

ILLUSTRIOUS

THE MUSEUMS OF THE NATIONAL HISTORICAL
COMMISSION OF THE PHILIPPINES



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DR. RENE R. ESCALANTE

Chairperson, National Historical Commission of the Philippines

Since the inception of the Museum Modernization Program in 2012, the national shrines and historical landmarks under the administration of the National Historical Commission of the Philippines (NHCP) has been in the forefront of providing easy access to objective historical information to the public through the exhibition of significant historical artifacts and memorabilia of our national heroes, in addition to the use of interactive components and virtual reality platforms that have made visits to NHCP history museums a truly unique immersive and memorable experience.

However, with the outbreak of the Covid-19 pandemic in the early months of 2020, many museums, cultural institutions, and heritage sites in the Philippines and worldwide felt and suffered from the brunt of its onslaught as many of its regular visitors and patrons shied away from visiting galleries and exhibitions for fear of the deadly viral infection. Despite the enforcement of stringent health and physical distancing protocols to safeguard visitors, it proved difficult to encourage the public to drop in on the august halls of our history museums and heritage sites once again.

Nevertheless, the NHCP is unfazed by such challenges since we are the national government agency tasked to educate Filipinos of our historical and cultural heritage, and come hell and high water, we should carry on with our mandate by using the available resources granted to us. One of our early initiatives was the creation of virtual

museum tours. All that was needed was the proverbial dash of creativity that flourishes when we are locked in during the quarantine period. This, I believe, would appeal to the millennials who are ever-scrolling on their cell phones and iPads, always ready to post their thoughts on Facebook, Twitter, or Instagram.

We would not want to leave out our older set of museum stakeholders, who may not be as technology savvy as the contemporary generation and are far more satisfied by leafing through the pages of a coffee table book and reading snippets of information to get their daily dose of Philippine history. Hence, the idea for a coffee table book on NHCP History Museums was conceived and now, come into fruition, again in spite of the challenges of quarantine restrictions. We have a publication that provides a brief but comprehensive survey of the 27 NHCP history museums, short biographies of the heroes they represent, its selected significant collections of artifacts and memorabilia, and programs offered to the public. This small but substantial publication is an adequate offering to stimulate and quench our curiosities for the country's history museums and their amazing contents.

I congratulate the Historic Sites and Education Division (HSED) for taking on the challenge set before them and successfully accomplishing this project.

PREFACE

With the ongoing effects of the Covid-19 pandemic on both socio-economic and cultural heritage fronts, the vital role of museums in the development of learning in individuals has been underscored, now that many of these cultural institutions have been forced to close down or limit their operations to the visiting public.

The International Council on Museums (2012) has stressed in its oft-quoted definition that museums are social and public spaces that communicate the meaning and value of both tangible and intangible heritage to its visitors through exhibitions. This is a far greater responsibility that overshadows its mandate of acquiring and preserving cultural artifacts of historical and cultural significance. In contrast to the formal learning gained through schools, museums are an alternative conduit to disperse and perpetuate knowledge, allowing and encouraging visitors, especially students, to leisurely study and learn about their heritage without the bustle and fuss of lectures, recitations, and homework.

A key characteristic of museums is that it provides an informal learning environment that opportunely provides visitors with vis-à-vis involvement with the cultural artifacts exhibited in a gallery, motivating them to share their views and experiences through mediated museum activities. The educators John Falk and Lynn Dierking (2000) have identified this as free-choice or contextual learning, which takes into account an individual's personal, socio-cultural, and physical perspective in the formation of his learning. In a museum setting, visitors encounter artifacts which they interpret from a personal context based on their prior knowledge, interests, choices, and motivations; the socio-cultural context focuses on the interactions, collaborations, and mediation of an individual with his own social or cultural group that influences his understanding of an exhibit; and the physical context emphasizes the effect of the museum environment, its architectural and exhibition design features, on visitors' learning (Falk J. H., 2005).

Cultural artifacts and artworks serve as motivational and emotional cues that stimulate the museum visitor's personal interest to extract and gain new knowledge from exhibits. A

visitor's enthusiasm to learn and find substance from what he sees in an exhibit is the fundamental character of the museum experience.

With this in mind, the 27 history museums housed in the national shrines and historical landmarks maintained by the National Historical Commission of the Philippines have, since the modernization of its museums' exhibitions in 2012, are committed to make their collections accessible to the public through various available media and platforms—physical exhibitions, virtual tours of museums' galleries, online exhibits on social media, as well as on the pages of a coffee table book. Despite the lack of physical interaction with these historical artifacts in a full-color publication, the visual potential and communicative power afforded by the photographs of these highly significant objects may, perchance, whet the interest of visitors who long to troop back into the galleries of our country's history museums.

Museums are, presently, at the crossroads with the tribulations caused by the Covid-19 pandemic and to ensure that its educative mandate and role in society is maintained, it is necessary to take on the bull by the horns and allow its collections to continue to tell narratives that would mold the perspectives of visitors, Filipinos and foreigners alike, whether through the constant clicking and surfing on the worldwide web or through flipping the pages of a book and admiring the images of their nation's historical and cultural heritage. It is a challenge that needs to be surmounted by any means necessary and it is hoped that through this publication, the adversity has been exhaustively met and triumphed over.

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INTRODUCTION

A Nation Inspired

Ian Christopher B. Alfonso

“Parangalan ang mga pambansang bayani” (‘honor the national heroes’) and *“pamalagiin ang luwalhati ng kanilang kabutihan”* (‘perpetuate the glory of their virtues’). These phrases, which are often heard during the unveiling of a historical marker of the National Historical Commission of the Philippines (NHCP), remind everyone that more than remembering what happened, the *saysay* (sense) must resonate with the bearers and inheritors of the past.

To keep the glorious virtues of our great women and men in Philippine History, the NHCP maintains twenty-seven history museums. To understand their development, one must look back on their humble beginnings as the country’s historical shrines and landmarks.

Pioneering Idea

Created through Executive Order (EO) No. 451 by Gov. Gen. Frank Murphy on 23 October 1933, the original mandate of the NHCP as the Philippine Historical Research and Markers Committee (PHRMC) was to identify, designate, and mark “historical antiquities” in the country. From the time the PHRMC began its installation in 1934, historical markers were done so to hew to the vision of the agency’s brainchild, the American writer Walter Robb, who sat as the PHRMC’s first Chairperson, and University of the Philippines College of Engineering Dean Edward R. Hyde. The antiquities that were initially marked were championed by these two men as “priceless relics of the dim past which Spain left behind her.”¹

In 1937, two years after the inauguration of the Philippine Commonwealth, President Manuel Quezon replaced the PHRMC with the Philippines Historical Committee (PHC) by virtue of EO 91 signed on 23 January 1937.² He personally disliked the EO 451, s. 1933. He “roared with laughter when he saw the Governor’s order” because

of its “scrupulous exactitude” but “provided no funds” to the PHRMC.³ With the new EO, the PHC basically inherited the basic function of PHRMC but with two additional mandates: “to preserve or repair important antiquities owned by the Government of the Philippines or any of its political subdivisions,” and “to acquire by purchase or otherwise antiquities owned by private persons.” On 15 September 1937, Quezon announced to the press that he appropriated Php 50,000.00 to the PHC and reappointed Robb as Chairperson.⁴

Although the additional mandates to the PHC pertained to general “antiquities,” the Filipino-run Commonwealth Government utilized the American-created agency as an opportunity to commemorate illustrious figures from the Philippine Revolution and Philippine-American War. In 1939, the PHC diversified to mark birthplaces of illustrious personages as historic sites starting with the birthplace of Apolinario Mabini, a Philippine national hero, at Brgy. Talaga, Tanauan, Batangas (unveiled on 30 December 1939⁵), and Marcelo H. del Pilar, another national hero, at Sitio Cupang, Brgy. San Nicolas, Bulakan, Bulacan. With Eulogio B. Rodriguez as the second committee chairperson, the Filipino government asserted its right to control the history and destiny of the Filipino people through historical markers.

¹ “Unrivaled Tourist Attractions of the Philippines to be Advertised to the World.” *The American Chamber of Commerce Journal*, November 1937, 37.

² President of the Philippines. *Executive Order No. 91, 23 January 1937*. Retrieved on 12 December 2021. <https://www.officialgazette.gov.ph/1937/01/23/executive-order-no-91-s-1937/>.

³ “Unrivaled Tourist Attractions,” *ibid.*

⁴ *Ibid.*; *Press Statement on Members of the Philippines Historical Committee, 15 September 1937*. Retrieved on 12 December 2021. <https://www.officialgazette.gov.ph/1937/09/15/statement-president-quezon-on-the-members-of-the-philippines-historical-committee-september-15-1937/>.

⁵ Apolinario Mabini II and Leandro Perez, “A Brief History of the Mabini Memorial Shrine, Bo. Talaga, Tanauan, Batangas.” National Historical Commission of the Philippines Serafin D. Quiason Resource Center Collection (c. 1973), 1.

On the afternoon of 23 July 1941, another Mabini historical marker was unveiled by Executive Secretary Jorge Vargas at Mabini's humble nipa hut along Nagtahan Street, Manila.⁶ Still extant, the marker reads, "in this house as in the hearts of the Filipino people is enshrined the memory of Apolinario Mabini." Notice the word "enshrined." In the 26 July 1941 issue of the *Official Gazette*, the Philippine Commonwealth acknowledged the undertaking as "the first national shrine in the Philippines." The late Serafin Quiason, former director of the National Library and chairperson of the National Historical Institute (the later successor of the PHC), also acknowledged the 1941 marker as the basis of the elevation of Mabini's nipa hut as "national historical shrine."⁷ This is the first historical marker of its kind: declarative in style of writing rather than factual exposition. The motivation behind this peculiar marker was that the Philippine Commonwealth wanted to save the humble house from demolition. In 1937, the Ampil family purchased the lot on which the house stood, from the previous owner, the Tuazon-Legarda estate.⁸ Agapito, a sibling of Mabini, was the owner of the hut, but had no means to buy the lot from the Ampils.⁹ To resolve the problem, Quezon, according to Quiason, ordered the relocation of Mabini's nipa hut in a lot adjacent to its former site.¹⁰

The National Library acquired the nipa hut from Agapito at Php 1,800.00.¹¹ The sale included the relics of Mabini. The prime mover of the acquisition was the then National Library director, Teodoro M. Kalaw, a historian, an ex-officio member of the PHC, and Mabini's province-mate. Unbeknownst to many of us, this was the beginning of the Philippine Government's effort to preserve historic sites under EO 91, s. 1937, more than just the marking, as Murphy originally envisioned, and the promotion of Philippine tourism, which Quezon wanted for the PHC.¹² The National Library's intervention was not a surprise because its directors until Quiason's time were historians who envisioned a national library that was the repository of Filipino national life.

Web of History Agencies

Notice that Mabini and del Pilar mattered in the first eight years of PHRMC and PHC combined. This was because Jose Rizal, along with Andres Bonifacio, had been honored with a nationally significant monument and a national holiday each prior to the establishment of the PHRMC. Before the outbreak of World War II in the Philippines in 1941, the archipelago was already dotted with statues erected, and places named, in their honor. It is also interesting to note that in 1918, Mabini became the second Filipino after Rizal to be featured on Philippine currency.

After the war, the government's interest in Rizal was rekindled because of his approaching birth centenary in 1961. On 16 December 1948, President Elpidio Quirino signed Administrative Order (AO) No. 76 which created the Committee on the Restoration of the Rizal Home in Calamba and the Dapitan Park in Zamboanga (CRRHCDPZ), notwithstanding that restoring historic structures was part of the mandate of the PHC.¹³ The restored Rizal house was inaugurated ahead on 19 June 1950, complete with a gallery. By virtue of EO 366 signed on 10 November 1950, Quirino declared it as a national shrine, together with the Dapitan Park, although the latter's restoration

⁶ "The Official Week in Review." *Official Gazette* 40, no. 4 (26 July 1941), 671.

⁷ Serafin D. Quiason, "Discussion on Three Letters of Apolinario Mabini." *Transactions of the National Academy of Science and Technology*, Vol. 4 (1982), 35.

⁸ Onesimo I. Mabini, "An Appeal to Preserve Mabini Shrine at Nagtahan." *The Manila Times*, 20 May 1963.

⁹ He married Maria del Rosario, daughter of Cecilio del Rosario and Maxima Castañeda. The couple were the original owners of the nipa hut.

¹⁰ Quiason, "Discussion," 34.

¹¹ *Ibid.*, 34–35.

¹² Quezon's vision for the PHC was to increase the number of identified historic sites to boost the country's tourism promotions. He even rebuked his predecessor, Governor-General Frank Murphy, for creating the agency with almost no budget. Cf. "Unrivaled Tourist Attractions," *ibid.*

¹³ President of the Philippines, *Administrative Order No. 76, 16 December 1948*. Retrieved on 12 December 2021. <https://www.officialgazette.gov.ph/1948/12/16/administrative-order-no-76-s-1948/>.

was yet to be finished.¹⁴ While this was the second time the government used the term “shrine” for historic sites, Rizal Shrine Calamba and Rizal Shrine Dapitan were the first shrines with a clear legal basis. Moreover, prior to CRRHCDPZ, the U.S. Insular Government of the Philippine Islands identified the properties of Rizal in Dapitan, Zamboanga del Norte as reservation by virtue of Executive Order No. 23 of Gov. Gen. William Cameron Forbes on 27 March 1911.¹⁵ The committee was chaired by historian Austin Craig of the University of the Philippines History Department. It was only on 3 September 1940 that the site was appropriately named as Rizal National Park by virtue of Proclamation No. 616 signed by Quezon.¹⁶ It was under the administration of the Bureau of Forestry.

Although explicitly not mentioned in the nomenclature, part of the CRRHCDPZ’s mandate was to continue the restoration of Rizal’s prison cell at Fort Santiago in Intramuros, Manila destroyed during the war, as ordered by President Ramon Magsaysay through AO 54 signed on 10 August 1954.¹⁷ It was initially restored separately by the National Planning Commission (NPC), an agency tasked to restore Intramuros through Republic Act (RA) No. 597 (approved on 6 March 1951).¹⁸ The same issuance elevated Fort Santiago into a national shrine to be known as the “Shrine of Freedom.”¹⁹ However, the law was repealed by RA 1818 on 22 June 1957.²⁰ Despite this, the name “Fort Santiago Shrine” remained in use. On 27 June 1957, President Carlos P. Garcia issued EO 253, abolishing the CRRHCDPZ and turning over to the Jose Rizal National Centennial Commission (JRNCC, created by Magsaysay under EO 52 of 10 August 1954²¹) the administration of the Rizal Home, Dapitan Park, and “Fort Santiago Shrine,” as well as all personnel, assets, and records.²² On 15 August 1957, Garcia amended EO 253 with EO 262 explicitly naming “Fort Santiago Shrine” among the sites and institutions to be ceded to the JRNCC.²³

Once again, Mabini’s importance resurged upon the return to the political arena as a senator of Jose P. Laurel, former Chief Justice, Philippine president and a native of

Talaga. His son, Jose, Jr., was then the House Speaker.²⁴ The son lobbied in the Congress in 1952 a budget for an Apolinario Mabini Memorial Monument,²⁵ while the PHC purchased for Php 10,000.00 the one-hectare lot where Mabini’s marker was installed in Talaga in 1939 from the Mabini clan.²⁶ Based on records, the PHC managed the site while the Bureau of Building and Real Property Management (BBRPM) was in-charge of the maintenance and salary of two staff—both relatives of Mabini—until

¹⁴ President of the Philippines, *Executive Order No. 366*, November 10, 1950. Retrieved on 13 December 2021. <https://www.officialgazette.gov.ph/1950/11/10/executive-order-no-366-s-1950/>.

¹⁵ Office of the Governor-General, *Executive Orders and Proclamations Issued by the Governor-General during the Year 1911* (Manila: Bureau of Printing, 1912), 47–53; George F. Nellist, ed., *Men of the Philippines: A Biographical Record of Men of Substantial Achievement in the Philippine Islands* (Manila: Sugar News Co., 1931), 71.

¹⁶ President of the Philippines, Proclamation No. 616: *Establishing as Rizal National Park for the Enjoyment of the People of the Philippines the Parcel of Land Situated in the Municipality of Dapitan, Province of Zamboanga, Island of Mindanao*, 3 September 1940. Retrieved on 12 December 2021. <https://www.officialgazette.gov.ph/1940/09/03/proclamation-no-616-s-1940/>.

¹⁷ President of the Philippines, *Administrative Order No. 54*, 10 August 1954. Retrieved on 12 December 2021. https://lawphil.net/executive/ao/ao1954/pdf/ao_54_1954.pdf.

¹⁸ Congress of the Philippines, *Republic Act No. 597*, 6 March 1951. Retrieved on 12 December 2021. https://laws.chanrobles.com/republicacts/6_republicacts.php?id=601.

¹⁹ Also declared were the walls of the Intramuros, as national historic monuments; the Cuartel de España, as national park to be known as USAFFE Park, and the area from the park at Fort Santiago up to the Ayuntamiento and Palacio del Gobernador, reserved for a “national Plaza of the Unknown Hero”

²⁰ Congress of the Philippines, *Republic Act No. 1818*, 22 June 1957. Retrieved on 12 December 2021. https://lawphil.net/statutes/repacts/ra1957/ra_1818_1957.html.

²¹ President of the Philippines, *Executive Order No. 52: Creating the Jose Rizal National Centennial Commission*. Retrieved on 12 December 2021. <https://www.officialgazette.gov.ph/1954/08/10/executive-order-no-52-s-1954/>.

²² President of the Philippines, *Executive Order No. 253*, 27 June 1957. Retrieved on 12 December 2021. <https://www.officialgazette.gov.ph/1957/06/27/executive-order-no-253-s-1957/>.

²³ President of the Philippines, *Executive Order No. 262*, 15 August 1957. Retrieved on 12 December 2021. <https://www.officialgazette.gov.ph/1957/08/15/executive-order-no-262-s-1957/>.

²⁴ NHC, *Talaga Mabini Shrine*, 6.

²⁵ Cf. Mabini II and Perez, “A Brief History,” 1; Gil J. Puyat, “Informe No. 971: An Act Appropriating Funds for Public Works,” *Congressional Record: Senate* 3, no. 9 (2 July 1952), 110.

²⁶ National Historical Commission, *Talaga Mabini Shrine*, Barrio Talaga, Tanauan, Batangas (Pamphlet) (Manila: National Historical Commission, c. 1973), 6. Found in the NHCP Library’s Mabini Box is a 1973 manuscript of this pamphlet citing Apolinario Mabini II, the then shrine curator, as the author.

around 1972.²⁷ The memorial was intended for the reinterment of Mabini's remains from the Mausoleo de los Veteranos de la Revolucion in Manila. On 23 July 1953, the PHC, together with Alejandro, the last surviving sibling of Mabini, laid the cornerstone.²⁸ Future National Artist Juan Nakpil designed the memorial. It was inaugurated on 23 July 1956 by the then Vice-President (C.P.) Garcia and First Lady Luz Banzon-Magsaysay, while former President Emilio Aguinaldo led the flag raising ceremony. A solemn reinterment of Mabini's remains then took place.

Meanwhile, in the far north, the PHC received a donation, courtesy of the Municipality of Badoc, Ilocos Norte, on 5 July 1954.²⁹ It was a lot with the ruins of the ancestral house of the Lunas in Badoc. This was the second historic site owned by the PHC after Mabini's birth site. On 23 October 1957, the birth centenary of Juan Luna, the PHC installed a birth site marker and Garcia, the guest of honor of the event, announced the rise of a future national shrine there.³⁰

A Centralized History Agency

As the nation matures over time, the National Government continuously redefines and reorganizes its bureaucracy. Overwhelmed with postwar and postcolonial memorials, President Diosdado Macapagal abolished the JRNCC and created instead another agency to commemorate upcoming milestones. By virtue of EO 28 signed on 27 December 1962, Macapagal formed the National Heroes Commission.³¹ It was a commemorative entity, with research and publication functions, which were not part of the mandates of the PHC. It automatically inherited the Rizal Shrine Calamba, Rizal Shrine Dapitan, and Rizal Shrine Fort Santiago.

In 1964, the commission led the national commemoration of Mabini's birth centenary. Owing to public clamor, it included in its fund-raising activities the reconstruction of the Mabini Shrine at Nagtahan, which had been dismantled on 1 December 1963³² to pave the way

for the construction of a bridge³³ that would land exactly where the shrine was.³⁴ That was why when Mabini's birth centenary was celebrated on 23 July 1964, the humble nipa hut was at the Bureau of Animal Industry (BAI). It located on the side of the Pasig River directly opposite the second location of Mabini's nipa hut (now occupied by the Presidential Security Group).³⁵ The plan was to finish the transfer of the hut and its rehabilitation at the BAI in time for Mabini's birth centenary, as well as its turnover to the National Museum (NM).³⁶

Exempted from the abolition was the Pinaglabanan Commemorative Commission (PCC), created by Garcia by virtue of EO 263 on 15 August 1957³⁷ to build a

²⁷ Congress of the Philippines, *Republic Act No. 6400, October 4, 1971* (Manila: Congress of the Philippines, 1971), 1481.

²⁸ *Ibid.*, 6–7.

²⁹ National Historical Commission of the Philippines Records Section, "National Historical Institute Board Resolution No. 3, 7 October 1976." *NHCP Board Resolutions 1976*, 1.

³⁰ Another agency, the Juan Luna Centennial Commission (EO 254, s. 1957) was abolished by EO 53 on 3 October 1963 with functions, assets, records, and financial balance absorbed by the National Museum (the present-day Juan Luna Shrine was not yet existing at that time). Cf. *President of the Philippines, Executive Order No. 254, 27 June 1957*. Retrieved on 12 December 2021. <https://www.officialgazette.gov.ph/1957/06/27/executive-order-no-254-s-1957/>; *President of the Philippines, Executive Order No. 53, 3 October 1963*. Retrieved on 12 December 2021. <https://www.officialgazette.gov.ph/1963/10/03/executive-order-no-53-s-1963/>.

³¹ *President of the Philippines, Executive Order No. 28, 27 December 1962*. Retrieved on 12 December 2021. <https://www.officialgazette.gov.ph/1962/12/27/executive-order-no-28-s-1962/>.

³² S.F. de Ocampo, "An Old House at Nagtahan." *Sunday Times Magazine*, 19 July 1964, 30.

³³ That bridge was later renamed Mabini Bridge by virtue of Proclamation No. 234, s. 1967 of Marcos but the Department of Public Works and Highways continued to name it Nagtahan Bridge until 2014, Mabini's 150th birth anniversary. Cf. Presidential Communications and Strategic Development Office, "Briefer: Mabini Bridge and the Mabini Shrine at PUP." Retrieved on 12 December 2021. <http://malacanang.gov.ph/8060-briefer-mabini-bridge-and-the-mabini-shrine-at-pup/>.

³⁴ Cf. "Mabini Fund Drive Gets Extension." *The Manila Times*, 30 July 1963, 21-A; A.P.P., "Elegy to Nationalism." *The Philippines Herald Magazine*, 1 August 1964; "Govt. Has Neglected the Mabini Shrine." *Manila Times*, 16 June 1964.

³⁵ "Villegas Urges Fund Approval for Mabini Shrine." *The Manila Chronicle*, 28 July 1964.

³⁶ De Ocampo, "An Old House at Nagtahan," 31.

³⁷ *President of the Philippines, Executive Order No. 263, 15 August 1957*. Retrieved on 12 December 2021. <https://www.officialgazette.gov.ph/1957/08/15/executive-order-no-263-s-1957/>.

monument to the first armed action of the Katipunan at the onset of the Philippine Revolution of 1896, later to be established at the El Deposito, Pinaglabanan, San Juan City. This was most likely because it was championed by a private group named, The Spirit of 1896, and the Rizal Provincial Government. On the other hand, the Quezon Memorial Committee (QMC), created by President Sergio Osmeña under EO 79 dated 17 December 1945,³⁸ remained independent in its project to erect a memorial for Quezon.³⁹

On 19 June 1965, another reorganization happened: the PHC and the National Heroes Commission were merged to form the National Historical Commission (the NHC, not to be confused with the NHCP) by virtue of RA 4368.⁴⁰ During this process, the three Rizal shrines and the Mabini Shrine Tanauan were placed under the curatorship of the Director of the National Museum (NM), then headed by Galo B. Ocampo and concurrently a member of the PHC.⁴¹ Several months later, on 23 March 1966, the Mabini Shrine at Pandacan was added to the NHC.⁴² This, when the BAI donated to the NHC a 3 1/2-hectare lot for the reconstruction of the historic Mabini house for the third time. Upon order of President Ferdinand Marcos (Proclamation No. 324 of 2 January 1968), the BAI lot was declared the final site of the house.⁴³ The issuance also reaffirmed the status of the structure as a national shrine and its ownership by the NHC.

Despite efforts to centralize in the NHC the government's history-related functions, the Osmeña Memorial Commission (OMC) was established under RA 4840 on 18 June 1966.⁴⁴ It aimed to restore the Ayuntamiento in Intramuros for its eventual conversion into the Osmeña Memorial Building, a museum and library dedicated to President Sergio Osmeña, Sr. Moreover, considering World War II is a gargantuan layer in Philippine history, sites and structures associated with the armed and guerrilla campaigns were entrusted to the Department of National Defense (DND) through the National Shrines Commission (NSC, formerly the Corregidor-Bataan National Shrines

Commission), created by Magsaysay by virtue of EO 54 on 16 August 1954.⁴⁵ The same statute declared all World War II battle sites in Corregidor and Bataan as national shrines. On the other hand, the restoration of Intramuros, which was destroyed by the war, was placed not under the NHC but the Intramuros Restoration Committee (IRC), created by Marcos through EO 18 on 24 March 1966.⁴⁶ IRC was also concurrently headed by the NM Director.⁴⁷

³⁸ President of the Philippines, *Executive Order No. 79, 17 December 1945*. Retrieved on 12 December 2021. <https://www.officialgazette.gov.ph/1945/12/17/executive-order-no-79-s-1945/>.

³⁹ Under EO 30 issued by Macapagal on 14 January 1963, the so-called "Quezon Memorial" was classified as national park and placed under the Parks and Wildlife Office and the Commission on Parks and Wildlife, which later created the National Parks Development Committee. Cf. President of the Philippines, *Executive Order No. 30, 14 January 1963*. <https://www.officialgazette.gov.ph/1963/01/14/executive-order-no-30-s-1963/>.

⁴⁰ Apart from the marking, preservation, and acquisition of historic sites inherited from the PHC and the administration of historic sites and structures and research and publication inherited from the National Heroes Commission, the law also expanded the mandate of the NHC, to include the following functions: the research and publication not only of the biographies of national heroes, but also of Philippine history in general; the collection of historical data, and the generation of public programs such as commemorations. Cf. Congress of the Philippines, *Republic Act No. 4368, 19 June 1965*. Retrieved on 12 December 2021. https://lawphil.net/statutes/repacts/ra1965/ra_4368_1965.html.

⁴¹ Galo B. Ocampo, *Annual Report for the Fiscal Year from July 1, 1965 to June 30, 1966* (Manila: National Museum, 1966), 24.

⁴² Cf. Quiason, "Discussion," 35.

⁴³ President of the Philippines, *Executive Order No. 324, 2 January 1968*. Retrieved on 14 December 2021. <https://www.officialgazette.gov.ph/1968/01/02/proclamation-no-324-s-1968/>. The Mabini house was again relocated in 2007 owing to the flood control project of the Metro Manila Development Authority. The Mabini Main Campus of the Polytechnic University of the Philippines at Sta. Mesa, Manila received the house which was declared by President Gloria Macapagal-Arroyo as its permanent home by virtue of Proclamation No. 1992 signed on 8 February 2010.

