos y muerto de azotes.

The Basi Revolt VII

1821

Oil on canvas

91.4 cm x 91.4 cm



The natives of Bantaoay enter the Church.

Pumasok ang mga katutubo ng Bantaoay sa Simbahan.

Simrek dagiti patneng iti Bantaoay sadiy Simbaan.

Los Naturales de Bantaoay entran al templo.

The Basi Revolt VIII

1821

Oil on canvas

91.4 cm x 91.4 cm



Bloody battle breaks out at Bantaoay.

Simula ng madugong digmaan sa Bantaoay.

Bimtak ti nadara a dangadang sadiay Bantaoay.

Sangrienta lucha estallada en Bantaoay.

The Basi Revolt IX

1821

Oil on canvas

91.4 cm x 91.4 cm



Burial of the dead insurgents.
Paglibing sa mga nangamatay na mag-aalsa.
Pannakaikali dagiti natay a nagalsa.
Entierro de los muertos Insurgentes.

The Basi Revolt X

1821

Oil on canvas

91.4 cm x 91.4 cm



The victory of the Vigan troops on the 29th of September 1807.

Ang pagwawagi ng hukbo ng Vigan noong ika-29 ng Setyembre 1807.

Ti panagballaigi dagiti buyot iti Vigan idi maika-29 iti Setiembre 1807.

La Victoria de la tropa de Vigan en 29 Septiembre 1807.

The Basi Revolt XI

1821

Oil on canvas

91.4 cm x 91.4 cm



Four accused accomplices beneath the gallows.

Apat na inakusahang magkakasabuwat sa ilalim ng bitayan.

Uppat a naipagarup nga agkakabuyot iti sirok ti pagbitayan.

Cuatro complices procesados debajo de la correa.

The Basi Revolt XII

1821

Oil on canvas

91.4 cm x 91.4 cm



Estrangulacion de los 4 Caudillos Insurgentes.

The four insurgent leaders are hanged.

Ang apat na namuno sa paghahimagsik ay binitay.

Dagiti uppat a nangidaulo iti yaalsa ket nabitay.

Estrangulacion de los 4 Caudillos Insurgentes.

The Basi Revolt XIII

1821

Oil on canvas

91.4 cm x 91.4 cm



Decapitacion de los condenados a esta pena.

The condemned are decapitated as sentenced.

Ang mga hinatulan ay pinugutan ayon sa hatol.

Dagiti naikeddeng a nagbasol ket napugutan kas naipato.

