

led to the endless variations on the same theme, like a thousand jazzy riffs on the same classical fretwork. In case they haven't noticed yet, it is like that for the rest of Filipino culture (language, food, ethnicity, songs, dances, dwellings, etc.). To the native Filipinos, that astounding diversity is second-nature; they don't question it. Sadly, they are too inured by it that they also fail to be amazed even as it stares in the face. Not so the foreign, especially Western, visitor, who is often used to rigid forms and types, to adhering to unbending rules and immutable standards. But if they will revisit the salakot in a different context, say, a well-organized museum or mall exhibit, it's perhaps easier to notice that what the ancestors have done to the salakot was amazing -- for the variety of designs and forms is nothing if they are not that. There are palm hats, buri hats, reed hats, nipa hats, upo (giant bottle gourd) hats, bamboo hats, pandan hats, coconut leaf/midrib hats, and even sea turtle shell hats. There are conical salakots, flat salakots, and curved salakots. If today's fashion sensibilities are any clue, which is Americanized (not just here, but all over the world), this observation holds credence. Indeed, today one may wear a salakot at the risk of being sneered at by peers, unless it is, say, Native Language Week or Philippine Independence Day.

Outside of the basic salakot structure are designs that deserve a term and classification of their own. There is the vakul raingear of the Ivatan women (of Batanes Islands), the so-called rain basket, the feathery and wild boar tusks-festooned caps and ceremonial headdresses of Ifugao men and women, the extra-wide-brimmed hat found in Jolo which looks like a Mexican sombrero but

$$= \frac{148,981}{1 + (148,981) (.05)^2}$$

$$= \frac{148,981}{1 + (148,981) (.0025)^2}$$

$$= \frac{148,981}{373.4525}$$

$$= 398.93$$

$$n = 399$$

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