⁴⁴ Congress of the Philippines, *Republic Act No. 4840, 18 June 1966*. Retrieved on 12 December 2021. <https://www.officialgazette.gov.ph/1966/06/18/republic-act-no-4840/>.

⁴⁵ President of the Philippines, *Executive Order No. 58, 16 August 1954*. Retrieved on 12 December 2021. <https://www.officialgazette.gov.ph/1954/08/16/executive-order-no-58-s-1954/>.

⁴⁶ President of the Philippines, *Executive Order No. 18, 24 March 1966*. Retrieved on 12 December 2021. <https://www.officialgazette.gov.ph/1966/03/24/executive-order-no-18-s-1966/>.

⁴⁷ Ocampo, *Annual Report*, 25

Prior to the creation of the NHC, the NM Director was also the administrator of the Emilio Aguinaldo Mansion in Kawit, Cavite as curator.⁴⁸ This, by virtue of EO 73 on 13 March 1964 which placed the mansion under the NM, including its contents. It was a response to Aguinaldo's will in 1963 donating the mansion to the government. Months later, on 18 June 1964, RA 4039 was signed into law, declaring the mansion as "Freedom Shrine," otherwise known as the Aguinaldo Shrine.⁴⁹ Moreover, the NM director also administered the Casa Real, the former municipal hall of Malolos and once the location of the printing press of the Philippine Revolutionary Government and Republic from 1898 to 1899. Its then ongoing demolition prompted Macapagal to issue EO 173 on 4 October 1965 declaring it a shrine and giving its custody to the NM.⁵⁰ Both sites were eventually transferred to the NHC.

Assertion of Authority

In June 1967, Carmen Guerrero Nakpil was named the first Chairperson of the NHC. With this, the NM devolved to the NHC the administration of the three Rizal and two Mabini shrines.⁵¹ Shrines development was among Nakpil's "two major policies" under "popularization of Philippine history," the other one being "the growth of nationalism and on the Philippine Revolution as its high point."⁵² She noted that the popularization of Philippine history "arose from the inadequacy of funds for scholarly research and publication." "Because of an extremely small budget, some methods had to be found that would continue to serve the cause of Philippine History that would be meaningful for the majority of the people," she added. On top of the donations, she valued the "actual income from the proceeds of the sale" of the NHC publications "for the maintenance and operation of the Shrines."⁵³ She also sought the assistance of other government agencies such as the Luneta National Development Committee (now the National Parks Development Committee) and BBRPM in the development and maintenance of the shrines. Likewise, she welcomed donations in kind from the private

sector, even shelling out her own money for the ongoing reconstruction of the Mabini House at Pandacan.

From 1967–1968, Nakpil decentralized the curatorship of three shrines to her fellow commissioners as "Supervising Commissioners:" Gemma Cruz Araneta, NM Director and NHC Ex-Officio Member, for the Rizal Shrine Fort Santiago; Domingo Abella, a regular commissioner, for the Rizal Shrine Dapitan; and Teodoro Agoncillo, also a commissioner, for the Mabini Shrine Talaga.

Expansion

In 1969, the NHC expanded its reach by promoting local history.⁵⁴ It was Nakpil's brainchild for the furtherance of popularization of Philippine history. Evident product of this advocacy was the increase in the number of shrines the NHC administered in the provinces. By 1970, the NHC received from the NM the Casa Real in Malolos, Bulacan and from the provinces, Kalantiao Shrine in Batan, Aklan (created by Magsaysay through EO 234 on 11 February

⁴⁸ Ibid.

⁴⁹ Congress of the Philippines, *Republic Act No. 4039, 18 June 1964*. Retrieved on 12 December 2021. <https://thecorpusjuris.com/legislative/republic-acts/ra-no-4039.php>.

⁵⁰ President of the Philippines, *Executive Order No. 173, 4 October 1965*. Retrieved on 12 December 2021. <https://www.officialgazette.gov.ph/1965/10/04/executive-order-no-173-s-1965/>.

⁵¹ Carmen Guerrero Nakpil, *Annual Report of the National Historical Commission, July 1, 1967 to June 30, 1968* (Manila: National Historical Commission, 1968), 15–17.

⁵² Ibid., 6.

⁵³ Ibid., 5.

⁵⁴ On 27 April 1969, the NHC championed the elevation of the Battle of Mactan anniversary as national commemoration. From 25 March – 13 May 1969, Nakpil's idea of *Kasaysayan: The Floating Museum of Philippine History* with the Philippine Navy reaches a number of ports in the country. On 1–2 February 1970, the NHC spearheaded the First Seminar for Provincial Historical Committees. Cf. Carmen Guerrero Nakpil, *Annual Report of the National Historical Commission, July 1, 1968 to June 30, 1969* (Manila: National Historical Commission, 1969), 8–11, 15; Carmen Guerrero Nakpil, *Annual Report of the National Historical Commission, July 1, 1969 to June 30, 1970* (Manila: National Historical Commission, 1970), 8–9.

1957⁵⁵ and transferred by the Municipality of Batan to the NHC through Municipal Council Resolution No. 20 on 8 July 1971⁵⁶) and the Marcelo H. del Pilar Shrine in Bulakan, Bulacan (locally recognized “shrine”), respectively.⁵⁷ Nakpil remarked that the Casa Real remained disputed in court. Whereas the NHC struggled to source out budget for the two other sites. By 1972, the NHC removed del Pilar Shrine from the list of sites it administered.⁵⁸ It was officially absorbed by the agency in 1983 with monument, relief wall, and reconstructed house donated by the Municipality of Bulakan in the next two decades. In 2006, it was officially declared a national historical shrine. Factor to these developments was Blas Ople, a Bulakenyo statesman from Hagonoy, Bulacan.

On 26 May 1970, the NHC absorbed the “appropriation, equipment, property, records, personnel, and functions” of six commemorative agencies placed under the Department of Education, the mother agency of the NHC, through EO 220, s. 1970.⁵⁹ These were the QMC, IRC, PCC, the Gomez, Burgos, Zamora Centennial Commission, Roxas Memorial Commission, and Emilio Aguinaldo National Centennial Commission. Despite this, the aforesaid agencies remained distinct from the NHC because of the Coordinating Council created to continue their functions like the ongoing developments of the Quezon Memorial Project and the Pinaglabanan Memorial Project. In 1971, the NHC, through its new Chairperson Esteban de Ocampo, already called out the national government that it was “undermanned,” especially its five original shrines.⁶⁰ “No new positions proposed by the Commission in the new budget was approved,” the NHC lamented. Meanwhile, the NHC Board passed Resolution No. 2 on 24 September 1971 requesting Marcos to release an issuance transferring the Aguinaldo Shrine from the NM to the NHC.⁶¹ It was granted through EO 370 on 31 January 1972.⁶²

Upon the imposition of the Martial Law on 21 September 1972, Marcos amassed power to overhaul the bureaucracy. With this, the Integrated Reorganization Plan

(IRP) submitted to the Congress by Marcos in March 1972 became a law through Presidential Decree (PD) No. 1 on 24 September 1972. Part of the IRP was the complete abolition of the aforesaid six commemorative agencies and several others (i.e., OMC, Philippine Heraldry Committee) and their merger with the NHC.⁶³ The previous Coordinating Council was superseded by the creation of the NHC Monuments and Heraldry Division on 1 July 1974.⁶⁴ Moreover, IRP renamed the NHC as the National Historical Institute (NHI), which was used only in 1974. Through PD 105 signed on 24 January 1973, the NHI-inherited historic sites were codified as national shrines.⁶⁵ World War II battle sites, on the other hand, remained under the NSC.

On 1 August 1973, Marcos signed PD 260 declaring several sites as either national shrine, national landmark, or national monument.⁶⁶ Among those enumerated, only the Barasoain Church in Malolos, Bulacan, the birthplace

⁵⁵ President of the Philippines, *Executive Order No. 234*, 11 February 1957. Retrieved on 13 December 2021. <https://www.officialgazette.gov.ph/1957/02/11/executive-order-no-234-s-1957/>. This was closed by the NHI in 2007, almost 40 years since historian William Henry Scott proved that the Kalantiaw Code was fraudulent.

⁵⁶ Cf. Esteban de Ocampo, *Annual Report of the National Historical Commission, July 1, 1971 to June 30, 1972* (Manila: National Historical Commission, 1972), 22.

⁵⁷ Nakpil, *Annual Report... 1969-1970*, 21-22.

⁵⁸ Ocampo, *Annual Report... 1971-1972*, 20-22.

⁵⁹ Nakpil, *Annual Report... 1969-1970*, 25-26.

⁶⁰ Esteban de Ocampo, *Annual Report of the National Historical Commission, July 1, 1970 to June 30, 1971* (Manila: National Historical Commission, 1971), 30.

⁶¹ Ibid.

⁶² President of the Philippines, *Executive Order No. 370*, 31 January 1972. Retrieved on 12 December 2021. <https://www.officialgazette.gov.ph/1972/01/31/executive-order-no-370-s-1972/>.

⁶³ Commission of Reorganization, *Reorganization of the Executive Branch of the National Government, Volume I: Integrated Reorganization Plan (as Submitted to Congress)* (Manila: Commission of Reorganization, 1972), 151-152.

⁶⁴ National Historical Commission, *Annual Report 1973-1974* (Manila: National Historical Commission, 1974), 32; National Historical Institute, *Annual Report 1974-1975* (Manila: National Historical Institute, 1975), 26.

⁶⁵ President of the Philippines, *Presidential Decree No. 105*, 24 January 1973. Retrieved on 12 December 2021. <https://www.officialgazette.gov.ph/1973/01/24/presidential-decree-no-105-s-1973/>.

⁶⁶ President of the Philippines, *Presidential Decree No. 260*, 1 August 1973. Retrieved on 12 December 2021. https://lawphil.net/statutes/presdecs/pd1973/pd_260_1973.html.

of the First Philippine Republic on 23 January 1899, became part of the NHI as a museum with the status of landmark.⁶⁷ From that time on, PD 260 empowered the NHI to declare national shrines, national landmarks, and national monuments. After completing the Quezon Memorial Project and the Pinaglabanan Memorial Project, the NHI declared them as national shrines on 14 January 1974 and 7 October 1976, respectively.

As it accumulated properties, the NHI returned to its property in the north: the Badoc ruins. It was initially declared as a national landmark on 7 October 1976 whose unique classification served as precedent for the birth sites of other heroes the NHI administers. Later, it was reclassified as a national shrine.

Innovation

The agency continued to declare other historic sites—although these were not necessarily automatically placed under its management, except for sites with usufruct use, those donated by the heirs of the heroes, and those transferred by the local government units and other government agencies. However, in the first decade of 2000, the agency gradually returned various historic sites it used to supervise to the owners. But in 2011, when historian Maria Serena Diokno assumed the Chairpersonship of the NHCP (the successor of the NHI through RA 10086 in 2010), the number of historic sites grew as she used these in her championing of public history. She introduced innovations in these sites and rebranded them as history museums.

With the inauguration of the Museum of Philippine Social History in the Pamintuan Mansion, Angeles City on 24 August 2015, the NHCP initiated more thematic museums: the Museum of Boholano History and Heritage (MBHH) in Loay Church Historical Landmark, Loay, Bohol, the Presidential Car Museum in Quezon City, the Museum of Philippine Economic History in

the Ynchausti y Compania Building in Iloilo City, and the Museo El Deposito in San Juan City. At any rate, the pioneer thematic museum of the agency was the Museum of Philippine History, later rebranded as the Museum of Philippine Political History (MPPH). It opened on 19 February 1996 at the NHI Building in Kalaw Street, Ermita, Manila. These museums are unique for they are housed neither in national shrines nor in historical landmarks, with the exemption of two museums: the MPPH, which Diokno transferred to the Casa Real Shrine in Malolos, and the MBHH which is in Loay Church Historical Landmark.

Inspiring a Nation

The history museums of the NHCP reflect the values of a nation. They constitute the struggle of every generation to assert its viewpoint of a national life. Journeying from their humble beginnings to the present time, these museums have carried a lasting message to all Filipinos and the posterity: to continue building the nation through their gifts, geniuses, and abilities, and to become the fulfilment of their heroes' dream—Filipinos who are noble, competitive, and compassionate to their countrymen and fellow human beings.

⁶⁷ Using the same statute as legal basis, Marcos left to the NHI the appropriate classification and declaration of the sites enumerated: Barasoain Church in Malolos, Bulacan; Tirad Pass in Cervantes, Ilocos Sur, where national hero Gregorio del Pilar was killed in action on 2 December 1899; the Site of the Battle of Mactan of 27 April 1521 in Mactan, Lapu-Lapu City; the Church and Convent of Santo Niño in Cebu City, home of the image of the Santo Niño de Cebu presented by Ferdinand Magellan to our ancestors in 1521 and birthplace of Christianity in the Philippines in 1565, respectively; and the architectural marvels Miagao Church in Miagao, Iloilo and the San Sebastian Church in Quiapo, Manila. Barasoain Church is styled by the NHI as Barasoain Church Historical Landmark. The NHCP, defines a historical landmark as “a site or structure closely associated with a significant historical event, achievement, characteristic, turning point or stage in Philippine history” or “a structure made or created by a national hero.” The Barasoain Church, as well as the other identified churches, undeniably fall under this definition. Whereas PD 105 defined “national shrines” as “sites of the birth, exile, imprisonment, detention or death of great and eminent leaders of the nation.” Tirad Pass and the site of the Battle of Mactan qualify as such.

Historic Site	Establishment		Museum Brand
	Date	Rationale	
Rizal Shrine Dapitan	27 March 1911	Declaration of a reservation	Museo ni Jose Rizal, Dapitan
Mabini Shrine PUP	22 July 1941	Declaration as a shrine	Museo ni Apolinario Mabini, PUP
Rizal Shrine Calamba	19 June 1950	Inauguration	Museo ni Jose Rizal, Calamba
Rizal Shrine Fort Santiago	10 November 1950	Declaration as National Shrine	Museo ni Jose Rizal, Fort Santiago
Juan Luna Shrine	5 July 1954	Acquisition	Museo nina Juan at Antonio Luna
Mabini Shrine Tanauan	23 July 1956	Inauguration of the Apolinario Mabini Memorial Monument	Museo ni Apolinario Mabini, Tanauan
Emilio Aguinaldo Shrine	18 June 1964	Declaration as National Shrine	Museo ni Emilio Aguinaldo
Casa Real Shrine	4 October 1965	Declaration as National Shrine	Museo ng Kasaysayang Panlipunan ng Pilipinas
Barasoain Chrurch Historical Landmark	1 August 1973	Declaration as National Historical Landmark	Museo ng Republika 1989
Quezon Memorial Shrine	14 January 1974	Declaration as National Shrine	Museo ni Manuel Quezon
Miguel Malvar Birth Site	27 September 1974	NHI Acquisition	Museo ni Miguel Malvar
Leon Apacible National Landmark	29 June 1976	Declaration as National Historical Landmark	Museo nina Leon at Galicano Apacible
Pinaglabanan Memorial Shrine	7 October 1976	Declaration as National Shrine	Museo ng Katipunan
Marcela Agoncillo House	16 June 1980	NHI Acquisition	Museo nina Marcela Mariño at Felipe Agoncillo
Nagcarlan Underground Cemetery	24 October 1981	Inauguration/Marking	Museo ng Libingan sa Ilalim ng Lupa ng Nagcarlan
Baldomero Aguinaldo House	25 February 1983	NHI Acquisition	Museo ni Baldomero Aguinaldo
Marcelo H. del Pilar Shrine	30 August 1983	NHI Acquisition	Museo ni Marcelo H. del Pilar
Diosdado Macapagal Birth Site	3 May 1995	Declaration as National Historical Landmark	Museo at Aklatan ni Pangulong Diosdado Macapagal
Ramon Magsaysay House	15 April 1995	Declaration as National Historical Landmark	Museo ni Ramon Magsaysay

Bonifacio Trial House	4 June 1997	Declaration as National Historical Landmark	Museo ng Paglilitis ni Andres Bonifacio
Pamintuan Mansion	24 August 2015	Inauguration	Museo ng Kasaysayang Pampulitika ng Pilipinas
Loay Church Historical Landmark	15 October 2017	Inauguration	Museo ng Kasaysayan at Pamanang Boholano
Jesse Robredo Memorial	18 August 2017	Inauguration	Museo ni Jesse Robredo
Philippine Presidential Cars	19 August 2018	Inauguration	Museo ng Pampangulong Sasakyan
Ynchausti y Compañía Building	11 February 2019	Inauguration	Museum of Philippine Economic History
El Deposito	18 February 2019	Inauguration	Museo El Deposito
Mariano Ponce Birth Site	23 May 2019	Inauguration	Museo ni Mariano Ponce

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MUSEO NI
EMILIO AGUINALDO

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Emilio Aguinaldo Shrine

Kawit, Cavite

The President of the First Philippine Republic

Kawit's most prominent and illustrious son, Emilio Aguinaldo y Famy was born on 22 March 1869 to Carlos Aguinaldo and Trinidad Famy. The seventh of eight children, the young Miong grew up a normal kid full of enthusiasm for playing games more than studying. His father passed away when he was nine, and at a young age, he quit his studies and helped his widowed mother with the family business. Through the workings and connections of his mother, he was appointed *cabeza de barangay* of Kawit until he became the *capitan municipal* of the town. Later, he was initiated as a member of the Masons under the Venerable Master Juan Castañeda of the Pilar Lodge of Imus, Cavite and was inducted into the Katipunan through the invitation of Santiago Alvarez. Married to Hilaria del Rosario before the outbreak of the 1896 Revolution, the union produced five children; Miguel, Carmen, Emilio Jr., Maria, and Cristina.

Aguinaldo led triumphant battles in Cavite during the Revolution. In the course of the struggle against Spain there was an attempt to create a revolutionary government, but it was only in 1897 that the Tejeros Convention took place, electing Aguinaldo as the President.

The strong resistance in Cavite led to the wider campaign of the Spanish Government against the province. General Aguinaldo's troops retreated until they reached Bulacan,

where the pact of Biac-na-Bato was initiated. One of the provisions of the truce was the exile of the revolutionary leaders, resulting in the general's banishment to Hong Kong.

When he returned to the Philippines, Aguinaldo pushed for the declaration of the country's independence. "On 12 June 1898, between four and five in the afternoon, Emilio Aguinaldo, in the presence of a huge crowd, proclaimed the independence of the Philippines at Cavite El Viejo..." The Philippine flag was officially displayed and the national march was played for the first time in Kawit, Cavite.

In the course of the Filipinos' struggles for freedom, the then First Philippine republic had to move the seat of government from one province to another. This plight concluded with the general's capture in Palanan, Isabela on 23 March 1901.

He was detained briefly in Malacañan by the Americans after which he lived in retirement, helping his fellow veterans of the revolution in his Kawit home. He passed away on the 6th of February 1964, a year after he donated his home to the Filipino people.

Brief History of the Emilio Aguinaldo Shrine and Its Museum

The imposing mansion known as the Museo ni Emilio Aguinaldo witnessed the proclamation of Philippine independence on 12 June 1898. It was also the site where Emilio Aguinaldo, president of the First Philippine Republic, was born and raised.

The house, first built in 1845 with bamboo and thatch materials, was reconstructed in 1849 using limestone and hardwood to accommodate the growing family of Carlos Aguinaldo and Trinidad Famy. Another refurbishment occurred in the early 1920s, embellishing the mansion with Masonic symbols and Art Nouveau details. Dubbed as a house of history, the Emilio Aguinaldo Shrine is a treasure trove of antique 19th century furniture, as well as personal effects and memorabilia of the revolutionary general and his family. The various halls of the mansion also demonstrate remarkable Filipino woodwork seen in the arches, benches,

cabinets, tables, and other home implements. Owing its relevance to the Revolution, the structure is a testament to the patriotic fervor of the Generalissimo as manifested in the secret passages, hidden compartments, concealed shelves, and various symbols of a free Philippines seen within the house.

A year before he died, on 12 June 1963, President Emilio Aguinaldo bequeathed the mansion and the land where it stood to the National Government. Republic Act No. 4039, which was enacted on 18 June 1964, officially named the Aguinaldo Mansion a national shrine. Care and custody of the shrine was officially turned over from the National Museum to the National Historical Commission— now the National Historical Commission of the Philippines (NHCP)—on 31 January 1972 by virtue of Executive Order No. 370.



1. *Aguirre Sword*

A *Sable de Mando* is the saber used by the commanding general of an army. This saber's blade was made in the city of Toledo, Spain in 1869 and was once used by the Spanish General Ernesto de Aguirre. During the Battle of Imus in 1896, General Aguirre dropped it while they were retreating from the troop of General Emilio Aguinaldo, who took this saber as his own, making it his *Sable de Mando*.

Through the modernization project of the NHCP, the Museo ni Emilio Aguinaldo features new and interactive galleries and displays. Primarily, it focuses on the life and contributions of Emilio Aguinaldo to the nation. Other exhibits seen inside the museum include the development of Cavite during the colonial period, the Katipunan in Cavite, the involvement of Cavite in the Revolution, details on the First Philippine Republic, as well as the war against the United States. All of these are presented through traditional and interactive displays such as wall texts, original artifacts, dioramas, holograms, and audio-visual presentations.

The Museo ni Emilio Aguinaldo's collection covers a variety of museum objects. The ground level of the house is a permanent exhibit on the role of Cavite during the revolution. It presents the life of the general, Cavite during the Spanish colonial period, and the revolution against Spain until the proclamation of independence on June 12, 1898. It also covers the aftermath of the revolution until the Philippines' war against the United States. The second level is the living space of the house. Similar to the traditional *bahay na bato* structure of the 19th century, the living room, bedrooms, dining area, and kitchen can all be found on this level. These rooms house 19th century and early 20th century furniture and details of the art nouveau and art deco period of the past. Notable are the mesa altar, large dining table, Ah Tay bed, and secret compartments invisible to regular guests.

2. *Rayadillo*

The *rayadillo* is a blue-and-white striped fabric used for the military uniforms worn by Spanish colonial soldiers. From 1860–1920, this type of uniform was used in warm areas during summertime by soldiers and *guardia civil* in Cuba, the Philippines, and the Spanish East Indies. It was later used as a uniform by the Revolutionary Army of the First Philippine Republic headed by Emilio Aguinaldo.

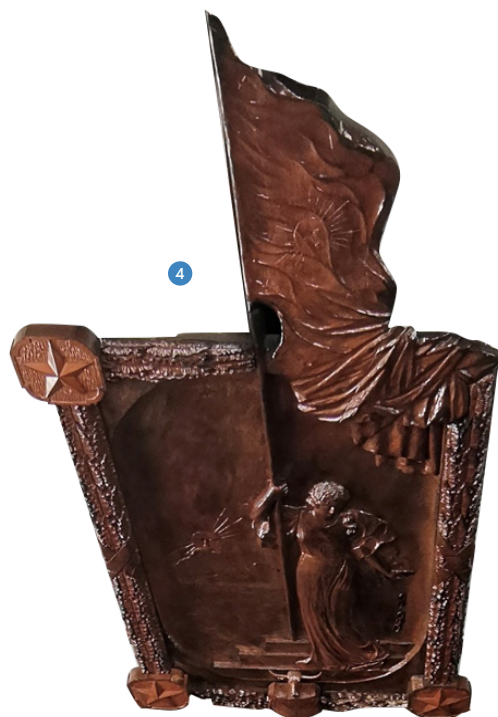
3. *Mesa Altar*

A mesa altar is a table for *santos* and other religious items inside the house. The cabriole legs with ball and claw motif is a design derived from the Chinese mythology of the dragon claw clasping a crystal ball. This symbolizes the guarding of wisdom and purity from evil forces surrounding it.

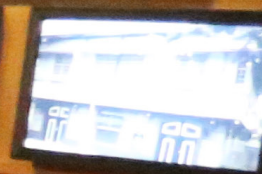
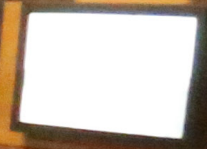
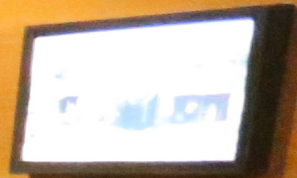
The black wood is Philippine ebony called *kamagong*, a hard and heavy wood. It is easy to imagine how difficult it must have been to put those small inlays in it. These shimmering inlays are the inner shell layers of a mollusk that are called nacre or mother of pearl.

4. *Inang Bayan relief*

Inang Bayan is a wooden relief also known as Mother Land. This was added to the Aguinaldo Mansion during its renovation in the 1920s. The use of the Filipino flag was banned in 1907 after the enactment of the Flag Law. But when it was lifted in 1919, Emilio Aguinaldo added elements of nationalism during the renovation of the mansion, in which he included flags and symbols like the stars and the sun. The *Inang Bayan* relief is composed of a lady dressed in Filipino garments. She holds in one hand a pole from which hangs a banner and from her other hand hangs a broken chain. At her foot is a small carabao head. There have been many interpretations of this carved wood in the house's ceiling and one is that it represents *Inang Bayan* as a celebration of freedom from colonizers.



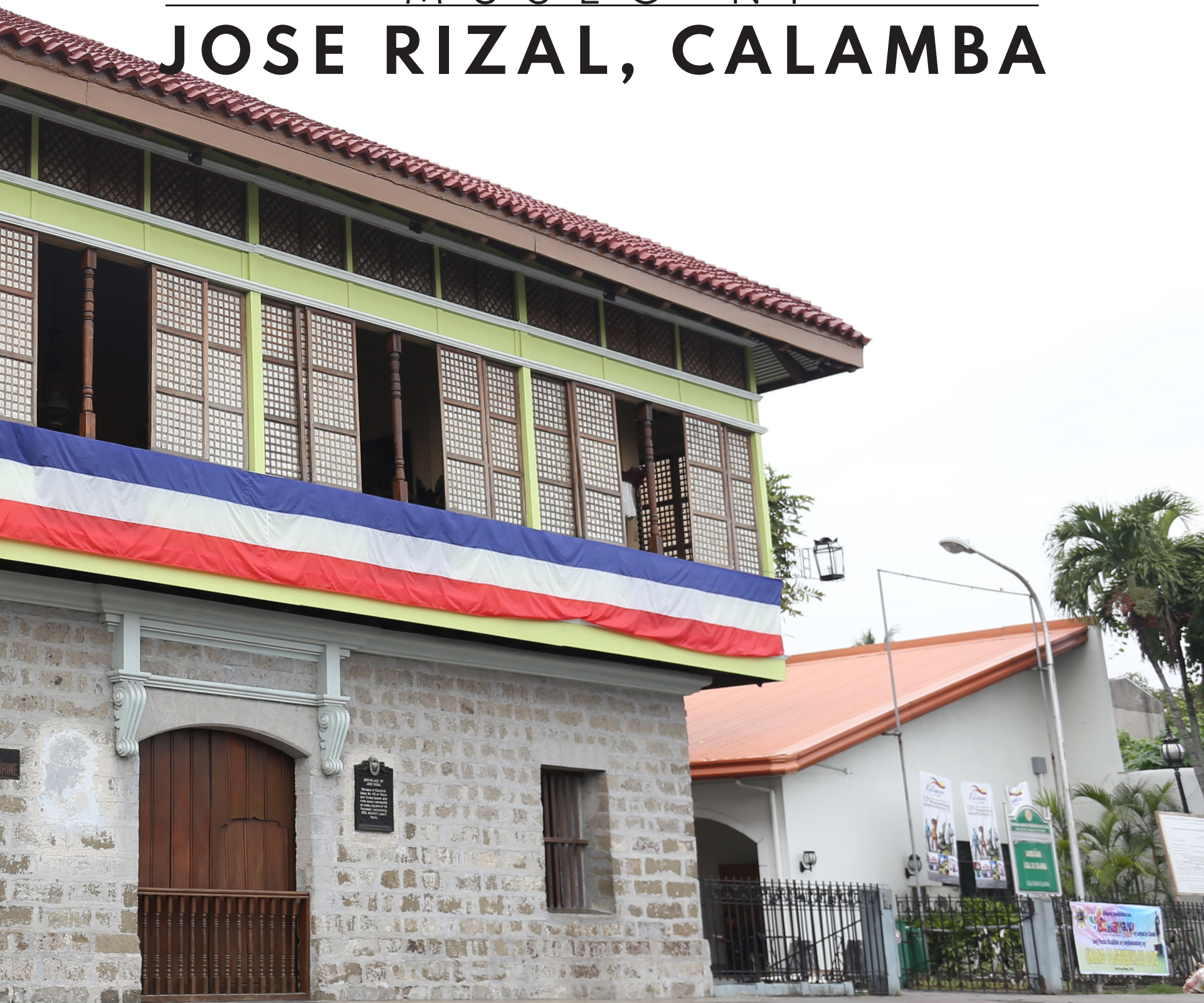




Mya Banta sa Unang Republika ng Pilipinas
Toward to the First Philippine Republic



MUSEO NI JOSE RIZAL, CALAMBA



MUSEO NI JOSE RIZAL - CALAMBA

Calamba City, Laguna

The Idyllic Childhood of a Filipino Hero

Amid the sprawling verdure slopes of Mt. Makiling and clear waters of Laguna de Bae, Jose Rizal was born on 19 June 1861 to Teodora Alonso and Francisco Mercado, the seventh among 11 children. Nurtured by intimate family ties in a two-storey *bahay-na-bato* in Calamba, Laguna, the young Rizal's aptitude and artistic creativity was encouraged by his parents' firm but tender instruction and his own innate thirst for knowledge and curiosity for the world around him.