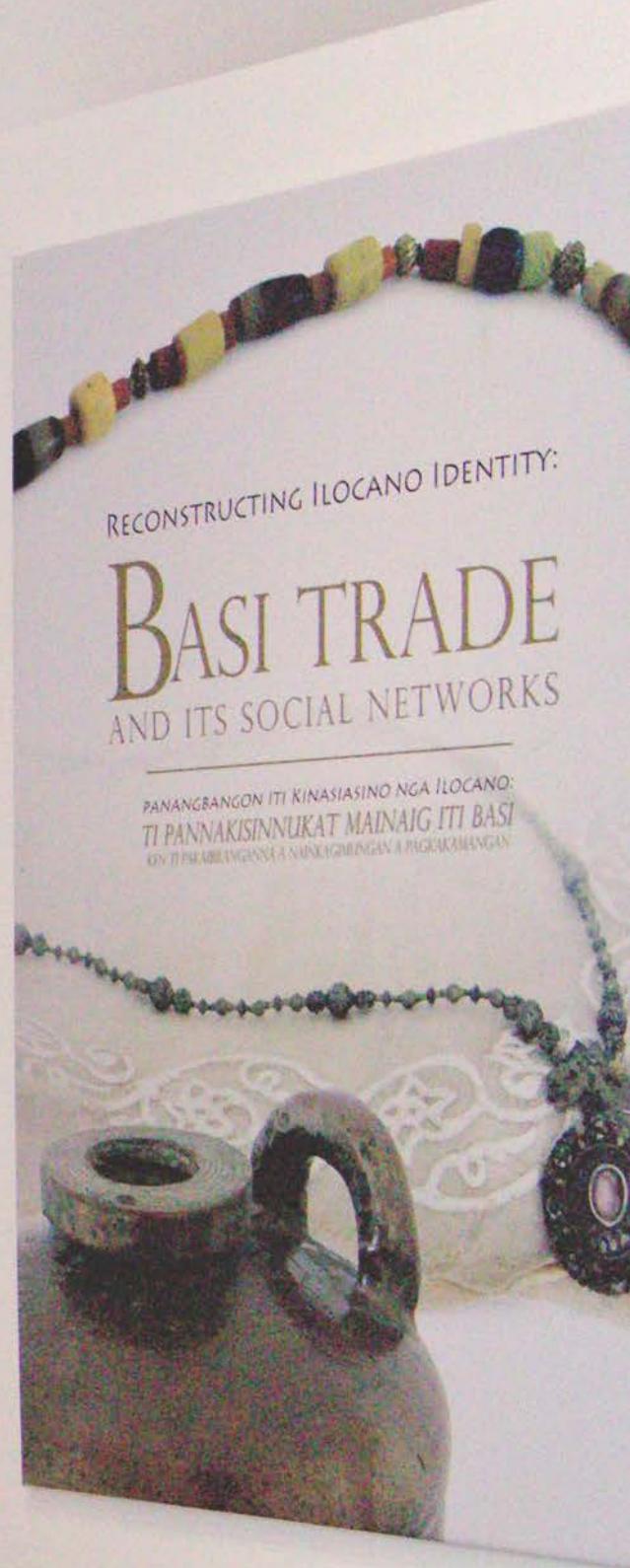
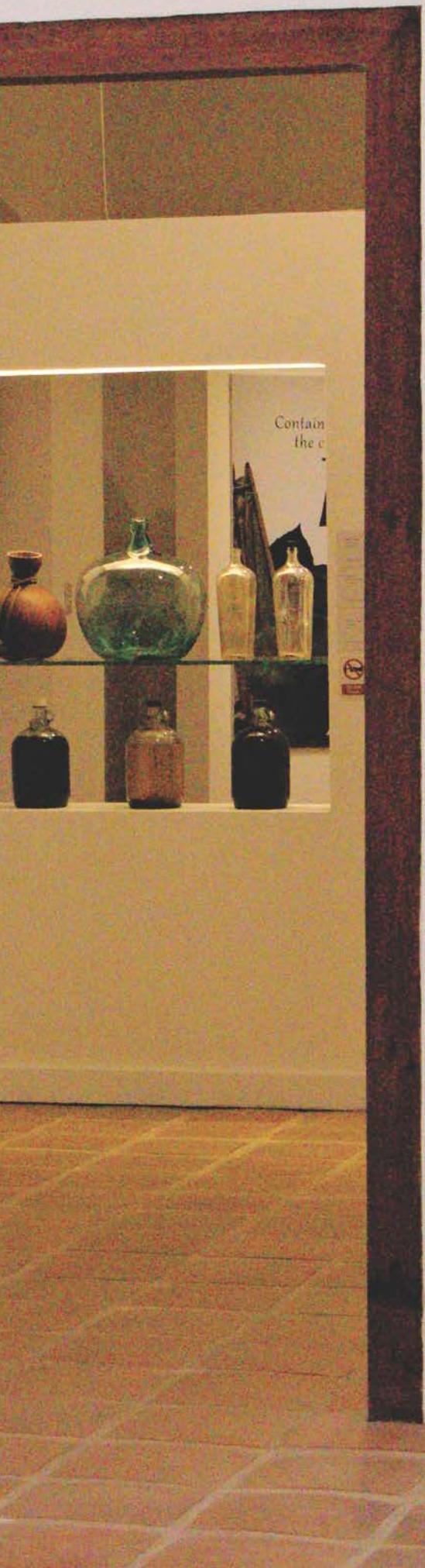
Decapitacion de los condenados a esta pena.

The Basi Revolt XIV

1821

Oil on canvas

91.4 cm x 91.4 cm



NATIONAL MUSEUM OF THE PHILIPPINES
NACIONAL MUSEO NG PILIPINAS

Containing the Cultural World of Basi

Pananglikmut iti Nainkannawidan a Lubong iti Basi

MATERIAL CULTURE INDEX

Old Carcel, NMP Ilocos | Exhibition inaugurated January 2015

Dimensions—L (length), H (height), W (width), C (circumference), D (diameter)—in CM (centimeters)
V (volume)—in L (liters)