Rizal's fondness for the simple life and nature in his adult years harkens back to the golden days of his youth. Accompanied by his dog *Berganza* and the pony *Alipato*, he enjoyed leisurely walks in the family garden planted with *atis*, *santol*, *tampoy*, *makopa*, *plum*, *balimbing*, and *kasuy* while watching birds like the *culiauan*, *maya*, *maya-kapra*, *martin*, and *pipit* twittering in the branches. On moonlit nights, Rizal would listen to his nurse's stories of the nymph *Mariang Makiling*, or "...some formidable *aswang*, or a frightful *nuno*, or a *parce-nobis*, as she used to call an imaginary being similar to the *bu* of Europeans."

Rizal was an extraordinarily clever and gifted boy. He was endlessly inquisitive and loved to browse through the books in his father's library. At age two, he learned to read, through his mother's instruction. She taught him simple prayers, proverbs, folk songs, nursery rhymes, and read to him stories while he was seated at her knee. Rizal

affectionately recalled in his diary: "Oh, yes! After God, the mother is everything to man. She taught me how to read, she taught me how to stammer the humble prayers that I addressed fervently to God, and now that I'm a young man, ah, where is that simplicity, that innocence of my early days..."

He used the small nipa hut in their backyard as his artist's hideaway. The young Rizal would gather various materials such as scrap paper, cloth remnants, melted wax, clay, and charcoal, which he would use to draw with or mold figurines of farm animal and historical personalities. Once, he sculpted an image of Napoleon Bonaparte when his sisters teasingly called him *hambog* or braggart, and he predicted that in the future, people would erect statues in his honor! Ever resourceful, Rizal also used natural plant dyes for his paints: green from *sili*; yellow from ginger; maroon from *achuete* seeds; violet from *duhat*; and black from kitchen soot.

Rizal was also a gifted writer and poet. He wrote about his adventures around Laguna de Bae with much delight: "...I had never crossed the lake of La Laguna, and that first time I sat up all night beside the outriggers, admiring the grandeur of the elements in the quiet night. Superstitious fear seized me when I saw a water snake entwine itself round the bamboo of the outriggers. With what joy I saw the sunrise; for the first time I saw how the luminous rays began to shine, producing



1. *Singer Sewing Machine*
19th century

An original Singer sewing machine with wooden base or *makina de mano* owned by Rizal's sister Trinidad.

2. *Jose Rizal's zapatilla*
Leonor Rivera, 1882

Intricately embroidered cloth cover of Jose Rizal's slippers or *zapatilla* made by his sweetheart, Leonor Rivera. The felt cloth of the slippers was deftly hand embroidered with floweret designs using metal-like threads.

a dazzle on the ruffled surface of the great lake..."

In addition, Rizal's creativity extended to theatrical entertainment for his family and friends through his staging of the *carillo* or shadow play, creating cardboard puppets and manipulating them behind an improvised screen. His audience was thrilled by Rizal's ability to create fantasy stories and mimic the voices of assorted characters.

The early tutors hired by his father failed to satisfy the young Rizal's learning inclinations. Thereafter, he was sent to his father's hometown of Biñan to study at the school of Justiniano Cruz. Rizal boarded



with his father's relatives and led a routine lifestyle: mass at four in the morning, picking *mabolo* in the orchard, breakfast, classes before and after lunch, studying lessons, playtime, and evening prayers. At school, he studied diligently, enduring the severity of his teacher and constant bullying of his older classmates.

Rizal's studies in Biñan ended in December 1870 and he was overjoyed to return to Calamba: "...The trip seemed to me very long, according to my beliefs with regard to a steamer...Finally, we arrived at Calamba... It was impossible to describe my happiness when I saw the servant with the carriage waiting for us. I jumped and here I am again in my house with the love of my family."

After successfully passing the entrance examinations on 10 June 1872, Rizal opted to continue his studies in Manila at the Ateneo Municipal. The scholastic fostering that Rizal received from the Jesuits had fully awakened his prodigious intellect and talent. Initially placed at the bottom of his class, he meteorically rose to the top of his class, and periodically received honors. With his graduation on 23 March 1877, Rizal received a Bachelor of Arts degree with excellent

grades or *sobresaliente* along with 12 other classmates.

In July 1878, Rizal entered the University of Santo Tomas to take up preparatory courses in medicine, and he generally continued to receive excellent grades. In 1882, he left the Philippines to pursue higher studies in Spain and enrolled at the Universidad Central de Madrid in two courses, Medicine and Philosophy. Rizal became involved in the activities of the Propaganda movement, and wrote articles for *La Solidaridad*. He received his Licentiate in Medicine in 1884 and continued his ophthalmologic studies in Paris and at the University of Heidelberg in Germany.

During his European sojourn, Rizal completed his seminal novel *Noli me Tangere*, which he had published in Berlin in 1887. Since the *Noli* exposed the prevalent corruption in the Spanish colonial government and the Religious Orders, Rizal was denounced by the friars as irreligious and a filibuster, and he became a marked man. The *Noli*'s sequel, *El Filibustero*, further inflamed the Spanish authorities' suspicions of Rizal despite his peaceful advocacies for reform. On his return to the Philippines in 1892, he was arrested and exiled to Dapitan, Zamboanga del Norte for more than four years.

Brief History of the Jose Rizal Shrine Calamba and Its Museum

Jose Rizal was born in a *bahay na bato* on Calle Real (now J. P. Rizal Street), a stone's throw from Calamba's town plaza and beside the church where he was baptized.

The Rizal home was a two-storey stone and hardwood structure with ipil wall panels and flooring of narra planks and red tiles. Its upper rooms consisted of a spacious parlor, two dining rooms, three bedrooms, and a kitchen and pantry leading to an *azotea* or balcony. The ground floor functioned as the servants' quarters with a workroom for baking bread, grinding coffee and cacao beans, and a storeroom for food supplies. Rizal and his siblings would take leisure in the children's nipa hut among the variety of fruit trees in the backyard.

Unfortunately, the Rizal family lost their home in Calamba in 1890, when the Spanish authorities evicted them, along with other Calamba families, due to a land dispute with the Dominican friars. The house was transformed into an *accessoria*, and later fell into disrepair and was demolished.

The present structure is a reconstruction done in 1950 by National Artist for Architecture Juan Nakpil, through funds raised from contributions collected from the nation's schoolchildren. The 1998 Philippine Centennial Celebrations led to the curatorial development of the Rizal Shrine Calamba by the National Centennial Commission (NCC), focusing on the theme *Ang Batang Rizal (The Young Rizal)*. The Shrine featured facsimiles

of the national hero's manuscripts and drawings, replica furniture, household articles and ornaments that revealed the lifestyle of a 19th century *Ilustrado* household, and highlighted the devoted bond shared between the Rizal family members.

During the 2015 museum modernization program, the Rizal Shrine Calamba underwent an expansion of its museum narrative to include Rizal's life and works while studying and working abroad, prior to his return and exile in 1892. The new Museo ni Jose Rizal Calamba offers interactive exhibits, touchscreen presentations, and even a

hologram of Rizal reciting a part of his essay *Filipinas dentro de cien años*.

Some of the prominent artifacts on display are:

3. *Pepe and Berganza*
by Dudley Diaz, 1998

The statue of *Pepe and Berganza* graces the garden of the Shrine. It was in bronze by noted Filipino contemporary sculptor Dudley Diaz in 1998, in line with the Philippine Centennial celebrations and in commemoration of Rizal's 100th death anniversary.

4. *Replica of Rizal's four-Poster Bed*

The bed, located in the brothers' bedroom, is carved from *narra* wood, with a heavy canopy crowning the four Solomonian posts, four sturdy turned legs, and a woven rattan bed surface. The headboard is elaborately carved with floral and leaf designs, and scrolling vines with a central image of a bird, while the footboard has simple carved floral designs.

5. *Limestone water purifier*

An original water purifier made of carved limestone was used by the Rizal family to filter the impurities from the water drawn from their well. The water was poured into the cavity of the limestone and was slowly drawn and filtered into the earthen jar that cooled the drinking water.

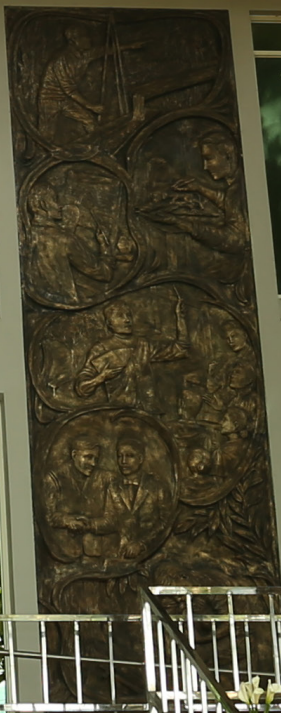


MUSEO NI JOS

MUSEO NI JOSE RIZAL, DAPITAN



E RIZAL, DAPITAN



MUSEO NI JOSE RIZAL, DAPITAN
Jose Rizal Shrine
Dapitan City, Zamboanga del Norte

A Productive Life in Exile

Though pained by his banishment to Dapitan in northwestern Mindanao on 17 July 1892, Dr. Jose Rizal used his time and skills productively to ease his solitude. In those arduous years, Rizal kept himself busy with various pursuits and occupations—as an educator, doctor, farmer, artist, architect and engineer, entrepreneur, archaeologist and naturalist.

Rizal believed that the nation's freedom and welfare were anchored on the enlightenment of its people. With Dapitanons' well-being in mind, Rizal established a school for boys. His pupils learned through an integrated and holistic approach, developing their aptitudes in "reading, Spanish, English, mathematics, and geometry," and physical abilities through exercise, manual labor, and even formal dancing. Classes were held from Monday to Saturday for two hours every afternoon, with Rizal teaching on a hammock while his pupils sat on bamboo benches.

He also purchased a farm in Talisay using his lottery winnings and cultivated on it a variety of fruit trees, crops, and raised animals and poultry. Rizal's family sent him seeds of *kasuy*, *chico*, *ciruelas*, *cacauate*, *rimas*, *duhat*, *tampoy*, and *iba*. In a January 1893 letter, he describes his property, "I have more than fifty *lansones* trees, twenty mango trees, *macupa* trees, some fifty *lanka* trees, santol trees, *balonos*, eighteen mangosteens...I have

planted some 1,400 coffee seeds, 200 cacao; I have paho besides. The boundary of my land cannot be gone over in four hours. All of it is paid and I have my title in order. Over my land runs a small river where one can take a bath, only that it needs to be improved..."

As a doctor, Rizal treated ailments and successfully operated on eye diseases. As one of a handful of ophthalmologists in Southeast Asia at the time, Rizal was sought after by patients from all over the country and even abroad. Among the people he treated were his mother; an Englishman who paid him Php 500.00; George Taufer, the stepfather of Josephine Bracken; and Don Ignacio Tamarong of Misamis.

Rizal engaged in several entrepreneurial activities in Dapitan. In January 1893, he teamed up with a Spaniard to supply the town with fish using the *pukutan* sent by his brother-in-law Manuel Hidalgo. Rizal also traded in abaca and copra through a partnership with a Dapitanon, and subsequently represented an association of abaca growers.

With engineering and architectural skills, he set up the town plaza with street lighting, built a dam and waterworks, and nipa huts for his clinic and pupils' dormitory. Rizal's scientific mind spurred him to conduct archaeological excavations uncovering pre-

colonial artifacts; as a naturalist, he collected biological and botanical specimens; and as a linguist, he studied Visayan and Malayan languages. Rizal wrote poetry such as *Mi Retiro*, which described his place of exile as a tranquil haven from political persecution, and composed the song *Himno a Talisay* for his pupils, a tribute to individual excellence and holistic education. Rizal also created sculptures from clay such as *Oyang Dapitana* and *Mother's Revenge*.

In four productive years, Rizal transformed the lives, attitudes, and consciousness of the Dapitanons. His exemplary life was dictated by simple pleasures—cultivating the land, enriching the minds of the young, encouraging thrift and industry, developing artistry and ingenuity, and showing compassion to communal health and welfare. Rizal's advocacies while exiled in Dapitan are perfectly summed up in his letter to the Jesuit Fr. Pablo Pastells in November 1892: "...I do not aspire either for eternal fame or eternal renown; I do not aspire to equal others whose conditions, faculties, and circumstances could be and are in effect different from mine. My sole wish is to do what is possible, what is in my hands, the most necessary. I have glimpsed a little light and I believe that it is my duty to teach it to my countrymen."

Brief History of the Jose Rizal Shrine Dapitan and Its Museum

The area comprising the Rizal Shrine Dapitan, in Talisay, Dapitan City was purchased through Rizal's lottery winnings. In September 1892, Rizal, the politico-military governor of Dapitan, Ricardo Carnicero,

and a Spaniard residing in Dipolog won the second prize in a lottery amounting to Php 20,000.00.

Since Rizal had a one-third share in the lottery ticket, he earned Php 6,200.00. Half of his winnings were used in purchasing the seaside property in Talisay; he remitted Php 2,000.00 to his father and Php 200.00 to his friend Jose Maria Basa in Hong Kong. The title to the land cost him Php 18.00, but Rizal estimated that he would earn Php 2,000.00 annually.

However, during the course of his court-martial for rebellion in December 1896, the government issued dispositions regarding Rizal's properties. On 12 December 1896, the military court ordered the politico-military governor of Dapitan to confiscate Rizal's real properties in the amount of Php 1,000,000.00. But during the court-martial on 26 December 1896, which imposed the death penalty on Rizal, the indemnity to the State was lowered to Php 100,000.00, which was passed on to his heirs.

The confiscation of Rizal's real properties in Dapitan took place on 15 January 1897, with two residents, Don Leoncio Reyes and Don Agapito Aseñero, as witnesses. Another resident, Don Cosme Borrromeo, was appointed custodian of the confiscated properties. When one of Rizal's pupils, Jose D. Aseniero, became the *Presidente Municipal* of Dapitan in 1913, the Talisay area was converted into a park. On 3 September 1940, President Manuel Quezon issued Proclamation No. 616, which reserved 10 hectares of the Talisay area for "park purposes for the

benefit and enjoyment of the people of the Philippines...The said parcel of land shall be known as the 'Rizal National Park'..."

The National Historical Commission (forerunner of the present National Historical Commission of the Philippines) enacted a resolution on 10 September 1969 that renamed Rizal Park in Dapitan as the Rizal Dapitan Shrine, with the proviso that it would request the Office of the President to "issue a proclamation renaming the Rizal Park at Dapitan City into the Rizal Dapitan Shrine, delineating its perimeters, ownership, and jurisdiction."

Republic Act No. 6468 ratified on 17 June 1972 declared Dapitan City as a National Shrine City and tourist spot. The law recognized the necessity to "improve, beautify, and preserve the relics and shrine of Dr. Jose Rizal." On 24 January 1973, former President Ferdinand Marcos issued Presidential Decree No. 105, which declared National Shrines as sacred (hallowed) places and specifically identified the Rizal Shrine in Talisay, Dapitan City as the place "where the hero was exiled for four years."

During the 1998 Philippine Centennial celebrations, a Rizaliana Museum was inaugurated at the Rizal Shrine Dapitan, which exhibited original clothing, reproductions of sculptures, select manuscripts, and the blackboard and desk Rizal used in his school. In 2016, the Rizaliana Museum underwent a comprehensive curatorial development to fully narrate Rizal's productive life in Dapitan, incorporating the latest technologies of augmented reality, audio-visual presentations, and touchscreen computers. Renamed the Museo ni Jose Rizal Dapitan, some of the important artifacts in the museum are:

1. *The Ophthalmological tools of Dr. Jose Rizal*

A set of ivory-handled ophthalmologic tools was used by Rizal to operate on eye cataracts, here in its leather-covered box and velvet-lined interior.

2. *Wooden blackboard and desk*

Rizal used both items while teaching his pupils in Dapitan: A simple wooden board served as his blackboard, while a side table, with a thin top overhanging the base and slender turned legs, was used as his desk.

3. *The Meeting between Dr. Pio Valenzuela and Dr. Jose Rizal*

The life-size bronze sculpture of Dr. Pio Valenzuela and Dr. Jose Rizal was sculpted and cast by noted artist Julie Lluch in line with the opening of the Museo ni Jose Rizal Dapitan on 19 June 2016. Valenzuela traveled to Dapitan in June 1896 to convince Rizal to support the revolution planned to be staged by the Katipunan, an organization aiming to gain the country's independence from Spain through armed struggle.

4. *Calling cards of Dr. Jose Rizal*

A set of calling cards indicating Rizal's clinic at D'Aguilar Street, Hong Kong, which he reused as flash cards to teach English words to his pupils in Dapitan.

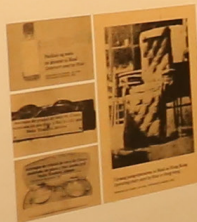


Ang Manggagamot THE PHYSICIAN

Ang Manggagamot THE PHYSICIAN

Bilang doktor, ginamot ni Rizal ang mga pasyenteng karamih'y mahirap, di lamang mula sa Dapitan kundi sa mga kalapit na probinsya rin. Sa solrang dami nila, ikinalungkot ni Rizal noong 1895 na hindi niya matulungan ang lahat. Isa sa kanyang mga pasyente ang kanyang sariling ina.

As a doctor, Rizal treated mostly poor patients not only from Dapitan but also from neighboring provinces. So many were they that Rizal lamented in 1895 that he could not help all of them. One of his patients was his own mother.



Mga Gaw SCHO

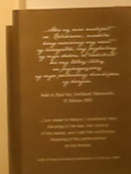
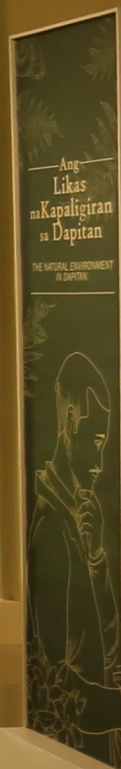
Ang mga gaw...

Ang mga gaw...

Gawaing Pang-Iskolar
ACADEMIC ACTIVITIES



Gawaing Pang-Agham
SCIENTIFIC ACTIVITIES



MUSEO NI
JOSE RIZAL,
FORT SANTIAGO



MUSEO NI JOSE RIZAL, FORT SANTIAGO Intramuros, Manila

Jose Rizal spent his final days inside a cell located on the eastern side of Fort Santiago, one of the oldest fortifications in Manila which served as military headquarters for the Spanish, British, Americans and Japanese during periods of colonial occupation. Following his four-year exile in Dapitan and amidst eventual outbreak of a national revolution, authorities imprisoned him at the *Real Fuerza de Santiago* as principal suspect of the said disturbances in the colony.

On 26 December 1896, Rizal's trial took place before the members of the War Council at the *Cuartel de España*. After two days, Governor-General Camilo de Polavieja signed Rizal's death sentence. On 29 December 1896, the sentence was read to him by Captain Rafael Dominguez and the Special Judge Advocate. He was transferred to the *cuarto escuela* in the nearby adobe barracks where he awaited execution. Rizal received visitors the whole day and gave an alcohol stove to sister Trinidad. The stove contained his poem later to be known as *Mi Ultimo Adios* (My Last Farewell). Rizal was executed at Bagumbayan on 30 December 1896.

Brief History of the Museum

Fort Santiago was almost totally destroyed during the Second World War. The old adobe blocks and bricks that remained of the ruins aesthetically exposed the internal structure of the said military barracks, which once housed the cell of Jose Rizal. In 1953, the building was reconstructed to be the Rizal Shrine Fort Santiago. Today, the Museo ni Jose Rizal-Fort



1. *Rizal Treating His Mother*

an oversized oil on canvas painting by artist Romeo Enriquez, won Second Place during the Jose Rizal Centennial Painting Competition in 1961. The painting shows Jose Rizal treating his mother's eye. Rizal performed three eye operations on his mother: two in Calamba in 1887 and one in Hongkong in 1892.

Santiago, following its recent modernization, pays tribute to Jose Rizal through its themed settings and relics reflecting his life, achievements, and last hours before his execution at Bagumbayan.

Activities and Other Amenities

The Museo ni Jose Rizal Fort Santiago is primarily composed of five galleries: *Silid-Pagnilay*, *Silid-Piitan*, *Silid-Paglitis*, *Silid-Kabayanihan* and *Silid-Pamana*.

The *Silid-Pagnilay* contains facsimiles of his letters to his siblings, parents and colleagues. The gallery is the actual *antesala* where Rizal gave his last farewell to family and friends prior his execution. The *Silid-Piitan*, the actual prison cell of Jose Rizal, presents an artist's rendition of Rizal's incarceration room containing a life-sized wax effigy done by National Artist for Sculpture Guillermo Tolentino. The *Silid-Paglitis* highlights a state of the art rendition of Rizal's trial at the *Cuartel de España* through a dramatic lights and sound presentation. The *Silid-Kabayanihan* contains a variety of artefacts pertaining to Rizal's execution and other significant events after his death. An audio-visual room serves as a supplemental gallery and presents a 10-minute audio-visual presentation about Jose Rizal and the history and development of Rizal Shrine Fort Santiago as a historical community museum. The *Silid-Pamana* houses both rare original works and various reproductions of Rizal's sculptures, original sketches, personal effects, photographs and specimens of insects and reptiles named after him. In 2018, the Museo ni Jose Rizal Fort Santiago made room for a

2. Bust of Jose Rizal

made of Plaster of Paris currently stands at the foot of an aisle sculpted by National Artist for Sculpture Guillermo Tolentino.

selection of furniture and furnishings owned by the Rizal family in Calamba, Laguna through a special supplemental exhibit *Muebles Rizaliana*.

Aside from tour-guiding services and conservation works, the museum yearly holds and hosts a variety of physical and online public programs ranging from commemorative lectures and events, concerts, academic competitions, workshops and trainings all for the benefit of students, teachers, private and government organizations, and the general community.

Significant Artifacts

The Museo ni Jose Rizal Fort Santiago preserves a variety of heritage objects ranging from paintings, sculptural works to other authentic relics and artifacts in memory and honor of Jose Rizal.



3. *Huling Paalam*

an oil on canvas painting by artist Rody Herrera, won First Place during the Jose Rizal Centennial Painting Competition in 1961. The painting shows Jose Rizal visited by his mother and sisters in the antesala of his room, where the said painting is currently mounted.

4. *The Martyrdom of Jose Rizal*

renders five significant images of Jose Rizal's final hours: his trial, the writing of the *Mi Ultimo Adios*, his last visit by the family, and his last walk and execution. The said painting, an obra of National Artist for Painting Carlos "Botong" Francisco, made its way to the *Silid-Kabayanihan* gallery in time for the Jose Rizal Centennial celebration in 1961.

5. *Draco rizali* (flying lizard)

Rizal collected numerous specimens of shells and insects in Dapitan, Zamboanga. The *Draco rizali* (flying lizard), one of endemic species in the region, was named after him following his discovery.

3



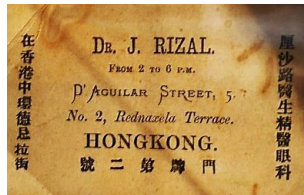
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6



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8



6. Calling Cards of Jose Rizal

Enclosed in mylar sheets are professional calling cards of Jose Rizal in Hongkong, which were reused as flash cards when he taught students English language in Dapitan while in exile. Rizal wrote English *lexis* with original penmanship written on the back of the cards.

7. A portion of Jose Rizal's backbone

is preserved inside a reliquary. After the execution, his remains were buried in an unmarked grave at the *Cementerio General de Paco*. His sister Narcisa located it after searching for two days. It was only after 1898 with Spain's defeat in the Spanish American War that Narcisa was able to exhume Rizal's remains.

8. A Portrait of Jose Rizal

an oil on canvas painting made by Rizal's classmate Telesforo Sucgang in 1891, is considered to be one of the best and truest likenesses of Rizal.

9. Head of a Dapitan Girl (*Ulo ng Batang Babae sa Dapitan*)

one of his original sculptural works and were mostly made of clay due to said material's abundance in the region.

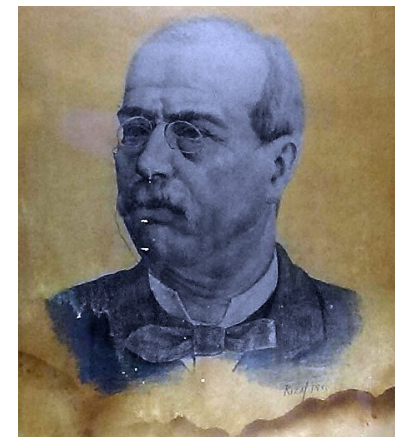
10. Sketch of Miguel de Morayta

In 1885, Jose Rizal made a sketch work (graphite on paper) of his teacher Miguel de Morayta in Universidad Central de Madrid.

9



10





ADDITIONS
TO MY
DEFENSE

...



Agung Lestari dan Nuzul
 Lestari dan Nuzul

Agung Lestari dan Nuzul

Agung Lestari dan Nuzul



Agung Lestari dan Nuzul



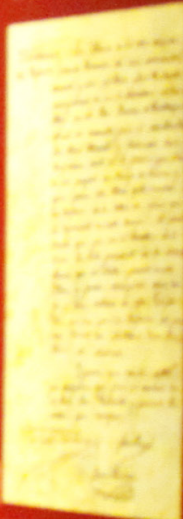
Agung Lestari dan Nuzul
 Presiden dan Wakil Presiden
 Lestari dan Nuzul



Agung Lestari dan Nuzul
 Presiden dan Wakil Presiden
 Lestari dan Nuzul



Si Lari Tani dan Andrek Bilang
 Pusing Tugapengantar di Rudi
 Lari Tani dan Andrek di
 Rudi Defense Council



Agung Lestari dan Nuzul
 Presiden dan Wakil Presiden
 Lestari dan Nuzul

Agung Lestari dan Nuzul
 Presiden dan Wakil Presiden
 Lestari dan Nuzul



MUSEO NI
APOLINARIO MABINI, PUP



MUSEO NI APOLINARIO MABINI

Polytechnic University of the Philippines Sta. Mesa, Manila

Apolinario Mabini, the Philippine Revolution's political philosopher, proved that illness is not a hindrance to greatness. Born on 23 July 1864 in Barrio Talaga, Tanauan, Batangas to farm folk Inocencio Leon Mabini and Dionisia Maranan, he was the second of eight boys and helped support his family's livelihood.

Despite his poverty, Mabini was not deterred in pursuing his aspirations for higher education. His extraordinary intellect gained him a scholarship to the Colegio de San Juan de Letran in 1881, where he completed his Bachelor of Arts degree in 1887. In 1888, Mabini enrolled at the University of Santo Tomas Faculty of Law. He was also actively involved in the Reform movement and by 1892 he became the Secretary of the Supreme Council of *La Liga Filipina* and an orator of the Masonic Lodge Balagtas, adopting the pseudonym Katabay. In spite of his busy schedule, he graduated from his law course, obtaining a Licentiate in Jurisprudence on 14 March 1894. With the dissolution of the Liga with the exile of its founder, Dr. Jose Rizal, to Dapitan, Mabini became the Secretary of the *Cuerpo de Compromisarios*, which collected and sent funds to support the activities of the Filipino propagandists in Spain.

In 1896, Mabini contracted polio, which paralyzed his lower limbs. When the Revolution broke out, Spanish authorities suspected his involvement in the Katipunan and had him arrested, but because of his condition, he was incarcerated at the San

Juan de Dios Hospital for almost nine months. While Mabini felt that the revolution was premature, he realized that many Filipinos were willing to take up arms and sacrifice their lives. Thus, he finally allied himself with the revolution.

Through his writings, Mabini encouraged Filipinos to unite and support the ideals of the Revolution. His insights into the effects of the Spanish-American War on the Philippines caught the attention of General Emilio Aguinaldo, who appointed him as his Chief Adviser. Mabini drafted the *Programa Constitucional de la Republica Filipina* with the *El Verdadero Decalogo* as its preamble, and he authored as well the *Ordenanzas de la Revolucion*. Both were decrees and policies organizing Aguinaldo's revolutionary government.

With the outbreak of the Filipino-American War in 1899, Mabini was captured by American troops in Cuyapo, Nueva Ecija on 11 December 1899. He was detained in a prison on Anda Street, Intramuros for almost two years because of his steadfast support for the revolution and the Philippines' independence from American rule. Infuriated by Mabini's obstinate political views, American authorities banished him to Guam on 15 January 1901. His exile afforded him time to write his memoirs, *La Revolucion Filipina*.



1. *Wooden Funeral Wreath*

A meticulously carved wooden wreath made of dark hardwood was presented by an association of sculptors from Paete during the funeral of Apolinario Mabini in 1903. The foliage, flowers, and ribbon have been skillfully carved in detail, indicating the high level of craftsmanship of the unknown sculptor.

Fearful of dying far from his homeland, he reluctantly took an oath of allegiance to the United States, which permitted him to return to the Philippines on 26 February 1903. Mabini died at the age of 39 on 13 May 1903, a hapless victim of Manila's cholera epidemic.

Brief History of the Apolinario Mabini Shrine and Its Museum

The nipa and wood house of the Apolinario Mabini Shrine used to be located at No. 21 Nagtahan Street on the north bank of the river Pasig. It was originally owned by Cecilio del Rosario and Maxima Castañeda-del Rosario, whose daughter Maria was married to Mabini's younger brother Agapito. Mabini first lived in the house as a law student in 1888, and continued to reside there during most of his adult years. In the Nagtahan home, Mabini spent his time providing free legal advice, studying the English language, and writing newspaper articles in support of the Philippine revolution, which eventually led to his exile to Guam in 1901. It was at this house where Mabini passed away in May 1903.

The construction of the new concrete bridge spanning the Pasig River to connect the Pandacan district with Paco in 1963 prompted the relocation of the Mabini house to the site of the former Bureau of Animal Industry, which presently forms a part of Malacañan Park. The house was declared a national shrine in 1968 under the National Historical Commission (NHC).

In April 2007, the Metro Manila Development Authority (MMDA) initiated a flood control project that would affect the site of the Mabini Shrine in Malacañan Park. The MMDA along with the Presidential Security Group (PSG) and the National Historical Institute (now the National Historical Commission of the Philippines) conducted consultative meetings to find a proper relocation site for the Mabini Shrine. On 6 August 2007, Dr. Dante Guevarra, the former President of the Polytechnic University of the Philippines (PUP), offered a 905-square-meter relocation site for the Mabini Shrine at the PUP Main Campus, also known as the Mabini Campus, in Sta. Mesa. Through NHI Board Resolution No. 01, s. 2008, the PUP Mabini Campus was recognized as the permanent home of the Mabini Shrine. This final transfer of the historic house was further reinforced through the issuance of Proclamation No. 1992, s. 2010, by former President Gloria Macapagal-Arroyo in February 2010.

An ancillary all-purpose hall on the shrine's premises was converted into the Museo ni Apolinario Mabini, which opened to the public in July 2013 during the hero's 149th birth anniversary. The hall used interactive exhibits and symbolic objects to chronicle the illustrious life of Mabini as one of the principal motivators of the Philippine Revolution. Since its opening, the museum has conducted several public programs catering to both conventional and contemporary tastes such as lectures, workshops, conferences, symposiums, rap battle competitions, comics making, and essay writing contests. Although the

COVID-19 pandemic has affected the shrine's operations, the museum has migrated its activities and exhibits online through its social media account on Facebook. This has ensured that a new generation of internet-savvy Filipinos will become acquainted with and encouraged by the heroism and intellect of Apolinario Mabini.

Some of the significant artifacts exhibited at the Apolinario Mabini Shrine are:

2. *Apolinario Mabini Photograph*

A gelatin silver print studio photograph of Apolinario Mabini in a formal suit, and mounted in a simple Art Nouveau-style narra frame. Gelatin silver prints became popular by 1895 and replace albumen prints because it was quick and easy to produce by early photographers.

3. *Bench*

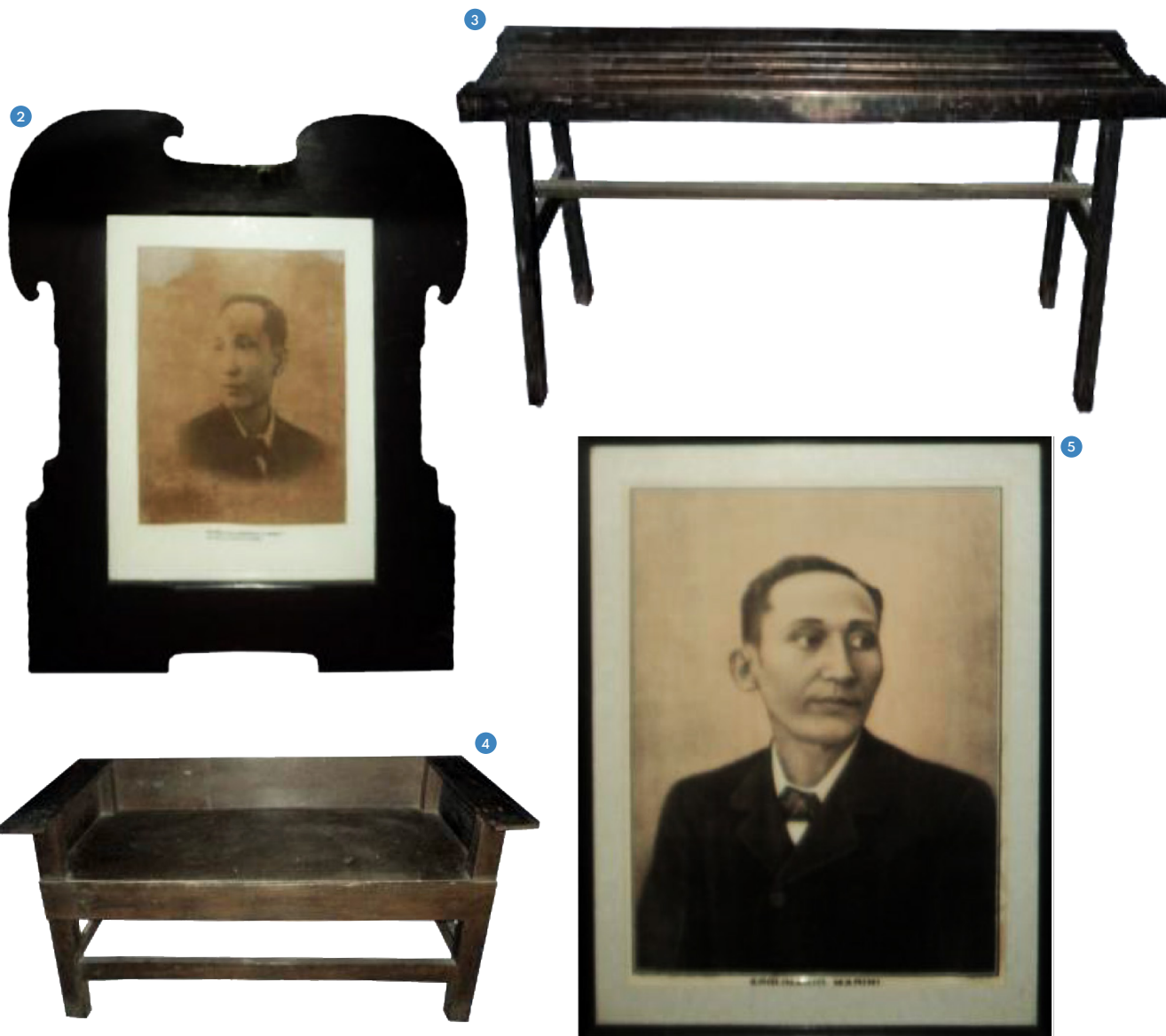
A wooden bench used by the Mabini family has a seat composed of three slats and four square legs joined by a plain H-stretcher.

4. *Cooking Table/ Dapogan*

Replica of a cooking table with cemented surface where earthenware is placed.

5. *Lithograph Portrait of Apolinario Mabini*

Lithography is a printmaking process developed in Germany by Aloys Senefelder in 1798, and involves drawing an image with a grease crayon on a highly polished stone. This lithograph portrait of Mabini was issued during his 10th death anniversary in 1913.



[illegible]

Events in Apolinario Mabini's Life

1863
Born in Alibon, Iloilo

1880
Studied Law at the University of the Philippines

1898
Joined the Philippine Revolution

1900
Exiled to Guam

1901
Released from exile

1903
Resigned from public office

1904
Died in Manila

1905
Buried in Manila

1906
Declared a National Hero

1907
Established the National Shrine

1908
Established the National Shrine





MUSEO NI
**APOLINARIO
MABINI, TANAUAN**



MUSEO NI APOLINARIO MABINI, TANAUAN

Tanauan, Batangas

Apolinario Mabini was born in Barrio Talaga, Tanauan, Batangas on 23 July 1864. Despite his family's poverty, he resolved to diligently work and study to obtain a good education. Mabini's extraordinary intellect gained him a scholarship to the *Colegio de San Juan de Letran* in 1881, where he completed his Bachelor of Arts degree in 1887. He studied law at the University of Santo Tomas from 1888 to 1894, while working as a law clerk to support himself.

Mabini's firm support for the Reform Movement led to his arrest by the Guardia Civil on 10 October 1896. However, due to his paralysis caused by polio, the Spanish authorities leniently had him detained at San Juan de Dios Hospital until July 1897. Upon his release, Mabini actively supported the Philippine Revolution through his erudite writings such as *El Verdadero Decalogo*, *Programa Constitucional de la Republica Filipina*, and *Ordenanzas de la Revolucion*. His insightful observations gained the notice of General Emilio Aguinaldo who appointed him

President of the Council of Secretaries and Secretary of Foreign Affairs. Mabini authored most of the decrees and policies organizing Aguinaldo's revolutionary government.

With the outbreak of the Philippine-American War in 1899, Mabini was captured by American troops in Cuyapo, Nueva Ecija on 11 December. He was detained in a prison on Anda Street, Intramuros for almost two years because of his steadfast support for the revolution and the country's independence from American rule. Infuriated by Mabini's obstinate political views, American authorities banished him to Guam on 15 January 1901.

His exile allowed him to write his memoirs, *La Revolucion Filipina*. Fearful of dying far from his homeland, he reluctantly took the oath of allegiance to the United States, which permitted him to return to the Philippines on 26 February 1903. Unfortunately, Mabini was felled by a cholera epidemic in Manila, dying at the age of 39 on 13 May 1903.



1. *Wooden Funeral Wreath*
Donated by: Agapito Mabini

an invalid chair with curved reclining back and foot panel and rotating armrest. The back, seat, and foot panels are made of rattan strips. It was used by Mabini at his home in Nagtahan, Manila after his return from exile in Guam in 1903.

Other amenities

Hologram

A hologram of Mabini delivering a fragment of his writing *Ang Ibig Sabihin ng Kalayaan*.

Clipboards of Anti-imperialist vs. Imperialist

Exhibit shows the different views and opinions of the Anti-imperialist and Imperialist group of Americans during the Philippine-American war by flipping clipboards.

Interactive map of the Philippines

It shows the different provinces that were liberated against the Spaniards during the American colonization by pressing the button.

Augmented reality

One of the main attraction wherein the visitors could really view themselves in a wide TV screen belonging at a certain war once detected by the camera sensor.

Stereoscopy room

Through a stereoscope viewer, you'll be able to see a 3D (three-dimensional) images of the Philippine-American war on which during those times, Americans found entertainment in viewing stereoscopic photograph.

2. *Desk*

Donated by: Agapito Mabini

Light brown study table that has five drawers with round handles, two pieces top panels, and turned legs. Made of Narra wood. Mabini used this table to write communications with Marcelo H. del Pilar and prominent reformists. On top of this table is also where he wrote to revolutionaries who sought his guidance

3. *Cabinet (Aparador)*

Donated by: Agapito Mabini

A two-door narra cabinet with an arched eyebrow, raised panel and round handles. This piece of furniture has conventionally been dated to the first half of the 19th century. The cabinet has two drawers inside with four compartments and is supported by round decorative furniture feet. This was used by Apolinario Mabini and his kin to store their clothes and other accoutrements. Early aparadores or clothes cabinet had no provisions for hangers. Instead, clothes were simply folded and carefully laid inside the drawers.

4. *Wall Clock*

Donated by: Agapito Mabini

This clock was used by Apolinario Mabini at his law office in Lepanto, Manila. It is covered with glass case and has carved leaf design on both sides. It is decorated with gold inlays of leaves, petals, and vines. Its upper part is embellished with five white five white holes with brass design. The clock dial Roman numerals with black spade hands.

5. *Mirror*

Donated by: Agapito Mabini

A brown narra pier mirror converted to a dressing mirror in 1940.

6. *Ferule*

A rattan walking stick with silver tip and handle. It is embellished with ten embossed feathers and Masonic design in the middle. As a teacher, Mabini used this stick to his high school students.

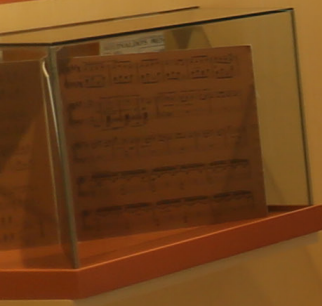
7. *Eyeglasses*

A gold-rimmed plated eyewear with light blue rounded glass used by Apolinario Mabini. It is enclosed in a leather case.

8. *Capture and Transfer of Apolinario Mabini (1964)*

This is a painting done by artist Angel Cacnio which won First Prize in an art contest sponsored by the National Heroes Commission (now NHCP) on the occasion of the birth centenary of Apolinario Mabini on 23 July 1964. Cacnio, mastered the use of oil and water color, is known for his works brimming with Filipino culture and heritage.





Mga Banta sa Kasarinlan

Threats to Sovereignty

Ang mga Amerikano

Pabor at Laban sa Kasarinlan

Mga Amerikano sa Kasarinlan

This exhibit panel features a dark background with white text and several circular portraits of historical figures. It includes sections titled 'Threats to Sovereignty', 'Ang mga Amerikano', 'Pabor at Laban sa Kasarinlan', and 'Mga Amerikano sa Kasarinlan'. There are also small photographs and a map of the Philippines.

Ang Digmaan sa Maynila

1st U.S. EXPEDITIONARY FORCES

Young Men's Christian Association

Young Men's Christian Association

This exhibit panel features a large map of Manila Bay and surrounding areas. The map is titled 'Ang Digmaan sa Maynila' and shows the locations of Bataan, Cavite, and the 1st U.S. Expeditionary Forces. It includes labels for Manila, Intramuros, Bahía de Manila, Cavite Puerto, Bacoar, Camp Dewey, and Cavite. To the right of the map, there are two circular portraits of historical figures and a section titled '1st U.S. EXPEDITIONARY FORCES'. Below the map, there are two columns of text, each preceded by a circular icon, and a section titled 'Young Men's Christian Association'.

1st U.S. EXPEDITIONARY FORCES

1st U.S. CAVALRY DIVISION

This exhibit panel features a large map of the Philippines, showing the locations of the 1st U.S. Expeditionary Forces and the 1st U.S. Cavalry Division. The map includes labels for Manila, Intramuros, Bahía de Manila, Cavite Puerto, Bacoar, Camp Dewey, and Cavite. To the right of the map, there are two circular portraits of historical figures and a section titled '1st U.S. EXPEDITIONARY FORCES'. Below the map, there are two columns of text, each preceded by a circular icon, and a section titled 'Young Men's Christian Association'.



The image shows the entrance to the Museo Ni Marcelo H. Del Pilar. On the left, a tall, dark, abstract sculpture rises against a blue sky with scattered white clouds. In the foreground, a large, dark bronze relief sculpture depicts a historical scene with many figures. To the right of the relief is a set of concrete stairs with a metal railing. The background is filled with lush green trees, including palm trees. A small building with a red roof is visible behind the trees. The ground in the foreground is paved with light-colored tiles.

MUSEO NI
MARCELO H. DEL
PILAR

MUSEO NI MARCELO H. DEL PILAR

San Nicolas, Bulakan, Bulacan

A Great Journalist and Propagandist

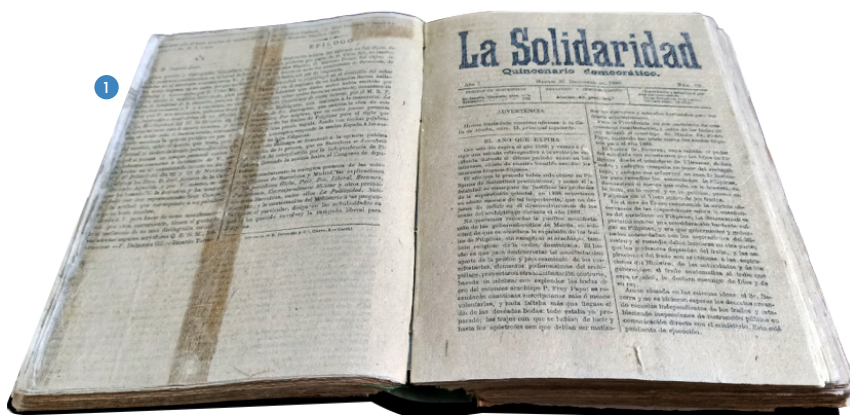
With his indomitable spirit and acerbic wit in speech and prose, Marcelo Hilario del Pilar boldly advanced the goals of the Propaganda movement to reform the deficiencies of the country's colonial government, curb friars' powers and abuses, gain equal rights between Spaniards and Filipinos, and establish Philippine representation in the Spanish Cortes. His courage and eloquence in Tagalog branded him a formidable journalist and propagandist, that Governor General Ramon Blanco deemed him "the most dreadful of the Filipino politicians, the true voice of the separatists, very superior to Rizal."

Marcelo H. del Pilar was born on 30 August 1850 in Sitio Cupang, Barrio San Nicolas, Bulakan, Bulacan to Julian Hilario del Pilar and Blasa Gatmaitan. Though he finished law at the University of Santo Tomas in 1880, del Pilar endeavored to fight tyranny and expose the deplorable rule of the Spanish authorities through the verve of his oratory and writings. Through declamatory jousts like the *dupluhan* and *dalitan* during town fiestas, he would satirize corrupt officials and

friars. In 1882, he established the nationalist newspaper *Diariong Tagalog* and wrote various anti-clerical pamphlets such as *Cai-igat Cayo*, *Dasalan at Tuksohan*, *Kadakilaan ng Diyos*, *La Soberania Monacal*, and *La Frailocracia Filipinas*.

In October 1888, del Pilar left for Spain to avoid arrest and imprisonment. In Madrid, he joined other expatriate Filipinos Jose Rizal, Mariano Ponce, Graciano Lopez Jaena, and the Luna brothers to form the Reform Movement and instigate propaganda initiatives to convince Spanish legislators to support Philippine reforms.

In Barcelona in November 1889, del Pilar succeeded Lopez Jaena as the editor of the reformists' bi-monthly paper *La Solidaridad*. Through his indefatigable work ethic, del Pilar ensured that *La Solidaridad* would continue its publication until its closure on 15 November 1895. Fatigue, hunger, and lack of proper clothing for the cold weather took a toll on his health. He died of tuberculosis on 4 July 1896.



1. The Newspaper La Solidaridad

A hardbound compilation of the newspaper *La Solidaridad* from 1889-1891

2. Booklets of Dasalan and Tocsohan Marcelo H. Del Pilar, 1882

Dasalan at Tocsohan is a collection of devotions that parodies the prayers and catechism taught by the Spanish friars. These verses, written by Marcelo H. del Pilar, aimed to criticize the hypocrisy of the Church hierarchy in dealing with the corruption in the institution.

Brief History of the Marcelo H. del Pilar Shrine and Its Museum

The conception of a fitting memorial to Marcelo H. del Pilar was initially considered in 1955 by the socio-civic organization *Samahang Bulacan*. This was successfully carried out on 30 August 1956, with groundbreaking ceremonies for the memorial led by then President Ramon Magsaysay and a historical marker installed by the Philippine Historical Committee (forerunner of the present National Historical Commission of the Philippines).

On 30 August 1982, a tripod canopy and 10-foot monument of Marcelo H. del Pilar sculpted by renowned Malolos artist Apolinario P. Bulaong was erected on a raised platform at the birth site. Subsequently, the 4,027 square meter birth site was donated to the Provincial Government of Bulacan by the family of Anita del Pilar-Marasigan, the hero's youngest daughter, through the initiative of her daughter, Atty. Benita Marasigan-Santos. On 30 August 1983, the provincial government turned over the ownership and administration of the historic site to the National Historical Institute (NHI now, the National Historical Commission of the Philippines) and was called the Marcelo H. del Pilar Historical Landmark.

The remains of del Pilar, which were originally interred at the Mausoleo de los Veteranos de la Revolucion in Manila North Cemetery since its repatriation from Spain in 1920, were transferred to a tomb beneath his monument on 30 August 1984. Before long, the family of Atty. Marasigan-Santos

constructed a mausoleum for other deceased family members. Prominent among them was the hero's beloved wife, Marciana "Tsanay" Hilario del Pilar. The NHI commissioned the sculptor Apolinario Bulaong to create a 32-panel mural made of synthetic adobe depicting del Pilar's life and heroism.

During the hero's death centenary on 4 July 1996, then President Fidel V. Ramos led the commemorative rites and ordered the allocation of appropriate funding for the construction of a museum-library at the rear portion of the historic site. The construction, administered by the Bulakan Municipal Government, was inaugurated on 30 August 1998 and turned over to the NHI on 15 February 2000.

On 7 July 2006, the NHI issued Board Resolution No. 01, s. 2006, which declared the birth site of Marcelo H. del Pilar as a national shrine, called the Marcelo H. del Pilar Shrine. On 17 January 2012, the National Historical Commission of the Philippines (NHCP) replaced the historical marker installed by the PHC with a new one.

In line with the NHCP museum modernization program, the Marcelo H. del Pilar Shrine underwent an extensive curatorial

development of its exhibits in 2015. The new Museo ni Marcelo H. del Pilar opened on 18 March 2016, and featured five galleries that narrated the life, works, and heroism of del Pilar using innovative exhibits, audio-visual presentations, touchscreen computers, and a hologram display.

Some of the significant artifacts exhibited at the Museo ni Marcelo H. del Pilar are:

3. *Orate Fratres*

Jose Rizal, c. 1880

An original sculpture by Jose Rizal, made from plaster of Paris, depicting a portly friar. The inscription on its base reads *Orate Fratres* (Pray Brothers). The sculpture is said to depict the avaricious Fray Damaso, a fictional character in Rizal's novel *Noli me Tangere*.

4. *Anita Del Pilar*

Wilfredo Tadeo Layug, 2015

Life-size polychromed wood sculpture of Anita del Pilar-Marasigan, youngest daughter of Plaridel, leaning on the windowsill of *capiz* shell windows.

5. *Plaridel*

Wilfredo Tadeo Layug, 2015

Life-size polychromed wood sculpture of Marcelo H. del Pilar, depicting the hero ruminating and writing at his desk, while in Spain. The sculpture was carved by renowned artist Wilfredo "Willy" Layug. The sculpture was commissioned by the National Historical Commission of the Philippines in line with the modernization of the Museo ni Marcelo H. del Pilar in 2015.

6. *Bozzetto of Gomburza Monument*

Solomon Saprid, ca late 1960s

A *bozzetto* sculpture of the three martyred priests, known as Gomburza (Mariano Gomes, Jose Burgos, and Jacinto Zamora), made of beeswax by noted modernist sculptor Solomon Saprid. The beyond life-size monument was initially erected in the Plaza Roma facing the Manila Cathedral in 1972 in time for the Gomburza Death Centennial and was transferred to its present location in front of the National Museum in the 1980s.









MUSEO NG KATIPUNAN



MUSEO NG KATIPUNAN, Pinaglabanan Memorial Shrine, San Juan City

The First Major Battle of the Philippine Revolution

With the outbreak of the Philippine Revolution on 29 August 1896, Andres Bonifacio and Emilio Jacinto led their motley army of Katipuneros to besiege the Spanish arms depot called El Polvorin at San Juan del Monte. They were to be reinforced by a second group from Sta. Mesa led by the rope-maker, Sancho Valenzuela.

The following day, 30 August, Bonifacio's troops confronted a contingent of the Spanish Guardia Civil at the El Deposito de Aguas in San Juan, the reservoir for Manila's water supply. The Katipuneros fought fiercely and courageously against the Spanish troops, though inadequately armed with bamboo spears, antiquated rifles, and bolos. The Spanish troops eventually defeated the Katipuneros with their superior arms and tactical maneuvers, decimating Bonifacio's 1000-strong army to a mere 50 survivors after the clash. Accounts of the battle narrate that the San Juan River turned bloody with the wounded and dead Katipuneros.

Though the Battle of San Juan del Monte crippled the Katipunan's forces, their heroism and fortitude fueled the resolve of other Filipino patriots in the surrounding provinces to take up arms and support the Philippine Revolution.

The Pinaglabanan Memorial Shrine is located in San Juan City at the environs of the old underground water reservoir built in

1882, and used as a weapons depot by the Americans in World War II.

Brief History of the Museum

The need to honor the memory of these heroic Katipuneros inspired a group of concerned individuals to further the cause of establishing and declaring the historic site as a national shrine. This was granted by the government with the establishment of the Pinaglabanan Commemorative Commission under Proclamation no. 263, series of 1957 by then President Carlos P. Garcia. This Commission was tasked to establish a location and initiate funding for the construction of a shrine and a monument. This monument, known today as the Spirit of Pinaglabanan, was made by Eduardo Castrillo. It was erected in August 1972. On 1 August 1972, the place was declared a national shrine through Presidential Decree 260.