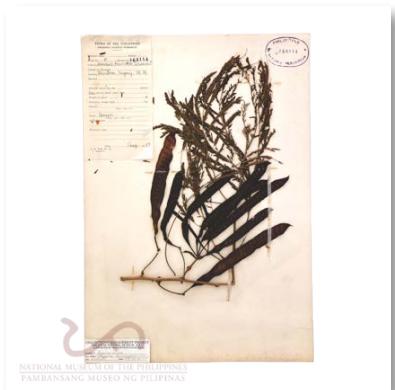
BG-01

Unas
Saccharum officinarum
Sugarcane; Tagalog tubo
 Batong Malake, Los Baños, Laguna | 1951
 PNH-14947



BG-04

Tabako
***Nicotiana tabacum* L.**
 Badaw, Mt. Yagaw, Mindoro | 1953
 PNH-18778



BG-02

Ipil-ipil
Leucaena leucocephala
 Bicutan, Taguig, Metro Manila | 1982
 PNH-168114



BG-05

Kariskis
Ipil-ipil bark
 Ilocano | Ilocos Region
Ipil-ipil (*Leucaena leucocephala*)
 L 65.0, 68.0, 76.0



BG-03

Samak
Melanolepis multiglandulosa
 Pagbilao, Quezon | 2014
 PNH-14-044



BG-06

Basi ingredients
 Itneg (Tinguian) | Luba, Abra | 1969
 Dried samak (*Melanolepis multiglandulosa*) fruit and leaves
 E-TIN-0135



BG-07

Dadapilan

Sugarcane presser

Ilocano

Wood and bamboo

L 408.0 H 132.0 W 54.0



BG-08

Fuwas

Basi container

Bontok | Bontoc, Mountain Province |
1971

Bamboo and rattan

H 40.0 W 8.5 (with handle) C 16.8 D 5.3
E-BON-0203



BG-10

Fuwas

Basi container

Bontok | Bontoc, Mountain Province |
1903

Bamboo and rattan

H 39.0 W 9.0 (with handle) C 19.5 D 6.2
E-BON-0205



BG-09

Fuwas

Basi container

Bontok | Bontoc, Mountain Province |
1903

Bamboo and rattan

H 56.2 W 9.0 (with handle) C 20.7 D 6.6
E-BON-0204



BG-11

Sinanpatanggu

Bamboo cup

Isneg | Bulu, Apayao | 1913

Bamboo

H 22.0 W 3.5 C 11.0 D 3.5
E-ISN-0092



BG-12

***Basi* container**

Kalinga | Lubuagan, Kalinga | 1914
Bamboo
H 60.0 W 5.0 C 15.5 D 4.9
E-KAL-0060



BG-15

***Basi't lakay* in glass container**

Alcoholic beverage
Ilocano | Magsingal, Ilocos Sur
Glass H 30.0 Liquid V 1 gal



BG-13

Gourd container

Ilocano | Ilocos Region
Gourd and rope
H 32.0 C 80.0 (body) D 10.3 (mouth)



BG-16

***Basi* in glass container**

Alcoholic beverage
Ilocano | Magsingal, Ilocos Sur
Glass H 30.0 Liquid V 1 gal



BG-14

***Basi't balasang* in glass container**

Alcoholic beverage
Ilocano | Magsingal, Ilocos Sur
Glass H 30.0 Liquid V 1 gal



BG-17

Glass bottle

L 10.5 H 31.0 W 10.5 V 1.5 L
NM-PBH-V-309-E



BG-18

Glass bottle

L 9.5 H 33.0 W 9.5 V 1.5 L
NM-PBH-V-308-E



BG-21

Burnay

Jar
Ilocano | Ilocos Region
Clay
H 51.0 C 169.0 (body) D 19.0 (mouth)
E-ILOK-0122



BG-19

Damajuana

Glass container
L 37.0 H 39.5 V 16 L



BG-22

Burnay

Jar
Ilocano | Ilocos Region
Clay
H 38.0 C 115.0 (body) D 16.2 (mouth)
E-ILOK-0281



BG-20

Burnay

Jar
Ilocano | Ilocos Region
Clay
H 38.0 C 159.5 (body) D 24.5 (mouth)
E-ILOK-0119



BG-23

Burnay

Jar
Ilocano | Ilocos Region
Clay
H 37.0 C 128.0 (body) D 15.1 (mouth)
E-ILOK-0282