With the declaration of Martial Law, the management and conservation of historical sites was greatly affected. With the reorganization of the government agencies, most of the historical sites were placed under the supervision of the National Historical Institute, now the National Historical Commission of the Philippines (NHCP). Commemorative commissions that once handled and supervised historical sites were dissolved, and their functions, manpower, and belongings transferred to the NHI, such

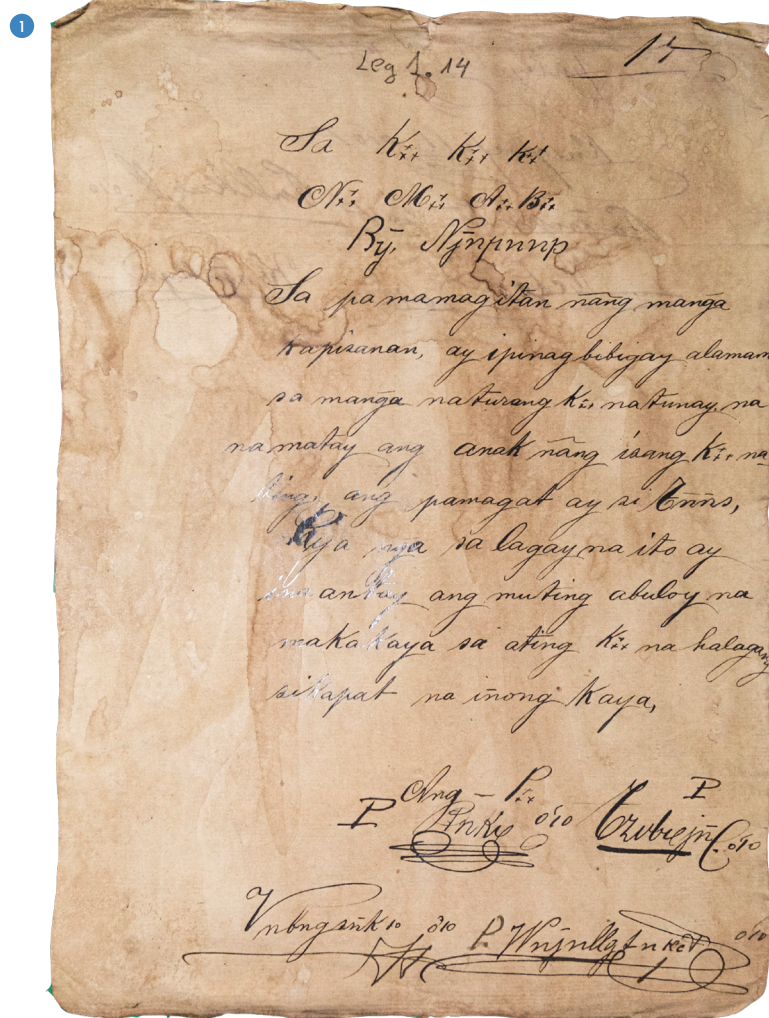
Selected Exhibits

1. Facsimiles of Archival Documents

Katipunan documents confiscated during the revolution were kept at the Archivo General Militar de Madrid (AGMM), and the Spanish government provided scanned copies to the NHCP and these have been displayed at Museo ng Katipunan. Some of the important facsimile archival documents are a list of donors to the Katipunan and their corresponding financial contributions, samples of initiation documents of some Katipuneros, and a cedula, which was torn by the Katipuneros in Balintawak to signify their resistance against the colonial government.

2. Anting-anting (Amulets)

Several types of amulets or anting-anting are also displayed, which indicated the intermingling of the Catholic faith with that of the animist beliefs of our ancestors. The Katipuneros believed that wearing these sacred charms would protect them from bodily harm and danger during skirmishes. It was said that both Andres Bonifacio and Emilio Aguinaldo possessed amulets like these. Most anting-anting are medallions with pseudo-Latin inscriptions, while some were written or printed on cloth neckerchiefs.



as that of the Pinaglabanan Commemorative Commission.

In recognition of the Katipuneros' brave stand in the Battle of Pinaglabanan, the Museo ng Rebolusyon was established in 1996, exactly a hundred years after the combat occurred. In 2006, the Museo ng Rebolusyon was renamed as the Museo ng Katipunan. Unfortunately, the site of the shrine was surrounded and occupied by informal settlers. In the late 2000s, efforts to relocate the settlers and remodel the shrine were conducted by the city government of San Juan and the National Historical Commission of the Philippines. The new city government of San Juan was constructed on the outskirts of the shrine. The old Museo ng Katipunan was demolished and a new larger building was constructed.

On 27 August 2013, the new Museo ng Katipunan was opened to the public. Following the thrust of the NHCP museum modernization program, all NHCP museums, including the Museo ng Katipunan was transformed to a modern, interactive, hands-on museum. The development of the shrine and its environs have continued with the renovation and clearing of the water reservoir tunnel beneath the shrine, and the eventual opening of Museo El Deposito, a sister museum of Museo ng Katipunan, and a metal pathway for visitors for the underground reservoir set to open in 2021.



3

3. *Sculptures and Paintings*

The museum is *replete with contemporary artworks made by eminent artists*. Julie Lluch produced three life-sized bust sculptures of Andres Bonifacio, Gregoria de Jesus, and Emilio Jacinto in the expressionistic mien of these portraits. Bicolano artist Pancho Piano created monochrome pastel sketches of several Katipuneros. He also painted two mural-size paintings about Andres Bonifacio and the Battle of Pinaglabanan. Young artist Juanito Torres also depicts scenes from the Philippine revolution in his signature realist style.



4. *Bolos and other bladed weapons*

Due to their lack of firearms and ammunition, many Katipuneros relied on their bladed implements such as knives, bolos, and small daggers as weapons. These bolos and machetes proved to be deadly during hand-to-hand combat during melees.

5. *Touch the Artist's Vision*

The Museo ng Katipunan collaborated with the Rotary Club of San Juan del Monte to produce the Touch the Artist's Vision (TAV) exhibits for visually and hearing impaired visitors. Select museum exhibits were transformed into tactile exhibits or into scaled-down miniatures that can be handled by blind visitors.

6. *Memorial Wall*

Fronting Castrillo's Spirit of Pinaglabanan, a marble wall etched with the names of 2,928 identified Katipuneros serve as a memorial to their heroism and sacrifice for the country.

6



Text on a wall-mounted plaque, likely a historical document or letter.



Small plaque below the portrait, likely identifying the subject.



Small plaque below the portrait, likely identifying the subject.



Small plaque below the portrait, likely identifying the subject.



Small plaque below the portrait, likely identifying the subject.



Small plaque below the portrait, likely identifying the subject.



Small plaque below the portrait, likely identifying the subject.

K 3
MALIBA

AGPUPUGAY SA KABABAIHAN NG HIMAGSIKAN



ANITA KATA
1894-1978
Nagkaroon ng mga aklat at mga artikulo tungkol sa kasaysayan ng bansa.

ANGELINA DE VERA
1894-1978
Nagkaroon ng mga aklat at mga artikulo tungkol sa kasaysayan ng bansa.

MARINA DIONISIO
1894-1978
Nagkaroon ng mga aklat at mga artikulo tungkol sa kasaysayan ng bansa.

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MUSEO NG
REPUBLIKA NG 1899



MUSEO NG REPUBLIKA NG 1899

Barasoain Church Historical Landmark

Malolos City, Bulacan

A Shrine to the First Philippine Republic

The Barasoain Church Historical Landmark in Malolos, Bulacan enshrines in its hallowed halls the aspirations and commitment of the Filipino people to become an independent nation and establish a republican government at the end of the Philippine Revolution against Spain in 1898. Three significant events in Philippine history occurred in Barasoain Church: the convening of the First Philippine Congress on 15 September 1898; the drafting of the Malolos Constitution from 29 September 1898 to 21 January 1899; and the inauguration of the First Philippine Republic on 23 January 1899.

Declaring military and moral victory against Spain, Aguinaldo, as the leader of a nascent nation, recognized it was essential that authority be established as well as laws that would address the needs of the Filipino people. In his inaugural address in Barasoain, Aguinaldo orated: “At the opening of this temple of laws, I know how the Filipino people, a people endowed with remarkable good sense, will assemble. Purged of its old faults, forgetting three centuries of oppression, it will open its heart to the noblest aspirations and its soul to the joys of freedom; proud of its own virtues without pity for its own weaknesses, here in the church of Barasoain, once the sanctuary of mystic rites, now the august and stately temple of the dogmas of its independence, here the delegates are assembled in the name of peace...to write with their votes the

immortal book of the Filipino constitution as the supreme expression of the national will...”

Brief History of the Barasoain Church Historical Landmark and Its Museum

The Barasoain Church Historical Landmark (BCHL) is composed of the church and the adjoining convent. The original church burned down in 1884 and was rebuilt the following year by Fr. Juan Giron, O.S.A., with the Nuestra Señora del Carmen as its principal patroness.

On 21 August 1973, Barasoain Church was declared a National Historical Landmark by virtue of Presidential Decree No. 260. The convent was transformed into a museum in 1973 under the management of the National Historical Institute (NHI, now National Historical Commission of the Philippines) and showcased church artifacts, archival documents and pictures of the church. During the 1998 Philippine Centennial Celebrations, the National Centennial Commission (NCC), led by former Vice-President Salvador “Doy” Laurel, spearheaded the curatorial development of the BCHL with the theme “Demokrasya: Gabay Sa Kasarinlan” (Democracy: Framework of Independence). This project featured a dramatic light and sound tribute to the declaration of Philippine Independence on 12 June 1898 in Kawit, Cavite, and to Filipino patriots’ resolve in nation building.

In 2012, the NHCP embarked on its museum modernization program and the BCHL was the first historical shrine to undergo a comprehensive curatorial development. The museum was renamed the Museo ng Republika ng 1899 and focused on the theme Kalayaan at Republikang Konstitusyunal (Independence and Constitutional Republic). The new museum boasted of five galleries replete with interactive exhibits, touchscreen terminals,

and a lights and sound presentation on the Malolos Congress.

Also prominently displayed in the museum are the carriage used by Emilio Aguinaldo; a glass engraved facsimile of the First Philippine Republic's official newspaper, El Heraldo de la Revolucion; and reproductions of stereoscopic cards of the Philippine-American War and its accompanying stereoscope.



1



2

1. *Glass etched copy of El Heraldo dela Revolucion*

which features the Malolos Constitution, is displayed in Gallery 4.

2. *Emilio Aguinaldo Carriage*

Made of metal, leather, and wood. The horse-drawn vehicle, of either the Barouche or Buggy type, was said to have been used by Emilio Aguinaldo during his regular commute to Barasoain Church during the Malolos Congress sessions in 1898 to 1899.

3. *Lights and Sound presentation*

of the Malolos Congress featuring Emilio Aguinaldo and other prominent personalities in the historic event.



3

BIAK-NA-BATO:
REBOLUSYONARYONG
PAMAHALAANG
KONSTITUSYONAL

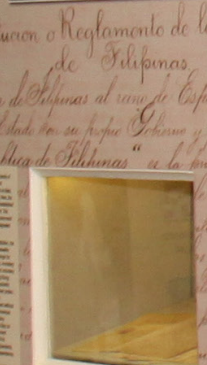
Nangang mga bayan sa Cavite ay muling napapalitan ng mga Espanyol, ang pamunang Aguinaldo ay umatras sa Yungib ng Bilek na Bato. Bulakan at itinatag ang rebolusyonaryong republikanong konstitusyonal, humali sa pamahalaang rebolusyonaryo sa Cavite (Tejeros at Naic), na nagtakda kay Gen. Aguinaldo bilang presidente.

Ang patneshelaang Biak na Bato ay nakipagkasundo sa mga Espanyol ng tigil-putukan/kapalit ng pangakong reporma sa Pilipinas, bayad-pinsala, pagsuko ng mga bari at kusang pagpatapon (exile) sa Hong Kong.

Sa Hong Kong, nakipag-uugnayin si Aguinaldo sa mga Amerikano upang kunin ang proteksiyon ng Estados Unidos sa paglaban sa Espanya. Sa kabila ng pag-atas ng pamunuang Aguinaldo sa Hong Kong, nagpataloy ang pakikibaka sa mga lalawigan.



Agad bumalik noong Mayo 19 ang pamunwang Aguinaldo upang ituloy ang paglaban sa Espanya hanggang sa proklamasyon ng kalayaan.

[illegible]





MUSEO NI
MARIANO PONCE

MUSEO NI
MARIANO PONCE



MUSEO NI MARIANO PONCE

Baliuag, Bulacan

The Man

Known as Jose Rizal's confidant, friend to Sun Yat-sen, passionate writer and folklorist, and diplomat of the First Philippine Republic to Japan, Mariano Ponce has had an immense impact and influence on the country's history, especially at the turn of the 20th century.

Born on 22 March 1863 in Baliuag, Bulacan to an affluent family, he was the first child of Mariano Ponce, Sr. and Maria Collantes de los Santos. He grew up as an intellectual, entering the major educational institutions in Manila, and then pursuing his studies in Spain in 1887. There he became secretary of the Asociacion Hispano-Filipina, a group of Filipino ilustrados and liberal Spaniards in 1889, and became an associate editor of the newspaper *La Solidaridad*. His passion for Philippine history and culture shined with his columns in *Soli* entitled "Efemerides Filipinas," and his "El Folklore Bulaqueño" which was included as a chapter in Isabelo de los Reyes' *El Folklore Filipino*. His articles also featured Filipino figures of renown, to project that Filipinos were as entitled to recognition as any other nationality.

In Barcelona, Spain, Mariano Ponce became friends with Jose Rizal, supporting and promoting the sale of Rizal's novel, *Noli Me Tangere*, and even defending it from critics. He reprinted many of Rizal's manuscripts including the *La Visión de Fray Rodriguez* and *Por Telefono*. As the reformist cause failed in Spain and with

Rizal's execution in 1896, Ponce was initially detained for eight hours for his association with the Philippine Revolution, but was released for lack of evidence. Ponce eventually settled in Hong Kong, and became part of the Filipino group organized by Felipe Agoncillo to solicit funds for the revolution. In 1897, Ponce met with Aguinaldo, and by 1898, upon Aguinaldo's return to the Philippines to resume the open revolt, Ponce was appointed ambassador of the Revolutionary Government to Japan. Upon landing in Japan on 29 June 1898, Ponce sought Japan's recognition of Philippine independence and secured purchase of weapons for Filipinos.

Ponce made friends with several Japanese officials and lawmakers in the Parliament, and even met representatives from other Asian nations aspiring for independence and sovereignty. Dr. Sun Yat-sen, Chinese revolutionary leader against the Qing dynasty, and future president of China, was also befriended by Ponce.

Ponce returned to the Philippines in 1907, with his Japanese wife, Okiyo Udangawa, and their two children. Under American rule, Ponce pursued his advocacy in politics, having been elected as Representative of the Second District of Bulacan in the Philippine Assembly in 1909. As chairperson of the Committee on Libraries, he wrote *Bibliografia Parlamentaria*, a list of books that are useful in learning legislative processes.



Some Significant Artifacts

Mariano Ponce MP Pop Art
Carlo C. Tobias
20 x 91 cm
Acrylic on canvas
2015

The painting originally belonged to the family of Mary Ponce-Gonzales, youngest daughter of Mariano Ponce.

Ponce was the editor of *El Renacimiento*, and *El Ideal*, the news organ of the Partido Nacionalista. He continued to write calendars of important events and personages in Philippine history which he began in *La Solidaridad*. These were published in *El Ideal* from 1911 to 1912.

Ponce wrote a biography of his friend Dr. Sun Yat-sen published in 1912, the year Sun became President of China. Ponce wanted to visit him, but while in Hong Kong, he died on 23 May 1918. He was 54 years old.

The Museum

Inaugurated on 23 May 2019, the Museo ni Mariano Ponce stands on the land owned by the Ponce family. Although the museum is a newly constructed structure, the area, including the current residence where the original Ponce house once stood, was where Mariano Ponce grew up. The museum features his life and legacy, highlighting his writings, his activism in Spain, his diplomatic mission to Japan on behalf of the First Philippine Republic, his friendship with Sun Yat-sen, and his contributions to Asian studies, Philippine historiography, and folklore.

The museum building of two floors has a single gallery divided into eight sections, summarizing the defining moments of Ponce's life. It also features artifacts, mementos, and much information about him, as well as a resource center and an audiovisual room to supplement the learning experience.

1

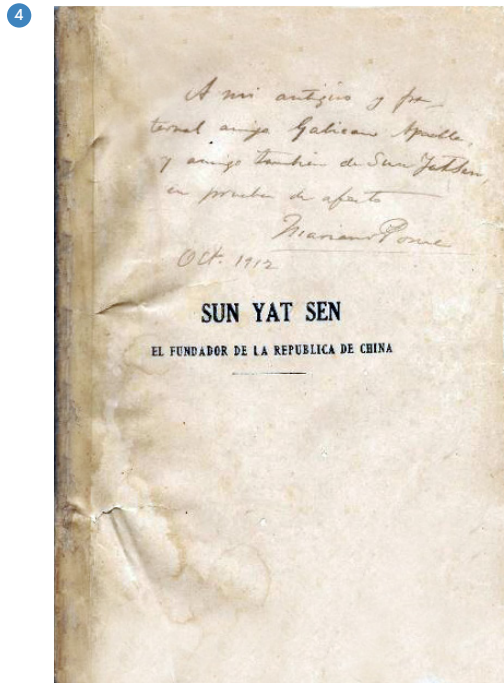


1. *Mariano Ponce*
84 x 140 cm
Raffy Amorsolo
Acrylic on Canvas
2018

The painting, based on a rare photograph of Ponce in Japan, was commissioned by the NHCP from artist Raffy Amorsolo, a relative of the National Artist for Visual Arts Fernando Amorsolo.

2. *Mariano Ponce's tie pin (replica)*
8 cm in length
Electroplated Gold
Olan and Reden Geronimo,
Meycauayan City, Bulacan
2019
3. *Pocket watch of Mariano Ponce*
10 cm in length, 5cm in diameter
Bronze and brass metal
Late 19th century
4. *Sun Yat Sen: El Fundador de la Republica de China*
6 x 24 cm
Paper
Neny Limjap Collection,
NHCP Museo Nina Leon at Galicano Apacible
1912
5. *Cartas Sobre La Revolucion*
18cm x 27. x 5cm
Paper
1932
6. *Bust of Mariano Ponce*
60 x 80 cm
Bronze
Juan Sajid Imao
2019

The statue was sculpted by Juan Sajid Imao, son of a renowned National Artist, who depicted Ponce as an *ilustrado* wearing a coat and tie, with a pair of spectacles.



Tagapagtaguyod ng Pan-Asyanismo

Advocate of Pan-Asianism

Isama ang mga Kapwa Asyano

With Fellow Asians

kanyang pananatili sa Hong Kong at Hapon, at sa kanyang paglilibot sa iba't ibang bahagi ng Asya, nakintal si Mariano Ponce ang yaman ng mga kultura nito at ang halaga ng pagkakaisa ng mga bansang Asyano.

dating ni Ponce sa Hapon, pinakilala siya ni Jose Anacleto Ramos na matagal ng naninirahan sa Hapon sa mga Hapones na sumusuporta sa ipinaglalaman ng Pilipino. Ipinakilala rin niya si Ponce sa grupo ni Okuma Shigenobu na nagsusulong sa ideya ng Asya para sa mga Asyano.

In his sojourn in Hong Kong and Japan, and his travels in various places in Asia, Mariano Ponce's mind was instilled with the wealth of its cultures and the value of unity among Asian nations.

Upon arriving in Japan, Ponce was introduced by Jose Anacleto Ramos, a long-time Filipino resident of Japan to Japanese supporters of the Filipinos' cause. He also introduced Ponce to the group of Okuma Shigenobu, who was promoting the idea of Asia for Asians.



Group of Japanese supporters of the Filipinos' cause, Japan, 1900-1901. Photo by Mariano Ponce. Photo courtesy of the National Archives and Records Administration.



Jose Anacleto Ramos



Okuma Shigenobu

Sa unang pagkakataon ay nakahalubilo ni Ponce ang kapwa niyang Asyano tulad ng mga Koreano, Indiyano, Siamese, at Hapones. Ang kanyang tahanan sa Miyokaji-yama, Yokohama ay naging tagpuan ng kapwa niyang Asyanong ipinaglalaman noon kalayaan sa kani-kanilang mga bansa. Idinaos doon mga talakayan hinggil sa pakikibaka ng nasyonalistang Asyano; naging prayoridad ang kalaga ng Korea at Pilipinas.

For the first time, Ponce mingled with fellow Asians like Koreans, in Siamese, and Japanese. His home in Miyokaji-yama, Yokohama served as a gathering place for his fellow Asian nationalists who were fighting for freedom in their respective countries. There, discussions were held with Asian national leaders; the situation in Korea and the Philippines were the priority.



Home of Ponce in Miyokaji-yama, Yokohama, Japan. Photo courtesy of the National Archives and Records Administration.

Sa Hapon ipinakilala kay Ponce si Sun Yat-sen na noo'y naninirahan din sa Yokohama. Unang nagkita ang dalawa sa Tokyo noong 1899 sa isang hapunan sa paanyaya ni Inukai Ki, miyembro ng Imperial Diet at pinuno ng Shimpoto (Paridong Progresibo). Ayon kay Ponce, madalas dumalaw si Sun Yat-sen sa kanyang tahanan at hinangaan ang mga Pilipino, lalo na sina Rizal at Marcelo H. del Pilar, sa kanilang nasang lumaya ang Pilipinas.

It was in Japan that Ponce was introduced to Sun Yat-sen who was likewise staying in Yokohama. The two met in Tokyo in 1899 at a dinner hosted by Inukai Ki, member of the Imperial Diet and head of the Shimpoto (Progressive Party). According to Ponce, Sun Yat-sen frequently visited his house and admired the Filipinos, particularly Rizal and Marcelo H. del Pilar, for their desire to liberate their country.



Sun Yat-sen



Inukai Ki

Inukai Ki (standing "T") hosts in Mariano Ponce at home and after leaving residence in Tokyo, Japan, holding 1900 photo of Ponce. Photo courtesy of the National Archives and Records Administration.



Ang Ideya ng Pan-Asyanismo The Idea of Pan-Asianism

Ang ideya ng Pan-Asyanismo ay nagsimula kay Miyazaki Tōten. Ipinaliwanag ni Tōten na dapat magkaisa ang Tsina at Hapon upang makabangon ang Asya mula sa kanyang kahabag-habag na kalagayan. Para naman kay Sun Yat-sen, dapat magsanib puwersa ang Tsina at Hapon upang magsilbing buwarian para sa iba pang mga bansang Asyano. Para maisakatuparan ito, kailangang mapalis ang mga Manchu sa kapangyarihan sa Tsina.

Nakala ni Ponce na para kay Sun Yat-sen, hindi sapat na mapalaya ang mga bansang Asyano sa pananakop ng mga banyaga. Higit na mahalaga ang pagkakaunawaan, pagtutulungan, at pagkakaisa ng. Dahil dito, itinatag ni Sun Yat-sen ang *Toyo Senen Kwai* (Samahan ng mga Kabatang Taga-Silangan) kung saan naging aktibo rin si Ponce.



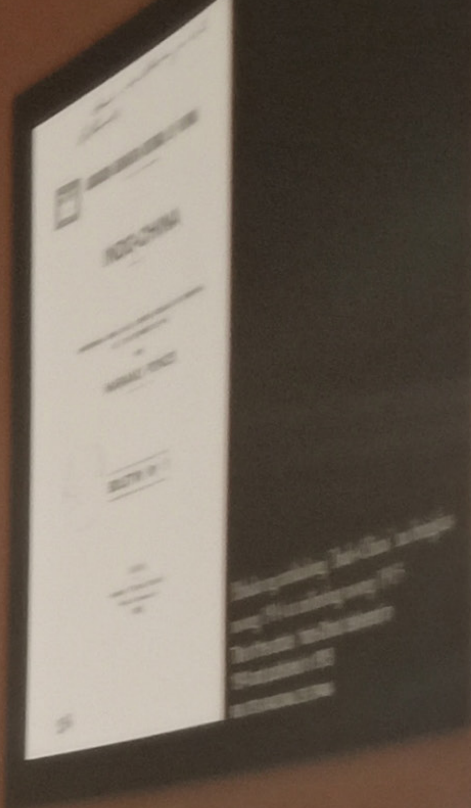
Miyazaki Tōten
www.1911.com.cn

The idea of Pan-Asianism started with Miyazaki Tōten. Tōten explained the need for China and Japan to unite in order for Asia to rise from its dire situation. Sun Yat-sen, for his part, felt that the forces of China and Japan should unite to serve as example to other Asian countries. For this to be realized, China must be freed from Manchu rule.

Ponce remembered that for Sun Yat-sen, it was not enough for Asian nations to liberate themselves from foreign rule. It is more important to foster understanding, cooperation, and solidarity. For this reason, Sun Yat-sen established an association called the *Toyo Senen Kwai* (Association of Oriental Youth) in which Ponce also became an active member.



Kahit tapos na ang Rebolusyon, patuloy na itinatag ni Ponce ang Pan-Asyanismo. Naglaban sa Vietnam, at Cambodia bago 1907. Nagkaroon siya ng paglabat.



Ang Toyo Senen Kwai
ang samahan ng mga kabatang
Taga-Silangan sa
1907.

A photograph of the Manuel Quezon National Shrine in Manila, Philippines. The image shows the base of the monument with five large bas-relief panels depicting historical scenes. To the right, a tall, slender, light-colored stone tower rises into a clear blue sky. A wide set of stone steps leads up to the base of the monument.

MUSEO NI MANUEL QUEZON



MUSEO NI MANUEL QUEZON

Quezon Memorial Shrine

Elliptical Road, Diliman, Quezon City

At the heart of Quezon City lies a pantheon where a great President is laid to rest. The city named after him is more than fortunate to share to the Filipino people the legacies and achievement of President Manuel Luis Quezon through a museum that features his life, achievement and legacies.

Museo ni Manuel Quezon, as one of the premier Museums managed by the National Historical Commission of the Philippines, contains a sizeable collection of President Manuel L. Quezon's memorabilia. The Quezonian collection is comprised of more than five hundred items donated by the Quezon Family, and is well-preserved and presented through the museum's display. After the modernization in 2015, the museum gained much popularity and continued to serve as one of the most important museums in Quezon City. Considering its vast collection and history that it presented, it is also one of the most significant tourist destinations in the country.

Museo ni Manuel Quezon strives to educate the people on the relevance of each collection on top of aiming to present Quezon as a brilliant leader who fervently fought for the nation's freedom.

Staunch Advocate of Philippine Independence from American Rule

Courageous patriot and sagacious statesman, Manuel Luis Quezon figures as a forceful leader in the country's quest for

independence during the American period and dark days of World War II. He was born on 19 August 1878 in Baler, Tayabas (now, Quezon Province) to Lucio Quezon and Maria Dolores Molina.

Quezon studied at the Colegio de San Juan de Letran, graduating with honors in 1894. His law studies at the University of Santo Tomas was interrupted by the outbreak of the Philippine Revolution. He fought under General Tomas Mascardo during the Philippine American War, but surrendered after General Emilio Aguinaldo's capture in Palanan, Isabela on 23 March 1901.

After passing the bar examinations in 1903, he privately practiced law and provided free legal services to the poor. He became the provincial fiscal of Mindoro and Tayabas, and soon elected provincial governor of his home province in 1904. In 1907, Quezon was elected a seat in the Philippine Assembly and chosen as Majority Floor Leader.

In 1909, Quezon was elected Filipino Resident Commissioner to Washington, D.C. His significant achievement was the passage of the Jones Law, which assured Philippine independence with the establishment of a stable government in the country. He was elected senator in 1916, and eventually became its Senate President. Quezon headed the First Independence Mission to the United States Congress in 1918 to campaign for Philippine freedom. In 1934, he advocated for the adoption of the Tydings–McDuffie

Law, which instituted the Philippine Commonwealth government.

Quezon was elected the First Commonwealth President on 17 September 1935, and on 15 November 1935, took his oath of office in front of the Legislative building. Under his administration, the country enjoyed unprecedented progress due to the construction of public infrastructure, implementation of social justice and land reform, advocacy of women's suffrage, and recognition of Tagalog as the national language.

Following his re-election in 1941, the country was occupied by Japanese forces with the outbreak of World War II, which compelled him to escape to Washington, D.C. While in America, President Quezon tirelessly campaigned to boost the morale of the allied forces to hasten the liberation of the Philippines. Rigorous activities worsened his health that on 1 August 1944, he succumbed to tuberculosis in Saranac Lake, New York. His remains were temporarily interred at Arlington National Cemetery, Washington, D.C. and repatriated to the Philippines after the war on 27 July 1946.

With the completion of the Quezon Memorial Shrine in Quezon City, President Quezon's remains were transferred from Manila North Cemetery to his present crypt on 19 August 1979. The remains of his wife, Aurora Aragon Quezon were interred as well on 28 April 2005.

Brief History of the Quezon Memorial Shrine and Museum

The Museo ni Manuel Quezon is housed in the Quezon Memorial Shrine. Designed by Federico Ilustre, the shrine has an equilateral triangular base serving as the mausoleum of President Quezon and his wife, Aurora Aragon. Surmounting the base are three pylons measuring 66 meters in height, representing Quezon's age upon his death and the three major islands of the Philippines. Above the pylons are Art Deco statues of three angels holding sampaguita funerary wreaths sculpted by Italian artist Francesco Riccardo Monti.

The Museum features the life and political career of President Quezon and explains the historical context in which he emerged as leader of the country.

The museum is divided into five galleries. The first is dedicated to the childhood of Manuel, his education and his role in the Revolutionary Army. The well-preserved original diploma of Manuel Quezon from Colegio de San Juan de Letran is the first important document featured at the museum.

The second Gallery highlights his early political career while the Philippines was under American colonial rule. Before he became the President of the Commonwealth, he held various positions as Councilor and Governor of Tayabas and the first Senate President of the Philippines. Various gifts were given to him such as vase trophies, a silver ink well, and a green opaline letter

opener. A rare obelisk plaque from Masonic Lodge Nilad was also presented to him.

Precious memorabilia of Doña Aurora Aragon Quezon, including her elegant Filipiniana dresses, photographs of the family, and personal belongings are exhibited at the gallery devoted to First Lady.

The Third Gallery is the main part of the exhibition. All collections pertain to the establishment of the Philippine Commonwealth and Quezon's presidency. Among the prominent artifacts are the gold-inlaid Repository of the 1935 Constitution, memorabilia with the Commonwealth Seal like banners and commemorative plates used by the President and personal collection of sword and original Presidential table and chairs.

Gallery Four documents Quezon's leadership during the World War II and his exile to the United States. The gallery also narrates life under the Japanese Occupation and the struggles of Filipinos to regain their freedom. Of great interest to museum guests are the different military uniforms, equipment, and various gun collections displayed. Gallery Five comprises commemorative coins and plaques of appreciation reflecting Quezon's enduring legacies and achievements.

The Museum also has an audio-visual room, screening a brief documentary about Quezon and the Museum; the Aurora Quezon Gallery, devoted to Quezon's wife and a civic leader in her own right; and a replica of Quezon's office in Malacañan as President of

the Philippine Commonwealth. Aside from the sizeable collection of President Quezon's memorabilia, there is an interactive hologram of Quezon delivering his inaugural address, and various interactive booths and terminals that offer information about Quezon and his time.

Some of the Significant Artifacts in the Museo ni Manuel Quezon

1. *President Manuel Quezon tailcoat*

President Quezon was fond of wearing tailcoats during gala events. A tailcoat is a coat with the front of the skirt cut away, so as to leave only the rear section of the skirt, known as the tails. Coats were cut in this fashion to make it easier to ride horses, but over the years, tailcoats of varying types evolved into styles of formal dress for both day and evening wear.

2. *Gold inlaid chest*

Renaissance-style chest with gold *niello* floral inlays, used as a repository for the original copy of 1935 Commonwealth Constitution.

3. *President Manuel Quezon ceremonial chair*

President Quezon's Ceremonial Chair, used in Malacañan, was made of ebonized narra by inmates of Bilibid Prison in 1930. It has a high back design, ornate carved feet, and a double caned back and seat.

4. *Commonwealth dry seal*

Huge dry seal given by Tiffany's and Co., which served as a symbol of recognition of the United States to Manuel L. Quezon as President of the Philippine Commonwealth.

5. *Presidential table*

Crafted from ebonized *narra*, the table's design has leaf carvings on a front panel and cabriole legs; drawers are carved with six upturned flowers that serve as handles; the underside of the table is carved with two inverted flower buds.

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6. *Dessert plate with Commonwealth seal*

Made of glazed earthenware with blue circumference and gold highlight designs

7. *Creamer with Commonwealth seal*

Made of ironstone with cobalt blue lip; loop-ear handle; with cover.

8. *Allegorical Painting*

Allegorical painting by Antonio Gonzales Dumlaog in 1938 depicting the progress of the Commonwealth, with personifications of Education, Business, Industry and Agriculture marching forward. It also symbolizes Quezon's firm commitment to social justice and equality.



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Investing in Quality of Life

11

12/10/2011

Letter to the Editor
12 February 2013

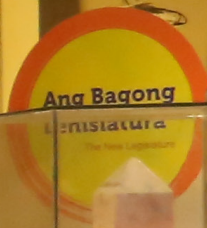


Mga lagda ng mga Papeles
Enero 1901

Mga pinatungilang Pilipino sa Guam noong 12 Enero 1945:
Amerikano sa Guam noong 12 Enero 1945:
Francisco de los Santos, Kap. Mariano de Ocampo,
Juan Lirio, Wladimir, Esteban Conseres, Teodoro
Pigila, Simion Tepezin, Pedro Gubalman, Jose Ma.
Mariano Tria, Pio Bantolan, Julian Garcia.



Resident Commissioner



Ang Bagong Lenistatura





MUSEONG PAGLILITIS NI ANDRES BONIFACIO



MUSEO NG PAGLILITIS NI ANDRES BONIFACIO (BONIFACIO TRIAL HOUSE) Maragondon, Cavite

The onslaught of the Spanish reaction against the Philippine Revolution after 23 August 1896 resulted in victories for Katipuneros in Cavite, while Bonifacio's troops suffered defeats at battles in San Juan del Monte and San Mateo, Montalban. In November 1896, the Magdiwang Council, led by Santiago V. Alvarez, invited Bonifacio to Cavite, which the Supremo initially declined but finally accepted by December.

Warmly welcomed by the leaders of both the Magdiwang and Magdalo Councils in Noveleta, Cavite, Bonifacio was feted with brass bands, fireworks, and an honor guard while spectators cheered him on. However, some of the Magdalo members resented Bonifacio's leadership, criticizing his character, meager education, and blue-collar occupation. Moreover, they felt Bonifacio was predisposed to the Magdiwang faction.

Bonifacio, who asserted his status as Supremo, failed to foresee that a national movement would displace his revolutionary society, and his presence in Cavite undermined the relative peace between the two rival Katipunan councils. Many of the Cavite Katipuneros were common folk uninitiated in the elaborate ceremonies of the

secret society, holding allegiance to their local leaders rather than to Bonifacio. They also preferred the leadership of General Emilio Aguinaldo, who was victorious in his battles.

Many Caviteño leaders sought to unify the political leadership of the Revolution to ably confront the Spanish colonial government's offensive. They invited Bonifacio to an assembly in Tejeros, Cavite on 22 March 1897. The Tejeros Convention installed Aguinaldo as President, while Bonifacio was elected as Minister of the Interior. However, through a fracas instigated by Magdalo member Daniel Tirona, Bonifacio nullified the proceedings. Bonifacio's subsequent instigation of the Acta de Tejeros and the Naic Military Agreement, which both rejected Aguinaldo's administration and forged a separate government, ultimately sealed his tragic fate.

With Emilio Aguinaldo's assumption of the presidency, Bonifacio decided to leave his headquarters in Naic, Cavite to avoid further confrontation with the new government. Accompanied by his wife, Gregoria de Jesus, his brothers Ciriaco and Procopio, and a small troop of soldiers, he camped at Limbon in Indang, Cavite.



"Tabak ng Kapayapaan"
by Amado Sanggalang

A unique artwork that meets visitors is an oil painting on a cross-section of mango wood by Amado Sanggalang entitled *"Tabak ng Kapayapaan,"* portraying an encounter between the Katipuneros, armed with their bolos, and Spanish soldiers. Attached as part of a visual collage is an actual bolo. The artwork was made in honor of the 99th Anniversary of the Cry of Pugad Lawin on 25 August 1995.

On 28 April 1897, under orders from Aguinaldo, troops led by Colonel Agapito Bonzon, Jose Ignacio Paua, and Felipe Topacio arrested Bonifacio. The fray resulted in the deaths of two government soldiers and Ciriaco Bonifacio. Andres Bonifacio was severely injured by a rifle shot. They were escorted back to Naic by Bonzon's troops and imprisoned in the army barracks.

Initial interrogation of Bonifacio was conducted by Colonel Pantaleon Garcia, who found probable cause to court-martial him for treason and conspiring to assassinate Aguinaldo. With the advance of Spanish troops to Naic, the court-martial was moved to Maragondon, Cavite. The trial of the Bonifacio brothers was held on 5 May 1897 in a bahay-na-bato built in 1889 by Teodorico Reyes. General Mariano Noriel presided over the trial and Bonifacio's counsel conceded his client's guilt and pleaded for clemency.

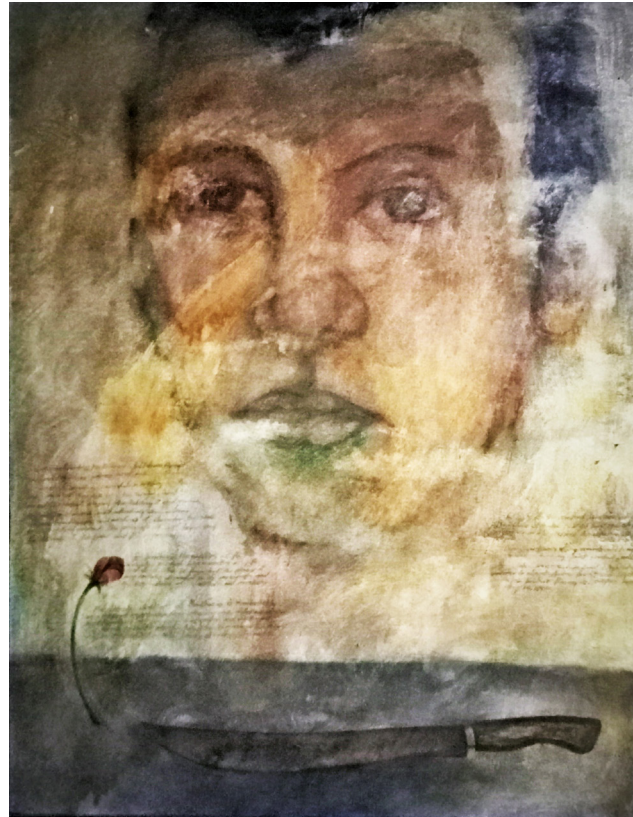
The court-martial pronounced the Bonifacio brothers guilty and recommended execution. On 8 May 1897, Aguinaldo commuted the sentence to indefinite exile under supervisory guard. However, Generals Pio del Pilar and Mariano Noriel persuaded him to carry out the execution to preserve the revolution's unity.

On 10 May 1897, Andres Bonifacio and his brother were forced to march to an undisclosed site in Mt. Nagpatong, Maragondon, Cavite. There they were

executed by soldiers led by Major Lazaro Makapagal. Their bodies were buried in a shallow grave.

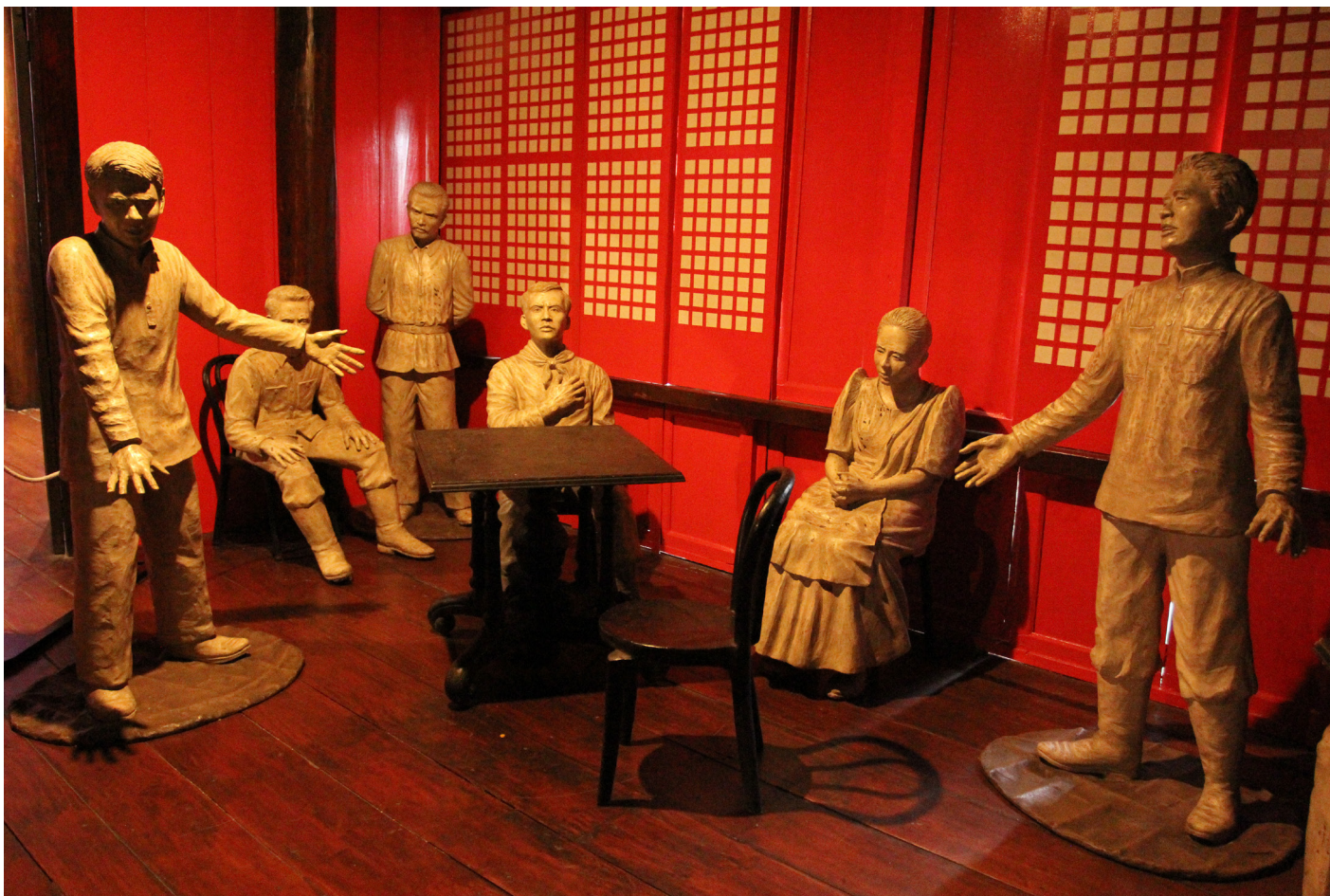
The Teodorico Reyes House, standing as a silent witness to this tragic historical event, was installed with a historical marker by the Philippine Historical Committee in 1963. On 4 June 1997, the National Historical Institute (now the National Historical Commission of the Philippines) recognized it as a National Historical Landmark. Through the generosity of the Angeles family, present owners of the heritage site, the NHCP was permitted to open the house to the public in 1998.

In 2012, in preparation for the Bonifacio 150th birth anniversary the following year, the Bonifacio Trial House underwent an extensive curatorial development in line with the NHCP Museum Modernization Program and saw the expansion of its narrative to five galleries replete with touchscreen computers, audio-visual presentations, and a life-size diorama re-enactment of the Bonifacio trial in a dramatic light and sound presentation. The museum serves as a poignant memorial to the Supremo Andres Bonifacio and his brothers, who were untimely victims of intrigue and politics in a dark chapter of the Philippine Revolution.



"My Superhero"
by Raymond C. Go

One of the remarkable paintings in the museum's collections is by Raymond C. Go. It won the Grand Prize in the Bonifacio Arts Competition in 2000. The painting is a portrait of the Supremo Andres Bonifacio, rendered in a grisaille style approximating that of a fading 19th century photograph. His somber countenance seems to be pondering on the progress of the Revolution he had initiated, or perhaps his impending fate at the hands of his former brothers and allies. Beneath Bonifacio's vanishing visage, a panegyric poem has been written in an elegant script extolling his memory and encouraging contemporary Filipinos not to forget his radical heroism.



*The Life-size Diorama of the Bonifacio Brothers' Court
Martial*
by Jose Giroy

The main exhibit featured on the second floor of the museum and occupying the *sala mayor* is a light and sound presentation of the court-martial of the Bonifacio brothers. The life-size figures, made of resin by noted sculptor Jose Giroy, depict the impassioned exchanges between the personalities involved in the court-martial and the subsequent verdict issued to the defendants, their frozen features and bodily gestures heightening the drama and pathos of the Supremo's end.



Andres Bonifacio
By John Clinch, 2014

Ang Cavite bilang Pook ng Liberalismo



Detail of a plaque showing a figure, likely a saint or religious figure, associated with the Cavite area.

Basad sa pagkakahiwig sa topograpiya at pagiging daungan, nabansagan ang Cavite bilang "el Cádiz Filipino" ("ang Cádiz ng Filipinas") dahil sa liberalismo rito na tulad sa Cádiz, isang daungan siyudad sa Espanya. Sa loob ng dalawang siglo, naging daungan ang Cavite Nuevo o Puerto ng mga barkong galyon, dahilan upang malantad ang Cavite sa liberalismong popular noong ika-19 na siglo. Sa katunayan, sa Cavite el Viejo (Kawit) itinatag ang *Logia Primera Luz Filipina*, ang unang lohilyang mason sa Filipinas noong 1856.



Figures of ships in Cavite Puerto
Cavite Puerto shipyard



Padre Jose Burgos

Noong itinatag ang Katipunan noong 1892, ay naging isa sa mga pangunahing grupo ng mga rebolusyonaryo sa Cavite. Dahil sa malaking pangangailangan ng unang pagpapalitan ng mga batas, nagkaroon ng mga rebolusyonaryo sa Cavite na isang grupo ng mga rebolusyonaryo noong 1896, naging isa sa mga rebolusyonaryong grupo ng Cavite.

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Cavite, a Land of Liberalism

Aside from the resemblance in topography and being a port, Cavite was called "the Philippine Cádiz" because of liberalism comparable to that of Cádiz, a Spanish port city known for liberalism in Spain. For two centuries, Cavite Nuevo or Puerto became a galleon port, thereby opening Cavite to liberalism popular in the 19th century. In fact, it was in Cavite el Viejo (Kawit) where the *Logia Primera Luz Filipina*, the first Masonic lodge in the Philippines, was founded in 1856.

When the galleon trade was ended in 1815, the sugarcane industry in Cavite flourished owing to the high demand for sugar in Europe. The number of finca estates grew as a result, which became the cause of various abuses in the province.

Cavite also witnessed the uprising of Spanish and Filipino soldiers in Fort San Felipe Neri in Cavite Nuevo, the Cavite Mutiny of 1872, that shook up the Spaniards. The uprising led to the execution of Fathers Mariano Gomez, Jose Burgos, and Jacinto Zamora ("Gombourza"), who were accused of instigating the mutiny. Succeeding generations of Filipino liberals drew their inspiration from these martyred priests in their appeal to Spain for social reforms.

When the Katipunan was founded in 1892, with the goal of attaining the freedom of the Philippines, the province of Cavite played a significant role in the movement for independence. Upon the outbreak of the revolution in 1896, the Caviteños succeeded in liberating a large part of Cavite. On 31 October 1896, Emilio Aguinaldo, a Caviteño, called upon the Filipinos to aim for a republic that would respect independence, equality and brotherhood. Even Andres Bonifacio, the Supremo of the Katipunan, himself described Cavite as "the first bedrock of the noble stronghold of the flag of independence."

THIS WAY
PLEASE



MUSEO NI

BALDOMERO AGUINALDO



MUSEO NI BALDOMERO AGUINALDO

Kawit, Cavite

With pristine white and sky-blue walls, the Museo ni Baldomero Aguinaldo in Binakayan, Kawit, Cavite intimates a quiet and comfortable ambience fit for a gentleman farmer's family. Built in 1906 during Baldomero's retirement, the house features excellent antique furniture, furnishings, photographs and drawings, ceramic ware and other household items.

The General

Baldomero Aguinaldo was among the foremost revolutionaries in Cavite. He was born on 27 February 1869 to Cipriano Aguinaldo and Silveria Baloy in Binakayan, Kawit, Cavite. Emilio Aguinaldo, who would become President of the Philippines, was his first cousin.

He was first educated under Jose Basa y Enriquez but later moved to Manila, where he graduated at the University of Santo Tomas with a law degree. This allowed him to occupy various positions within the local government.

This proved helpful when he organized the Magdalo Council of the Katipunan with his cousin Emilio and the brothers Candido and Daniel Tirona. Baldomero was elected its president. He was later appointed as Auditor General, Director of Finance, Secretary of the Treasury of the Biak-na-Bato Republic, Secretary of War and of Public Works of the First Philippine Republic.

Baldomero exhibited valor as a revolutionary general during the battles of Binakayan, Dalahican, and Noveleta on 9-10 November 1896; Zapote on 17 February 1897; Salitran on 7 March 1897; and Alapan, Imus on 28 May 1898. During the Philippine-American War, Aguinaldo appointed him as Commanding General of the forces in the Southern Luzon provinces.

At the end of hostilities with the United States, Baldomero Aguinaldo retired to his farmlands in Silang, Cavite. In 1912, the Asociacion de los Veteranos de la Revolucion Filipina was organized with Baldomero as its President, a position he held until his demise on 4 February 1915. His remains, along with those of his family, now rest in the home he built.



Baldomero Aguinaldo's tomb at the back of the Museum



Ground floor of the 1906 *bahay-na-bato*



Wooden staircase to the second floor

The Home

In 1982, Baldomero's grandson Cesar E. A. Virata donated his home to the government to preserve his memory. The Intramuros Administration restored the home in time for its turn-over to the National Historical Institute on 12 June 1983.

Baldomero would have welcomed farmers and visitors at the ground floor of his home. Now, his life is depicted here through an audiovisual presentation. The space also hosts programs and exhibits from time to time.

Visitors ascend a wooden staircase with a graceful balustrade to find spacious rooms. The sala even has a ceiling decorated with paintings of flowering trellis designs. Late 19th century to early 20th century furnishings, ceramic ware and other household items are arranged as Baldomero's family would have used them. Photographs and drawings also decorate the fine home.



Children's bedroom with wooden four poster beds with *sulih*



Sala with its Rachal's piano as centerpiece



Master's bedroom with a *terno* and *rayadillo* owned by Baldomero and his wife



Kamalig used as venue for lectures



Kitchen

In the middle of the sala, a touch screen terminal helps visitors identify the furniture for their greater appreciation. The kamalig, which used to store rice grains, farm produce, and farming implements, has since been converted as a space for lectures, workshops, and other activities.

Featured Artifacts

1. *Rural landscape paintings*
Painted in 1946 by Greg Cavite,
they were acquired by the Museum
in 1983 and 1984, respectively.

These artworks provide a glimpse of Baldomero's life as a gentleman farmer and how Kawit may have looked before its urbanization. The images were painted on veneered panel. One shows farmers planting rice while some industries appear in the background. Another shows two *bahay kubo* with two men cockfighting and people in *pondohan*. Both are framed in lacquered wood with metallic embossed attachments.

2. *Colorized photograph of Leonor Aguinaldo-Virata*

The art of colorized photographs, also known as *foto-óleo*, became popular in the 20th century as an alternative to commissioning oil or watercolor paintings. It also allows for a more accurate representation of a person.

The second-floor *sala* features a colorized photograph of Leonor Aguinaldo-Virata, daughter of Baldomero Aguinaldo. The photo and perhaps the colorization was done by Provincial Studio Cavite in the 1920s. It has a hard *tanguile* (*Shorea polysperma*) frame and was donated together with the house in 1983.

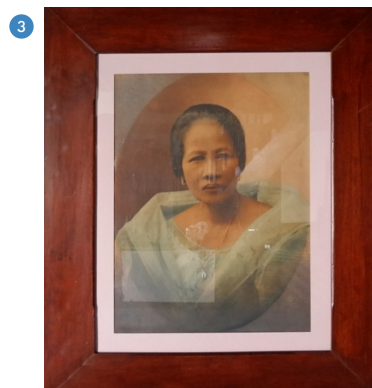
3. *Colorized Photograph of Petrona Reyes-Aguinaldo*

Another *foto-óleo* portrait in the museum shows Petrona Reyes-Aguinaldo, the wife of Baldomero Aguinaldo, in her earlier years. Made in Cavite during the early 20th century, it was donated along with the house in 1983.

4. *Certificate from the Asociacion de Veteranos de la Revolución*

After the end of the Philippine-American War, Filipino soldiers who fought in it gathered to form an association that would ensure mutual support and the preservation of their memories. The result was the *Asociacion de Veteranos de la Revolución*, which elected Baldomero Aguinaldo as its president. He served until his death in 1915.

A reminder of this phase in Baldomero's life is a 1913 certificate with a *tanguile* frame and which carries his signature. It was donated along with the house in 1983.



5. Bust of Baldomero Aguinaldo

Sculpted by A.D. Gubaton in 1996, it is made of *batikuling* (*Litsea leytenensis*) wood with rattan (*Calamus rotang*) detailing.

6. Dining table set

An affluent family like that of Baldomero Aguinaldo gathered for meals at large wooden tables. This one in the Museum is made of solid *narra* (*Pterocarpus indicus*) and has four legs. It was made in the early 20th century and was originally meant to be extendable.

The table could seat ten people. Today, the table is surrounded by Vienna chairs made with bent wood and *sulihya* seats and backrests. These were loaned from the Intramuros Administration.

7. Rayadillo Uniform

The cloth used in this revolutionary uniform is called *rayadillo* in the Philippines or “striped material” in English. Its name is derived from its small alternating strips of blue and white.

Baldomero Aguinaldo certainly wore a *rayadillo* uniform, if not this exact piece, when he served in various capacities within the revolutionary army. It was acquired by the museum in 1986; unfortunately, by then its buttons had been missing.

8. Piano

A center piece in the sala is a wooden piano by German maker M.F. Rachals and imported to the Philippines by Jose Oliver Successors in the early 19th century. It has four candle holders to illuminate the pieces for nighttime performances.

The piano would have entertained guests during gatherings called *tertulia*. It was acquired by the Museum in June 1983.

9. Wood fired stove

An active home, even a *bahay-na-bato*, may update its furniture and appliances from time to time. A reminder of this is the wood fired stove in the kitchen, which is made of cast and wrought iron, tile, mirror, and wood. It has a shelf for kitchen utensils and a rectangular mirror for design. It was made in the 1930s and acquired by the Museum in 1985.