BG-24

Putik

Clay

H 31.3 C 107.2 (body) D 18.5 (mouth)
NM-PBH-V-285-E



BG-27

Putik

Clay

H 38.0 C 121.0 (body) D 17.2 (mouth)
NM-PBH-V-278-E



BG-25

Burnay

Jar

Ilocano

Clay

H 42.5 C 120.8 (body) D 11.9 (mouth)
NM-PBH-V-289-E



BG-28

Putik

Clay

H 29.0 C 92.6 (body) D 11.1 (mouth)
NM-PBH-V-274-E



BG-26

Taru

Clay

H 32.5 C 101.4 (body) D 5.4 (mouth)
NM-PBH-V-273-E



BG-29

Jar

Clay

H 24.0 C 75.8 (body) D 8.3 (mouth)
NM-PBH-V-275-E



BG-30

Pagdingpilan/pagmanosan

Tobacco press

Ilocano | Ilocos Region

Wood and metal

L 39.0 (body), 63.5 (press screw head)
H 45.5 (body), 89.8 (with press screw)

E-ILOK-0045



BG-33

Kallugong

Hat

Ilocano

Anahaw leaves, bamboo and cotton
threads

H 13.0 C 99.2 D 31.6
E-ILOK-0107



BG-31

Tampipi

Suitcase

Ilocano | Ilocos Region | 1952

Bamboo and nito

L 54.5 H 21.5 W 54.0
E-ILOK-0004



BG-34

Kattukong

Hat

Ilocano

Gourd, bamboo, nito and synthetic
cord

H 20.0 C 83.6 D 26.6



BG-32

Kallugong

Hat

Ilocano

Bamboo and nito

H 12.3 C 117.0 D 37.2
E-ILOK-0108



BG-35

Sincapor

Hand towel

Ilocano | Ilocos Region

Cotton fibers and dyes

L 185.0 (without fringes), 204.0 (with
fringes) W 27.0
E-ILOK-0052



BG-36

Panuelo

Handkerchief

Ilocano | Ilocos Region

Pineapple and cotton

L 61.0 W 60.0

E-ILOK-0053



BG-39

Panuelo

Shawl

Tulle and paint

L 90.0 W 90.0



BG-37

Kimona

Upper garment

Ilocano | Ilocos Region

Pineapple and cotton

H 33.0 W 42.0 (body), 119.3 (with sleeves)

E-ILOK-0056



BG-40

Tamborin

Necklace

Ilocano | Vigan, Ilocos Sur | 1976

Silver, gold, mother-of-pearl, stone and glass beads

L 41.0

AMV-76-E1-185



BG-38

Kimona

Upper garment

Ilocano | Ilocos Region

Pineapple and cotton

H 39.0 W 46.5 (body), 117.0 (with sleeves)

E-ILOK-0057



BG-41

Tamborin

Necklace

Ilocano | Vigan, Ilocos Sur | 1976

Silver, gold, stone and glass beads

L 40.0

AMV-76-E1-184



BG-42

Tamborin
Necklace
Ilocano | Vigan, Ilocos Sur | 1976
Silver, gold, agate, glass and coral beads
L 38.0
AMV-76-E1-186



BG-45

Tamborin
Necklace
1976
Silver, gold and Azabache stone beads
L 37.5
AMV-76-E1-187



BG-43

Tamborin
Necklace
Ilocano | Caoayan, Ilocos Sur | 1976
Silver, gold, and coconut shell beads
L 38.0
AMV-76-E1-189



BG-46

Tamborin
Necklace
1976
Silver, gold and mother-of-pearl beads
L 38.0
AMV-76-E1-188



BG-44

Tamborin
Necklace
Ilocano | Vigan, Ilocos Sur | 1976
Silver, gold and Azabache stone beads
L 33.5
AMV-76-E1-182



BG-47

Tamborin
Necklace
Ilocano | Vigan, Ilocos Sur | 1976
Silver, gold, Azabache stone beads and
coconut shell beads
L 42.0
AMV-76-E1-190



BG-48

Tamborin

Necklace

Ilocano | Vigan, Ilocos Sur | 1976

Silver and gold

L 45.0

AMV-76-E1-183



BG-51

Necklace

Bago group | Ilocos and Cordillera

Administrative Region boundary

Beads

L 33.0

NM-PBH-V-314-E



BG-49

Tamborin

Necklace

Ilocano | Vigan, Ilocos Sur | 1976

Silver, gold and wooden beads

L 37.0

AMV-76-E1-181



BG-52

Necklace

Bago group | Ilocos and Cordillera

Administrative Region boundary

Beads

L 44.4

NM-PBH-V-316-E



BG-50

Necklace

Bago group | Ilocos and Cordillera

Administrative Region boundary

Beads

L 39.0

NM-PBH-V-313-E



BG-53

Necklace

Bago group | Ilocos and Cordillera

Administrative Region boundary

Beads

L 40.0

NM-PBH-V-317-E



BG-54

Sagaysay a kinalupkulan
Comb with gold plating
Tortoise and gold-plated silver
L 7.5 H 5.5
AMV-81-E1-004



BG-57

Sagaysay a kinalupkulan
Comb with gold plating
Tortoise and gold-plated silver
L 8.0 H 6.0
AMV-81-E1-003



BG-55

Payнета/peineta
Comb
Silver
L 8.0 H 5.5
AMV-81-E1-002



BG-58

Sagaysay a kinalupkulan
Comb with gold plating
Tortoise, gold and pearls
L 9.5 H 5.0
AMV-81-E1-006



BG-56

Sagaysay a kinalupkulan
Comb with gold plating
Tortoise and gold-plated silver
L 8.5 H 4.5
AMV-81-E1-005



BG-59

Sagaysay a kinalupkulan
Comb with gold plating
Tortoise and gold-plated silver
L 8.5 H 4.5
AMV-81-E1-008



BG-60

Sagaysay a kinalupkupan
Comb with gold plating
Tortoise and gold-plated silver
L 8.5 H 4.5
AMV-81-E1-013



BG-63

Payneta/peineta
Silver and gold
L 6.0 H 4.3
AMV-E1-77-048



BG-61

Sagaysay a kinalupkupan
Comb with gold plating
Tortoise and gold-plated silver
L 10.0 H 6.0



BG-64

Hair ornament
Silver and gold
L 8.0
AMV-E1-77-048



BG-62

Payneta/peineta
Silver and gold
L 8.0 H 7.0
AMV-E1-77-048



BG-65

Sarukod
Cane
Ilocano | Ilocos Region
Rattan and gold-plated silver
H 82.0 C 8.0 (head), 6.17 (neck)
E-ILOK-0050



BG-66

Sarukod
Cane
Ilocano | Ilocos Region
Wood and silver
H 61.0 D 1.6 (head)
E-ILOK-0051



BG-69

Batek
Arm band
Itneg (Tinguian)
Glass beads, thread and rice stalks as
holder
L 38.0
NM-PBH-V-312-E



BG-67

Sarukod
Cane
Ilocano | Ilocos Region
Wood
H 81.8 D 2.5 (head)
E-ILOK-0049



BG-70

Batek
Arm band
Itneg (Tinguian)
Glass beads, thread and wood as holder
L 27.0
NM-PBH-V-311-E



BG-68

Jewelry box
Brass
L 14.0 H 5.0 W 7.5
AMV-77-E1-049



BG-71

Tampipi
Suitcase
1976
Bamboo and rattan
L 56.5 H 22.0 W 36.0
AMV-76-E1-264



BG-72

Abel

Ilocano, Itneg | Peñarrubia, Abra
Collection of Deogracias Victor Savellano
Woven textile with embroidery
L 185.0 W 146.0



Tombstone of Esteban Villanueva at the Vigan Cathedral. City of Vigan, Ilocos Sur | 2020. NMP/AP Labrador.

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University of the Philippines, Diliman

ABOUT THE NATIONAL MUSEUM OF THE PHILIPPINES

The National Museum of the Philippines, a Trust of the Government, is an educational, scientific and cultural institution that acquires, documents, preserves, exhibits, and fosters scholarly study and public appreciation of works of art, specimens, and cultural and historical artifacts representative of the unique cultural heritage of the Filipino people and the natural history of the Philippines.

It is mandated to establish, manage and develop museums comprising the National Museum Complex and the National Planetarium in Manila, as well as regional museums in key locations around the country. Currently, the National Museum network comprise fourteen regional, area and site museums throughout the archipelago.

The National Museum manages and develops the national reference collections in the areas of cultural heritage (fine arts, ethnology and archaeology) and natural history (botany, zoology, and geology and paleontology), and carries out permanent research programs in biodiversity, geological history, human origins, pre-historical and historical archaeology, maritime and underwater cultural heritage, ethnology, art history, and moveable and immoveable cultural properties. Appreciation of the collections and research findings of the National Museum, as well as technical and museological skills and knowledge, are disseminated through exhibitions, publications, educational training, outreach, technical assistance, and other public programs.

The National Museum is the lead agency in the official commemoration of Museums and Galleries Month which is the month of October every year.



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