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A photograph of the Museo Ni Miguel Malvar. The building is a single-story white structure with a stone-textured section on the left. A red curtain hangs in the central entrance. The foreground features a red brick path, a curved grey stone staircase, and a landscaped area with palm trees, other greenery, and modern black lamp posts with white spherical lights. The sky is clear and blue.

MUSEO NI
MIGUEL MALVAR



MALVAR



MIGUEL MALVAR
1865 - 1911

IBINILANG SA BARYO NG SAN MIGUEL, MUNDO
TOMAS, BATANGAS, NOONG SETYEMBRE 27, 1865
SA MAG-ASANGANG MAXIMO MALVAR AT TIBURCIA
CARPIO UNANG MAG-ARAL SA PAARALAN NI PADRE
VALERIO MALABANAN, NAGING GOBERNADOR SILYO
NG SDO, TOMAS NOONG 1902. ISA SA KAUNA-UNAHANG
SUMAPI SA HIMAGSIKANG PILIPINO LABAN SA MGA
KASTILA NOONG 1896. KAHULI-HULIHANG PILIPINONG
HEMERAL NA SUMUKO SA MGA AMERIKANO NOONG
ABRIL 19, 1902.
NAMATAY NOONG OKTUBRE 13, 1911.

MUSEO NI MIGUEL MALVAR

Sto. Tomas, Batangas

A Gallant General of Batangas

Despite overwhelming discouragement among Filipino forces with the capture of President Emilio Aguinaldo in Palanan, Isabela on 23 March 1901, General Miguel C. Malvar took over the leadership of the Revolution and continued the fight against the superior American forces.

Born on 27 September 1865 in Santo Tomas, Batangas to Maximo Malvar and Tiburcia Carpio, Miguel Malvar received his early education in the private school of Father Valerio Malabanan. After completing his second year, he opted to become a businessman and farmer, cultivating land near Mt. Makiling and raising a poultry and livestock farm. His prominence led to his election as gobernadorcillo for two consecutive terms. However, the Augustinian parish priest of Santo Tomas was his family's implacable enemy, accusing Malvar and his father of being subversives before the Spanish authorities.

At the outbreak of the Philippine Revolution, Malvar joined the Katipunan, leading a successful raid in Talisay, Batangas. Because of his involvement, his father was imprisoned and tortured by Spanish authorities. Malvar rescued him during a daring assault in Santo Tomas and Lipa. Afterwards, Malvar's troops united with General Emilio Aguinaldo's forces, participating in the battles of Indang, Bailen, Magallanes, and Alfonso in Cavite.

During the Tejeros Convention, Malvar was appointed commanding general of the Batangas forces by the Philippine Revolutionary Government. Although he was opposed to the Pact of Biak-na-Bato in December 1897, Malvar dutifully exiled himself in Hong Kong and was appointed treasurer of the revolutionary funds. With the resumption of the revolution, Malvar launched military offensives against Tayabas province and captured the provincial capital on 18 August 1898.

During the Philippine-American War, Malvar fiercely countered the American advance in the battles of San Pedro Tunasan, Calamba, and Cabuyao in Laguna. He was appointed division general of the Southern Luzon forces in February 1899. Following the surrender of General Mariano Trias on 15 March 1901 and Aguinaldo's subsequent capture, Malvar assumed the "Supreme Command of the Liberating Forces," and formed five regional military departments for the whole archipelago including the Marianas islands. In his 13 July 1901 manifesto, he exhorted:

...Faith, compatriots, and self-denial and union! Do not let us permit that all the sacrifices made and all the lives lost of fathers, sons, brothers, and even wives, be in vain. Let us not dishonor the memory of those who preceded us upon the altar of sacrifice to the country! Do not let us permit

future generations to damn our names by reason of the sad and dishonorable spectacle of an enslaved country...”

Malvar’s continued resistance spurred on the American troops to enforce severe military campaigns against civilians and insurgents alike. To force out Filipino guerrillas, American military leaders implemented a brutal scorched-earth campaign against Filipino civilians suspected of providing complicit support to Aguinaldo’s revolutionary government. Captured Filipino soldiers and civilians were subjected to cruel torture such as the water cure.

The populations of whole towns were also forced into concentration camps under a policy of *reconcentrado* to sever the rebels’ arms and provisions support. Farming communities were forbidden to plant or harvest crops, causing widespread starvation. The dismal sanitation in the congested camps bred diseases such as cholera and dysentery.

In Batangas province, General James Franklin Bell declared the hamletting of towns, severely dwindling food supplies and causing rampant disease. Out of compassion for his suffering province mates, General Malvar surrendered on 16 April 1902, effectively ending the general resistance toward American occupation.

Though offered the governorship of Batangas, Malvar declined the position to return to civilian life. He spent his remaining years in agricultural and commercial pursuits, even developing a new variant of orange called the *malvarosa*. He was beloved by his town mates for his kindness and compassion. During the 1911 Taal volcano eruption, Malvar freely provided food and clothing to the victims. However, the privations suffered during the revolution and guerilla operations against the Americans impaired Malvar’s health, causing a severe liver ailment. The General passed away on 13 October 1911 at the age of 46.



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1. *Ang Himagsikan sa Tayabas*
Carlos P. Valino, Jr., 1966

Carlos P. Valino Jr.’s treatment of historical painting does not follow suit with its archetype of smooth and impeccable realism, but rather utilized an Impressionist touch in the application of brush strokes of color to depict General Malvar, surreptitiously hidden among forest foliage, ordering his men to engage the approaching enemy.

The use of greens and blues among the flesh tones of the figures provide a cool and gloomy environment to the scene. Valino, as a student of prominent painters Fernando Amorsolo, Irineo Miranda, and Dominador Castañeda, hewed closely to the style espoused by late 19th century Spanish artist Joaquin Sorolla, merging Realism and Impressionism to depict figures suffused in sunlight and atmospheric effects.

Brief History of the Malvar Historical Landmark and its Museum

In front of the Santo Tomas City Hall, the Malvar Historical Landmark occupies an area of around 8,666-square meters in Poblacion 1, Santo Tomas, Batangas. The property was donated by the Malvar family to the Local Government of Santo Tomas and in 1965, the Provincial Government of Batangas, under the leadership of then Governor Feliciano Leviste and Vice Governor Nicetas Suanes, spearheaded the construction of the General Miguel Malvar Memorial Library.

On 1 August 1973, the National Historical Institute (presently the National Historical Commission of the Philippines) declared the site as the Miguel Malvar Historical Landmark

by virtue of Presidential Decree No. 260; and on 27 September 1974, the Local Government of Santo Tomas donated the property to the NHI, which was then helmed by its former Chairman, Esteban A. de Ocampo. The library and museum showcased several paintings depicting the heroic exploits of General Malvar and several facsimiles of archival documents related to his leadership during the war against the Americans. Towering above the historical landmark is the 60-foot pylon and bronze statue of the noble general, which pays tribute to his courageous resistance against foreign rule and dedication to Filipino freedom. The monument was designed by eminent architect Federico S. Ilustre (who also designed

1. *The Battle of Zapote Bridge*

Juanito Torres, 2015

Contemporary artist Juanito Torres is well known for using a multiplicity of perspectives to show the dynamism of the characters peopling his canvases. There is an expressive immediacy and freshness in Torres' historical paintings as he uses an *alla prima* or direct painting approach, which does away with a preliminary sketch, showing his mastery over the human form. In *The Battle of Zapote Bridge*, Malvar is given full emphasis due to his white uniform and angled position, as he fires his revolver. His figure is enclosed between two blue-attired *Katipuneros*, who are seemingly mirror images, firing their rifles. In the distance is a motley group of soldiers and revolutionaries who are dying amid explosions and smoke.

The Battle of Zapote Bridge took place in February 1897, with General Malvar providing reinforcements to the beleaguered revolutionaries. Malvar's unit crossed the Tagaytay highlands and linked up with the patriots in Indang, Cavite to fight alongside Gen. Edilberto Evangelista's defenders at the bridge.

1



the structure of the Quezon Memorial Shrine), and the bronze sculpture was cast by National Artist for Sculpture Napoleon V. Abueva.

In line with the 150th birth anniversary of General Miguel Malvar in 2015, the National Historical Commission of the Philippines undertook a massive reconstruction of the old memorial library and a comprehensive curatorial development of the museum. The new Museo ni Miguel Malvar, opened on 13 July 2015, features three galleries that narrate the history of Batangas province during the Revolution and Philippine-American War,

and the daring leadership of General Malvar, using interactive exhibits, audio-visual presentations, and touchscreen computers, merged with original artifacts and paintings by noted contemporary Filipino artist Juanito Torres. The museum premises also offer a comfortable spot for visitors to tarry in since its landscaped garden offers shade of fruit-bearing trees and cool breezes wafting from its vegetable plots.

Some of the significant artifacts exhibited at the Museo ni Miguel Malvar are:

2. *Marble Tombstone of General Malvar*

A tombstone or grave marker is an upright stela, made of durable stone such as marble or granite, used to indicate where a body has been solemnly interred during funeral rites. The ancient Greeks used these marble stelae, carved with the visage of their dead in bas-relief, as a memorial and votive offering to their gods, often inscribed with poetic verses. This practice was adopted by the Christian Church and is still in use today. The marble tombstone of General Malvar is quite unique as it combines both sacred and secular symbols, such as the Chi Rho, which is the Greek symbol for Christ. Beneath this emblem is the personification of the Motherland raising a banner in her hands.

3. *Rayadillo Jacket*

The *rayadillo* is a uniform made of cotton cloth with a blue and white striped pattern, prominently used by the Spanish for their armed forces stationed in the colonies during the 19th century. The cotton material was referred to as *hilo listado azure* or blue striped thread, or *dril azul rayado* or blue striped drill by the end of the 19th century. The use of the *rayadillo* was popular because of its cool light blue or blue-gray color, which tempered the harsh colors of tropical countries. Filipino revolutionaries adopted the *rayadillo* since the lack of resources forced them to loot or extract the *rayadillo* uniforms of the Spanish colonial soldiers.

The *rayadillo* displayed at the museum was donated by prominent feature writer Anita Feleo and has nine original brass buttons and three-star epaulettes made of seersucker.



Ang Rebolusyonaryo

The Revolutionary

Ang rebolusyon noong 1896,
si Malvar ng mga taga-Sio.
Pang-aabuso ng mga prayle
n. Noong 1889, tumakbo si
-gubernadorcillo ng
nabigo. Hindi siya natinag
guling sumubok sa
g sumunod na
tumindi ang
sa mga prayle
n ang
la ng mga ito sa
sumiklab ang
mga namuno sa
laban sa mga



Si Heneral Miguel Malvar sa
pang-aabuso ng mga prayle
sa Fernando Amorsolo

Prior to the revolution in 1896, Malvar was
already the voice of the people of Sto. Tomas in
against the abuses committed by the friars in
their town. In 1889, Malvar ran for the post of
gubernadorcillo in Sto. Tomas but lost.
Undeterred by this defeat, he ran again for the
same position in the next election and won.
Malvar's feud with the friars intensified after he
strongly objected to the latter's meddling and
manipulation of the 1902 elections. During the
outbreak of the revolution, Malvar was among
those who led the Batangueños in the battle
against the Spaniards.

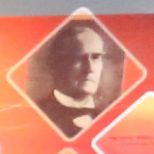


HEN. MIGUEL MALVAR
1865 SEPT. 27. 1965



Don Francisco de Alencastre
Don Francisco de Alencastre
Don Francisco de Alencastre

Don Francisco de Alencastre was a Portuguese nobleman and a member of the House of Bragança. He was born in 1789 and died in 1854. He was a prominent figure in Portuguese history, particularly during the reign of King Ferdinand II. He was known for his military and administrative skills, and he played a significant role in the restoration of the monarchy in 1820. He was also a member of the Portuguese Cortes and served as a minister of war. His legacy is remembered through various historical documents and portraits.



Nicolas Lantín Gonzales
1859-1923

Nicolas Lantín Gonzales was a Filipino revolutionary leader and a member of the Katipunan. He was born in 1859 and died in 1923. He was a prominent figure in the Philippine Revolution, particularly during the reign of King Ferdinand II. He was known for his military and administrative skills, and he played a significant role in the restoration of the monarchy in 1820. He was also a member of the Portuguese Cortes and served as a minister of war. His legacy is remembered through various historical documents and portraits.

General de Brigada
1890-1892

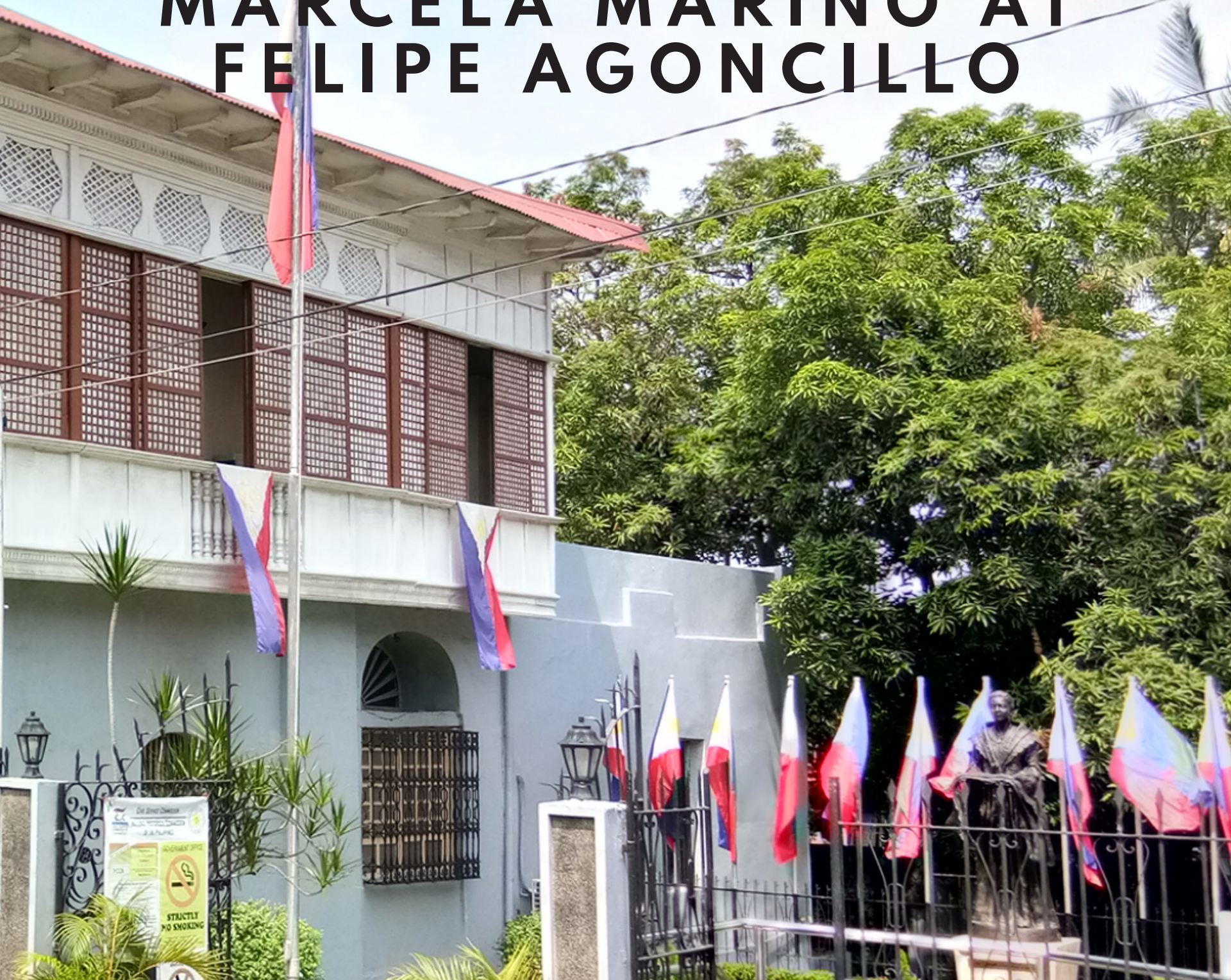
He was a General de Brigada in the Philippine Revolution, serving under the command of General Emilio Aguinaldo. He was known for his military and administrative skills, and he played a significant role in the restoration of the monarchy in 1820. He was also a member of the Portuguese Cortes and served as a minister of war. His legacy is remembered through various historical documents and portraits.

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MUSEO NINA
**MARCELA MARIÑO AT
FELIPE AGONCILLO**



MUSEO NINA MARCELA MARIÑO AT FELIPE AGONCILLO

Taal, Batangas

A potent symbol of Filipino nationalism and bravery, the Philippine Flag was created through the painstaking craftsmanship of Marcela Mariño Agoncillo. She was born on 24 June 1859 to Eugenia Coronel and Francisco Mariño in Taal, Batangas, and studied at the Beaterio de Santa Catalina in Intramuros, Manila. In 1889, she married lawyer and diplomat Felipe Encarnacion Agoncillo, with whom she had six daughters.

In 1896, Felipe Agoncillo escaped to Hong Kong after an order for his arrest and deportation to Jolo was issued by the Spanish colonial government. The Agoncillo family followed him into exile and established residence on Morrison Hill Road, Wanchai District, Hong Kong.

The Agoncillo home became the rendezvous of other Filipino expatriates dedicated to efforts for the country's independence from Spain. Among them was General Emilio Aguinaldo – exiled to Hong Kong after the signing of the Pact of Biak-na-Bato in December 1897 – who, along with Felipe Agoncillo, founded the Junta Patriótica, which closely monitored political developments in the Philippines.

Learning of Marcela's skilled needlework, Aguinaldo requested her to execute his designs on the Philippine flag. She readily accepted the task and within five days in May 1898, through the help of her five-year-old daughter Lorenza and Rizal's niece, Delfina Herbosa de Natividad, meticulously sewed the flag using silk cloth. Marcela Agoncillo delivered the flag to General Aguinaldo before

Some Significant Artifacts

1. *Camphor Chest*

Wooden chest made of camphor wood, which repels household pests due to its strong lacquer scent. The chest, crafted by a Chinese woodworker, is profusely carved with a landscape design with dragon and phoenix emblems. The clasps are made of embossed brass. Used for storing clothes, linen and other personal items.



his departure for Manila aboard the USS McCulloch on 17 May 1898. The Philippine flag was unfurled at the Teatro Caviteño in Cavite Nuevo to celebrate the revolutionary army's victory over the Spanish forces at the Battle of Alapan in Imus, Cavite on 28 May 1898. This flag was also flown from the window of Aguinaldo's house in Kawit, Cavite during the proclamation of Philippine independence on 12 June 1898.

The Philippine flag's design embodied the Filipino's aspirations for freedom: Two solid fields of blue and red, held together by an equilateral white triangle with an eight-rayed sun and three stars. The white triangle recalls the Katipunan's emblem; the three stars represent the archipelago's principal islands—Luzon, Mindanao, and Panay; the sun signifies the “gigantic strides...made by the sons of this land in the road to progress and civilization” and its eight rays represent the first eight provinces placed under martial law

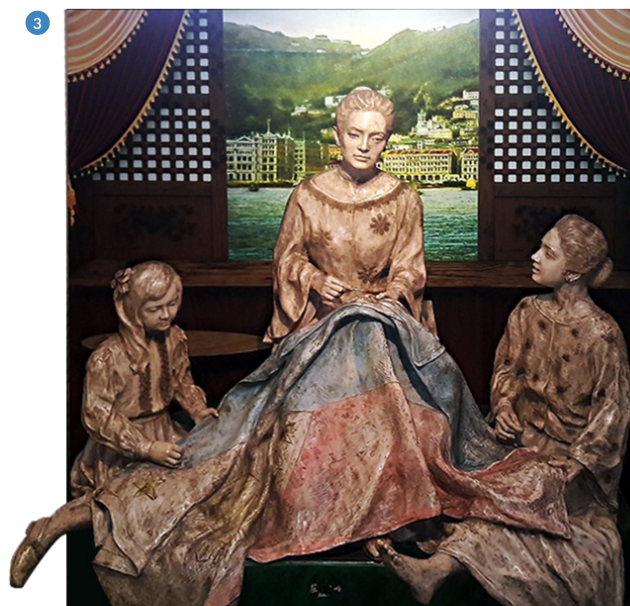
by Spain due to the Revolution—Batangas, Bulacan, Cavite, Laguna, Manila, Nueva Ecija, Pampanga, and Tarlac. Although the flag's tricolor scheme acknowledges the influence of the United States' democratic ideals, it connotes a distinctive significance to Filipinos: Red indicates Filipinos' willingness to shed blood for their nation's defense; blue denotes unity and noble principles; and white is for spiritual purity.

Many Filipino patriots continued to work for the recognition of Philippine independence by other foreign countries while in Hong Kong, which soon became the headquarters of the Philippine Central Committee or the Hong Kong Junta. When Spain and the United States signed the Treaty of Paris on 10 December 1898, ceding to the United States its colonies in Cuba, Puerto Rico, Guam, and the Philippines, Felipe protested against the treaty at the Spanish-American Peace Commission in Paris. He even traveled to the United States to block its ratification by the U.S. Senate.



When American rule was firmly established in the Philippines, the Agoncillo family returned to Manila in 1906 and Felipe helped organize the *Comite de Union Nacional* to unite all parties advocating for the country's independence. The following year, Felipe was elected as representative of the first district of Batangas. With many Filipinos soon occupying important positions in government, Felipe was appointed by American Governor General Leonard Wood as Secretary of the Interior in 1923.

Felipe passed away at the age of 82 in Manila on 29 September 1941, while his wife Marcela passed away at 86 years old in Taal, Batangas on 30 May 1946.



2. *Escritorio*

Roll-top writing desks were popular furniture in the 19th century, especially among learned individuals. The desk is made of *narra* wood, with a curved tambour front, pigeon holes, pen trays and drawers. The desk can be covered by linked wooden slats that slide from top to bottom.

3. *Tableau*

This tableau vivant depicts the Making of the First Philippine Flag and was sculpted by Florante Caedo. Marcela occupies the middle, while her seven-year-old daughter, Lorenza is on the left, while Delfina Herbosa de Natividad is on the right.

Brief History of the Museum

The bahay-na-bato was reportedly built in the 1780s by Marcela Agoncillo's grandfather, Don Andres Mariño, and is among the earliest houses constructed in Taal. On 16 June 1980, the surviving Agoncillo siblings, Gregoria and Marcela Jr., donated the Mariño ancestral house along with its various furniture and family memorabilia to the National Historical Institute. A bronze statue of Marcela Agoncillo reverently cradling her patriotic legacy stands in the garden.

In 2016, the museum underwent extensive curatorial development with the addition of new historical narratives detailing the political efforts and career of Felipe Agoncillo and the inclusion of interactive exhibits. It was opened to the public on 20 April 2016 as the Museo Nina Marcela Mariño at Felipe Agoncillo.

4. *Portrait of Don Andres Mariño*

The waist-length oil portrait of Marcela Agoncillo's grandfather was painted by National Artist Fernando Amorsolo in 1955. It features Don Andres wearing a close-necked barong Tagalog, ornamented with a religious necklace and holding a small devotional book in his hand. His mien reflects his refined and upper class lifestyle.

5. *Portrait of Marcela Agoncillo, Jr.*

The bust oil portrait of Marcela Agoncillo, Jr., daughter of Felipe and Marcela Sr., was painted by National Artist Fernando Amorsolo in 1948. The portrait depicts Marcela Jr. wearing a white *terno* dress with a floral embroidered *pañuelo*, which highlights her patrician features.

4



5







MUSEO NINA
LEON AT GALICANO
APACIBLE



PAMANSANG KATAYONG PANGKASAYSAYANG
NATIONAL HISTORICAL COMMISSION OF THE PHILIPPINES
POOK PANGKASAYSAYANG

APACIBLE

PLAQUE

MUSEO NINA LEON AT GALICANO APACIBLE Taal, Batangas

In a stately home in Taal, Batangas, one could see both the Taal Volcano and Balayan Bay. This home has also seen a long history. Believed to be a meeting place of heroes, it has also changed with the times. Now, this home has its doors open to the public in memory of its one-time resident and his brother – both are witnesses and makers of history.

The Apacible Brothers

The Museo Nina Leon at Galicano Apacible recounts the story of two brothers who made history in ways many have yet to know. Both were born in Balayan to Vicente Apacible and Catalina Castillo, owners of vast tracts of land. After studying in Manila, the brothers parted ways.

Leon became a prominent lawyer and judge in Batangas. He lived comfortably with his wife Matilde Aniversario Martinez in her Taal home and founded the Masonic lodge Kalumpang in the province. Unfortunately, his serene life was interrupted when he was suspected of sedition and exiled to Lepanto, a province in the Cordillera.

Following his release in 1897, he became the right-hand man of Gen. Miguel Malvar, who led revolutionaries in Batangas. He represented Lepanto in the Malolos Congress and signed the Constitution which it wrote. Meanwhile, Galicano trained to be a doctor in Spain. Meeting with Jose Rizal, Marcelo H. del Pilar, and Graciano Lopez Jaena, they established the La Solidaridad association,



Living room



Bedrooms

which published a fortnightly newspaper of the same name. He returned home only to escape arrest for sedition. In Hong Kong, he chaired the Comité Central Filipino which led the First Republic's diplomatic efforts abroad. After the war of liberation, he served in various capacities in government. He saw his country's independence finally recognized before dying peacefully two years later.



Dining area



Kitchen

The Museum

The family of Leon and Matilde continued to live in their historic home, keeping many of the family's heirlooms and welcoming visitors such as Governor-General Francis Burton Harrison. In 1976, Leon's

granddaughter Corazon Apacible Cañiza, the first woman Mayor of Taal, converted the home to a museum. Forty years later, NHCP modernized the museum and included the story of Galicano. It was opened to the public again on 20 April 2016.

As with typical bahay-na-bato of its time, most of the rooms on the first floor functioned as a storage area for rice sacks, corn, and other agricultural material. These rooms were now turned into galleries. The heavy doors and the black and white tiles on this floor were among the original parts of the house when it was built in the latter part of the 18th century. Upon entering the museum, visitors will be welcomed in the Audio Visual Area with a short biographical documentary of León and Galicano Apacible and a brief history of the León Apacible Historical Landmark. This area is also used for public programs and lectures. Before ascending to the main house, visitors will have a glimpse of the role of Batangueños in nation-building and the life of León Apacible and his role in the revolution.

The art deco architectural style of the main house, integrated in 1938, is the highlight of the museum along with the furniture, ornaments, porcelain jars and dinnerware originally owned by the family. Finally, galleries about the life of Galicano Apacible and his diplomatic activities during the war against the United States can be seen upon alighting from the main house.

Featured Artifacts

1. *Urn of the Virgin Rosary*
Dimension: 149 x 54.5 cm

The virgin, known as the “*Nuestra Señora del Rosario*”, is an heirloom of “*Syrocco finish*” with intricate and beautifully carved wooden flowers and leaves. The urn was made during the mid-19th century.

2. *Barter Ring*
Diameter: 5 cm

Ivory cufflinks in an intricate design bear the initials of Leon Apacible.

3. *Cameo Cufflinks*
Diameter: 4 cm

These gold ring-like ingots that were used for trading with foreign merchants during the pre-colonial period.

4. *Sèvres Porcelain*

These porcelain plates were manufactured in Sèvres, France.

5. *Hair Pin*
Dimension: 10 cm

This bronze U-pin features an ivory artificial rose and rhinestones.

1



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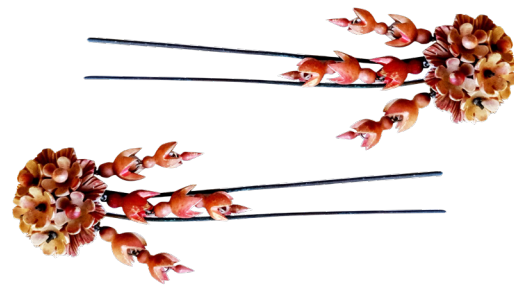
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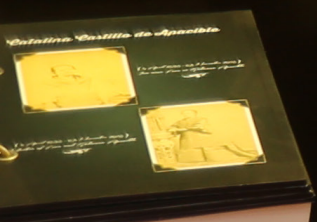


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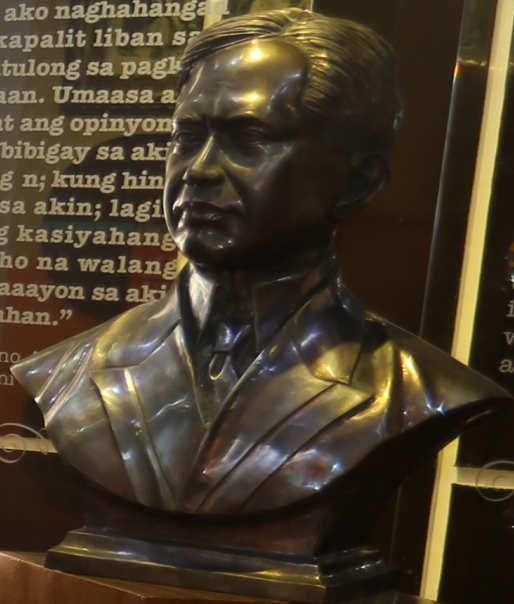






“Nagtatrabaho ako para lamang sa Inang Bayan, habang nalalagay ang aking sarili sa bingit ng kapahamakan at itinatakwil ko ang lahat ng aking pansariling interes. Hindi ako naghahangal ng anumang kapalit liban sa ligayang makatulong sa paglunang at ating kalayaan. Umaasa ang Gobyerno at ang opinyon ng publiko ay magbibigay sa akin patas na pagtingnan; kung hindi mananatili ang kasiyahan ng makapagtrabaho na walang hinahangad at naaayon sa aking kaunting kakayahan.”

- Liham ni Galicano
Apolinario Mabini



“I am v
dear Mo
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interests
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secure ou
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opinion w
and if not
there will
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according t

- Letter
Apolinario

MUSEO NINA JUAN AT ANTONIO LUNA





MUSEO NINA JUAN AT ANTONIO LUNA Badoc, Ilocos Norte

Nowadays, Filipinos would be known all over the world for singing well in talent searches or winning an international beauty pageant. But before Filipinos became known worldwide for these, we exposed ourselves internationally through the excellence of our art.

The Museo Nina Juan at Antonio Luna presents the story of the painter Juan Luna, his brother Antonio, and their illustrious family, which began in a simple but elegant two-storey brick house up north in Badoc, Ilocos Norte.

Juan and Antonio Luna

Juan Luna was born on 24 October 1857 to Ilocano parents in Badoc, Ilocos Norte. After his father Joaquin lost his job, the family moved to Binondo, Manila and became merchants. It was here where his brother Antonio was born on 29 October 1866.

After studying in Manila's nautical school, Juan became interested in painting and studied for a time in the Academia de Dibujo y Pintura. Encouraged by his mentor Lorenzo Guerrero, he moved to Madrid and then in Rome to continue his studies in art.

Juan got his first big break as an artist in the 1881 Exposición General de Bellas Artes in Madrid, where his *La Muerte de Cleopatra* won a silver medal. He became known by more people after a controversy surrounding the 1884 Exposición in which he won a gold medal for *Spoliarium*. Many thought it deserved the Premio de Honor and some even

assumed that Juan was denied of the award because of his race.

Nonetheless, Juan's victory was celebrated by the Filipino community in Europe and brought him close to King Alfonso XII and his wife, Queen Maria Cristina. His fame also brought him commissions from the Spanish Senate in addition to a previous commission from the Ayuntamiento de Manila.

In 1886, Juan invited his brother Antonio to come over. Antonio received his Licentiate in Pharmacy at the University of Barcelona and his doctorate in the same discipline at the Universidad Central de Madrid in 1890. While studying, he became active in the Propaganda Movement as a writer for the periodical *La Solidaridad*.

Juan then moved to Paris, the center of the art scene at that time. There he met his wife, Paz Pardo de Tavera, and became acquainted with the wider art scene. Sadly, in a fit of rage and jealousy, Juan shot his wife and her mother Juliana Gorricho in September 1892. He and Antonio had to leave Europe disgraced.

Upon returning to the Philippines, Juan and Antonio started a school for fencing. Juan also spent some time in Japan while Antonio became a chemistry professor. When the Revolution of 1896 broke out, he and some of his brothers were imprisoned on suspicion of their complicity. After he was released, he lobbied for the release of his brother Antonio who was transferred to

Madrid. In 1898, he was appointed by the revolutionary government as diplomatic representative in Europe. Using his fame and his connections, he promoted Filipino interests abroad.

Back at home, Antonio volunteered to become part of the Filipino army and became one of its top leaders. He established and taught in its military academy and even asked his brother Juan to design its uniforms. At the same time, he edited a newspaper, *La Independencia*, and became a member of the Malolos Congress along with brothers Jose and Joaquin. During the Philippine–American War, his fierce defense of absolute independence, enforcement of strict discipline, and fiery temperament made him many enemies. He was unfortunately assassinated on 5 June 1899 in Cabanatuan, Nueva Ecija.

The Shrine

It was thus appropriate that the intertwined memories of Juan and Antonio Luna are featured in the Museo nina Juan at Antonio Luna. Although Antonio most probably never saw their Badoc home, he and his brother Juan are remembered fondly by Ilocanos.

The Luna house was a two-storey brick house with molave posts embedded in the masonry walls. Not much is known about it after the Luna family left for Manila in 1861, except that a fire left it in ruins. In 1954, with the help of the



1. *Portrait of Juan Luna by Gaston O'Farrell*

This portrait was made by Patricio Gaston O'Farrell (1879–1942), a student of Juan Luna from 1892. He is said to have accompanied him in his sojourn to Japan. This portrait's dark tones show the influence Luna had on O'Farrell's early works.

municipal government of Badoc, the lot was donated to the Philippine Historical Committee by its last private owner, Bruno Lafrades. Three years later, the PHC installed a historical marker at the site in commemoration of Juan Luna's birth centenary.

Restoration work began on 23 August 1977 when the community began clearing the site, allowing the National Historical Institute to conduct excavations. Reconstructing the ruins was done in just over a year, with the

completed house opened to the public on 11 September 1977. By virtue of Resolution No. 8, s. 1978, the house was designated by the NHI as the Juan Luna Shrine.

The house featured various items of furniture donated by Ilocanos in order to approximate how the house would have looked like at the time the Lunas occupied it. It also displayed framed photographs of the Luna family and their relatives, as well as reproductions of Juan Luna's paintings from the collections of the National Museum and the Lopez Museum and Archives.

In the early 2000s, a lecture room and public restrooms were built adjacent to the shrine. To celebrate Juan Luna's birth sesquicentennial in 2007, the NHI acquired an additional 297 square meters as a park where a monument to Juan Luna was installed. Nine years later, it was joined by a monument to his brother Antonio in commemoration of his birth

sesquicentennial. Both full-body statues were made in bronze by Juan Sajid Imao.

In 2015, the Shrine was developed as a Museum and reopened to the public on 27 April 2016. Prominent newspaper writer Ma. Isabel Ongpin and her fellow descendants graced the ceremony.

The museum has five galleries. The first discusses the life of Juan Luna through panels and a touchscreen terminal containing his photographs and a survey of his paintings. The second is a reproduction of his studio in Paris, albeit compressed due to the limited space. Upstairs, visitors are welcomed by the gallery on Antonio Luna's life, which features reproduced photographs and a maquette of his monument outside. The fourth gallery provides visitors with a glimpse of the Lunas' family life through 19th century furniture. The fifth gallery features a digital reading of a letter Antonio sent to Conchita Castillo shortly before he was assassinated.



2. *Palette of Felix Resurrección Hidalgo*

This palette was donated in 1982 by the heirs of collector Alfonso Ongpin, a relative of the descendants of José Luna. It provides an insight to the work habits of Luna's contemporaries in the art scene.

3. *Tabungaw*

A traditional craft of Ilocos Norte, this hat is made out of hollowed-out squash.

Although the NHCP does not own an original work by Luna, the museum is still graced by art. A portrait by Gaston O'Farrell, a student of Luna, and two large murals by Juanito Torres adorn the walls. Palettes owned by Juan Luna's contemporaries like Felix Resurrección Hidalgo are also displayed.

4. *Ah Tay bed*

Brought in during the reconstruction of the house in 1977, this massive bed dates from the mid-19th century. It features squash-like designs on its four posts. It approximates the affluent lifestyle of families like the Lunas.

5. *Mural of Juan and Antonio Luna by Juanito Torres (2016)*

This mural was commissioned as part of the modernization of the Museo Nina Juan at Antonio Luna. It captures in a single canvas the various facets of Juan and Antonio's life.





Estudio ni Juan Luna sa Paris
Juan Luna's Paris Studio
HICK COLLECTION

Ang galeriyang ito ay isang reproduksyon ng estadyo ni Juan Luna sa Paris.

Itinatag ni Juan ang kanyang unang estadyo sa 63 Boulevard Arago sa kanyang mga ibang estadyo ng kapwa Pilipinong pintor na si Félix Resurrección Hidalgo, bago lumipat sa 175 Boulevard Pereire.

Nagtipon ang mga Pilipino sa estadyo ni Juan upang hangarin ang kanyang mga obra at magaling modelo para sa kanyang mga obra. Halimbawa, si Jose Rizal at Felix Pardo de Tavera ay tumayong modelo para sa obra ng *El Pacto de Sangre*. Una rin itinatag ni Rizal noong 1889 ang *Indios Bravos*, isang grupo ng mga reformatang Pilipino sa Europa na nagikap ipagpalatay ang kalagayan ng mga Pilipino.

"Sa ganoong buhay ng mga pangamb, sa mga pakikilambok sa mga elemento, wala akong magawa kundi masdan kung gano kalit at kalungkot ang tao kapag humaharap sa kabakikan ni huag. Kalikasan; mula sa karanasang jyon tyak na nagmula ang pagkagusto ko sa mga dakilang pagkilos panlipunan."

- Talambuhay ni Juan Luna, gawa ni Graciano Lopez Jaena, Madrid, 1884

This gallery is a reproduction of Juan Luna's studio in Paris.

Juan established his first studio at 63 Boulevard Arago near the studio of his fellow Filipino painter, Félix Resurrección Hidalgo, before moving to 175 Boulevard Pereire.

Filipinos gathered in Juan's studio to admire his works and to sometimes serve as models for his paintings. Jose Rizal and Felix Pardo de Tavera, for example, posed for Juan's *The Blood Compact*. It was also in Juan's studio where Rizal established in 1889 *Indios Bravos*, a group of Filipino reformists in Europe which endeavored to spread awareness of Filipino plight.

"In that life of dangers, in those struggles with the elements...I could not but ponder on how small and miserable man is when confronted with the greatness of mother nature; from that experience surely arose my preference for great social movements..."

- Biography of Juan Luna by Graciano Lopez Jaena, Madrid, 1884





A photograph of a two-story building with a light green facade and white decorative elements. The building features a balcony with white balustrades and a tiled roof with a decorative edge. A large white staircase with white balustrades leads up to the entrance. A black lamppost stands in the foreground on the left. The sky is clear blue.

MUSEO NI RAMON MAGSAYSAY



MUSEO NI RAMON MAGSAYSAY

Castillejos, Zambales

It is often said that great things come from humble beginnings, and perhaps this is well exemplified by the simple but dignified Zambales home of President Ramon Magsaysay in Castillejos, Zambales that now hosts the Museo ni Ramon Magsaysay.

The Man

Because of his charisma, sincerity and compassion as a leader, Ramon Magsaysay became known as the “Idol of the Masses”. Born in Iba, Zambales on 31 August 1907 to a blacksmith and carpenter father and a schoolteacher mother, he had to stop his studies at the University of the Philippines due to exhaustion as a working student. He resumed his studies at Jose Rizal University in 1929 and graduated four years later

Ramon worked as a mechanic at TRY-V-TRAN Bus Company and because of his diligence and leadership skills, he was promoted to shop superintendent. During the Japanese occupation, Magsaysay joined the Western Luzon Guerilla Forces (WLGF), became a captain in May 1942 and gathered supplies to deliver in Zambales. Magsaysay carefully planned his guerrilla unit's attack on the Japanese airfields in Sawang, San Marcelino, Zambales. He was also instrumental in clearing the Zambales coast of the Japanese for the landing of the American troops on 29 January 1945. For this, Lieutenant General Charles P. Hall appointed Magsaysay as military governor of

Zambales on 4 February 1945 to facilitate the rehabilitation of the province after the war.

Because of encouragement from people and guerrilla friends, Ramon ran and easily won as Congressman of Zambales in 1946. He promoted the welfare of veterans in both the Philippine and United States Congresses, leading to laws that gave them benefits and the establishment of the Veterans Memorial Hospital. In 1950, he was appointed Secretary of National Defense to assist President Quirino in combating the Huk rebellion. He was able to subdue the Huks by improving the armed forces, waging a propaganda war, and providing land in Mindanao and aid for Huk surrenderees. He also received help from Lieutenant Colonel Edward G. Lansdale of the US Central Intelligence Agency who would help convince him to ride his growing popularity and run for president.

When he won as President in 1953, he emphasized that the purpose of government is to serve those in need and only by these means would the people's trust in government be restored. He wore the Barong Tagalog in his inauguration and other official functions. He opened the Malacañan Palace to ordinary Filipinos, called it the “Palace of the People” and dedicated a significant part of his schedule to personally listen to common people.

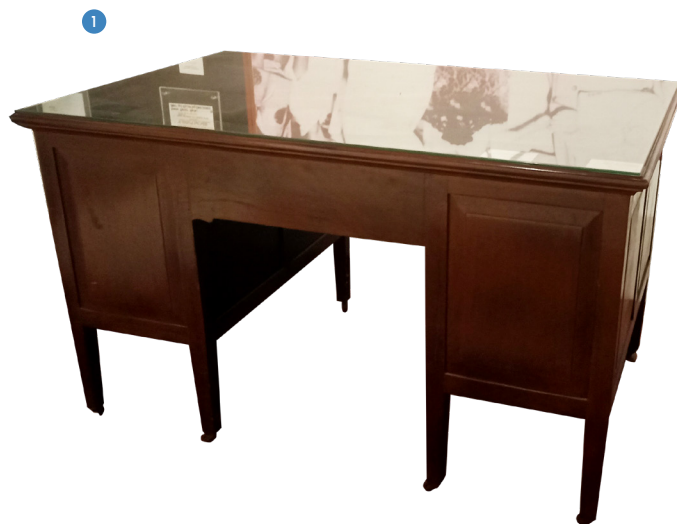
He also continued to make the Philippines an active part of the international community. Under his watch, the country joined the

Southeast Asia Treaty Organization, a defense pact that lasted until 1977. A reparation agreement was also secured from Japan in which they committed to pay \$850 million to the Philippines for the damages it suffered during the Second World War.

His sudden death in a plane crash on 17 March 1957 was mourned by the whole Philippines. He is still remembered through monuments, renamed roads, the Ramon Magsaysay Award and the Museo ni Ramon Magsaysay.

The Home and Museum

Ramon Magsaysay was born in Iba, but grew up in Castillejos. Although little is known about when his home was built, its



1. Office Table

Height: 82 cm | Length: 142 cm | Width: 50 cm
Used by Secretary of National Defense Ramon Magsaysay, it is made of brown *narra* wood with seven drawers.

design suggests that it was built at around the turn of the 20th century. The former president frequented this home when he was not busy. However, it succumbed to termites and wood-borers and was restored by the Magsaysay family in 1990. Unfortunately, it was destroyed by lahar from Mt. Pinatubo after it erupted in July 1991. It was donated to the National Historical Institute in 1996, repaired three years later, and was opened to the public in 2001.

The Museo ni Ramon Magsaysay in its present form was opened to the public on 12 December 2016.

Visitors to the Museum are met by a statue of Magsaysay that stands in the garden. They are then welcomed with an audiovisual presentation on the ground floor. Other exhibits depict the life and deeds of Magsaysay and feature original artifacts, some of which are on loan from the Ramon Magsaysay Awards Foundation (RMAF). There is also a replica of his presidential study in Malacañan Palace.

The second floor is dedicated to portraying the 1950s lifestyle of middle-class Filipinos like the Magsaysays. It features furniture from the period, paintings, and a life-size fiberglass tableau of the family. It also includes virtual reality goggles that immerse visitors in three scenes in Magsaysay's life. The third gallery on the second floor of the annex building discusses his death and legacy. The ground floor of the annex is a space for activities such as lectures and special exhibits.

Featured Artifacts

2. *Luz Banzon-Magsaysay's inaugural gown*

On loan from RMAF

Height: 148 cm.

Waistline: 52 cm.

This *terno* worn at Magsaysay's inauguration by First Lady Luz Banzon-Magsaysay was made of gossamer fabric with floral patterns. The fabric is shirred in the lower part of the bodice and upper part of the skirt. The lower part of the skirt and the train is cut on the bias.

3. *Pistol*

Length: 27.4 cm

Barrel Length: 14 cm

Probably used by Magsaysay as a guerrilla leader, this black pistol was made by Smith & Wesson and issued by the U.S. Army in 1917. It has a dark brown holster.

4. *Quezon Service Cross Medal*

On loan from RMAF

Medal Length: 10 cm

Ramon Magsaysay was posthumously awarded the Quezon Service Cross, the highest honor of the Republic. Its medallion consists of a green Maltese cross with ball finials on both ends, a gold sunburst, and the Latin phrase *Sic Floret Republica* (Let the Republic Flourish) encircling President Quezon's face in the middle.

5. *Marble bas relief*

Height: 49 cm

Length: 51 cm

Made in 1953, this bas relief of President Magsaysay's face on marble is mounted on a brown wood background and a black marble base.







MUSEO AT AKLATAN NI DIOSDADO MACAPAGAL



ANG BAHAY NA SINILANGAN NI
PANGULO NI DIOSDADO MACAPAGAL

SA BAHAY NA ITONG IYAT
SA PERIO AT KANAYAN, ANG PANG-
LUNAG HADING PANGULO NG REPUB-
LIKA NG PILIPINAS DIOSDADO MACA-
PAGAL AT IPINANGAKAN NOONG MAY 28
NG SETYEMBE 1910. PANGALAYA SA
APAT NA LAKAS NIKA: LUNAG, MACA-
PAGAL, AT ROMANA. PANGAKO, DITO NIKA
GIMUDOL ANG MGA MASASANTANG LUNAG
TAGIN NG KANYANG KABATAAN, ANG
PANGSASANTANG NA MULA NG BAHAY
NA ITO AT ISINAGANA SA PANGTUTU-
LUNAG NG MGA MANAMAYAN NG
LUNAG NG PAMAHALAAN AT NG KAGA-
WARAN NG EDUKASYON, KULTURA AT
SPORTS (REHIMON 2).



MUSEO AT AKLATAN NI DIOSDADO MACAPAGAL

Lubao, Pampanga

Rising above the privation of his humble origins, President Diosdado Pangan Macapagal endeavored to improve his circumstances through diligence, ingenuity, and decency. In doing so he worked toward becoming a teacher, lawyer, diplomat, congressional representative, Vice-President, and fifth President of the Third Philippine Republic.

“Cong Dadong,” as President Diosdado Macapagal is affectionately called by his fellow Kapampangans, was born on 28 September 1910 in Lubao, Pampanga to Urbano Macapagal and Romana Pangan. He graduated with honors from elementary and high school, and obtained a scholarship to the University of the Philippines in 1929. Macapagal pursued law studies at the Philippine Law School, but transferred to the University of Santo Tomas in 1932 through the financial assistance of former Secretary of the Interior Honorio Ventura.

In 1936, Macapagal topped the bar examinations and served as a law clerk in Malacañang under President Manuel L. Quezon and later, under President Jose P. Laurel. During the Japanese occupation, Macapagal joined the guerilla group of Lieutenant Colonel Edwin P. Ramsey, gathering intelligence and raising funds for the resistance.

After the war, he led the Legal Division of the Department of Foreign Affairs and negotiated the return of the administration of the Turtle Islands in the Sulu Sea from the

United Kingdom to the Philippines. He also participated in the negotiation of the RP-US Military Bases Agreement in March 1947. In 1949, Macapagal served as representative of the first district of Pampanga for two consecutive terms. He authored and sponsored important legislation such as the Minimum Wage Law, Rural Bank Law, Rural Health Law, Barrio Councils Law, Barrio Industrialization Law, Agricultural Cooperative Credit Financing Administration (ACCFA) Law, nationalization of the rice and corn industries law, and the Foreign Service Act (Republic Act No. 708).

During the 1957 national elections, Macapagal won the vice-presidency and traveled throughout the country, acquainting himself with the concerns of the urban poor and rural folk. In the 1961 national elections, Vice-President Macapagal squared off with President Carlos P. Garcia in the latter's re-election bid and triumphed over the incumbent President by over half a million votes.

President Macapagal's administration embarked immediately on a five-year socio-economic program focused on encouraging free enterprise and land reform, and the implementation of a nationwide moral regeneration policy. To boost Philippine diplomatic relations, he initiated the organization of MAPHILINDO, a regional association promoting contacts between Malaya, the Philippines, and Indonesia. Significant infrastructure projects were begun such as the North and South Luzon

Expressway, which eased the travel of people and commodities. In Los Baños, Laguna, the International Rice Research Institute (IRRI) built its research centers, and President Macapagal propagated the newly developed “miracle rice” to increase rice production.

However, he became well-known for issuing Proclamation No. 28 on 12 May 1962, which changed the date of commemoration of the proclamation of Philippine Independence from 4 July 1946 to 12 June 1898, when Filipinos first declared their freedom from Spanish colonial rule. The first observance of 12 June as Independence Day was held in 1962, with almost a million Filipinos in attendance at Rizal Park.

After his defeat in the 1965 national elections, Macapagal retired from politics and wrote his memoirs and other books. He was elected as President of the 1971 Constitutional Convention, but before revisions to the 1935 Constitution could be realized, President Ferdinand Marcos placed the country under Martial Law on 21 September 1972.

The ever intractable Macapagal criticized Marcos’s policies in 1976 and was charged by the regime of rumor-mongering and incitement to sedition. Nevertheless, Macapagal bravely marched with cause-oriented groups to protest the curtailment of civil liberties. He lived to see the restoration of freedom and democracy in 1986, and quietly passed away at the ripe age of 86 on 21 April 1997 in Makati City.

Brief History of the Museum

The land property in Lubao, Pampanga owned by former President Diosdado Macapagal in 1967 was transferred to his four children, Maria Cielo, Arturo, Maria Gloria, and Diosdado Jr., who erected a townhouse in the 1980s that served as their vacation residence whenever they visited Lubao for family gatherings and business matters.

The President Diosdado Macapagal Museum and Library (PDPMML) was opened in 2000 and a museum developed in 2009 through the curatorial team of University of Santo Tomas (UST) professors Dr. Mary Ann Venturina-Bulanadi and Ms. Erlita P. Mendoza. On the 99th birth anniversary of President Macapagal on 28 September 2009, the Macapagal family reopened the museum to the public in time for the birth centennial the following year.

On 13 January 2011, the Macapagal family donated the property to the National Historical Commission of the Philippines to ensure that the museum would be maintained and the ideals and exemplary achievements of President Macapagal would be promoted. In the decade since, the PDPMML was renamed Museo at Aklatan ni Diosdado Macapagal (MADM) and became one of the four presidential museums maintained by the NHCP, the others being Museo ni Emilio Aguinaldo (MEA), Museo ni Manuel Quezon (MMQ), and Museo ni Ramon Magsaysay (MRM).

Activities and Amenities of the Museum

The Museo at Aklatan ni Diosdado Macapagal is an interactive history museum focused on the life and achievements of President Macapagal. On the grounds, visitors can enter a replica of the nipa hut where he was born and raised. The hut features narratives from Sol H. Gwekoh's book *The Illustrated Triumph over Poverty*, which recounts the struggles endured by the young Cong Dadong and his family. The ground floor of the museum has two galleries. In Gallery 1-A, the narrative focuses on Macapagal's diligence in his education, early career in government, and entry into politics. A highlight is the Macapagal Family Tree, which traces familial roots and descendants. Gallery 1-B features various memorabilia collections consisting of images, portraits, and awards of Diosdado Macapagal.

Gallery 2 on the second floor features the personal library and writings of President Macapagal, emphasizing his indefatigable spirit of public service as an educator and government official. The books reflect his various interests in political thought and theory, humanities, and travel, while his private papers contain his speeches, drafts of articles, and manuscripts of publications. Gallery 3 features a replica of the President's office in Malacañan Palace, complete with the presidential desk and chair. The narrative also focuses on Macapagal's post-presidential years until his passing in 1997.

Some Significant Artifacts in the Presidential Library

Growing up destitute, the young Cong Dadong was deprived of owning books since these were expensive. To quell his hunger for knowledge, he would borrow books from his generous classmates, who lent them for him to copy the assigned readings for homework or for recitations and quizzes. When he became financially secure, Macapagal built up his own private library by collecting various books, and published several of his own writings and biography.

1. *A Stone for the Edifice (Memoir of a President)*

A 560-page book containing President Macapagal's presidential memoirs, which he and his son Arturo spent two years compiling. The book was published in 1968.

2. *The Holy Family (Bible)*

Diosdado and his wife Evangelina gave their children Cielo, Arturo, Ma. Gloria, and Diosdado Jr. a 65-year-old Holy Bible from Chicago, Illinois.

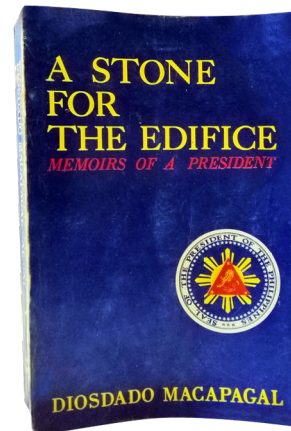
3. *The Common Man*

is a collection of President Macapagal's speeches during his time as vice president, while *The New Hope for the Common Man* is a collection of his speeches from his time as president. The books were published in 1962 and 1963 respectively.

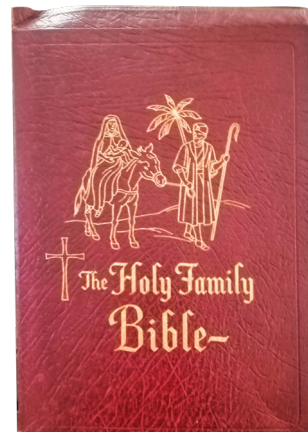
4. *The Dictatorship in the Philippines*

Due to the turmoil caused by the declaration of Martial Law in 1972, Macapagal became a vocal critic of the Marcos regime. He published his views on the long-term consequences of maintaining a dictatorship in this book in 1981.

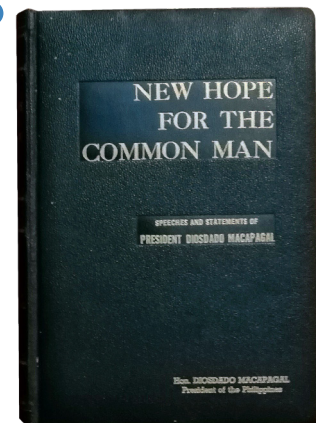
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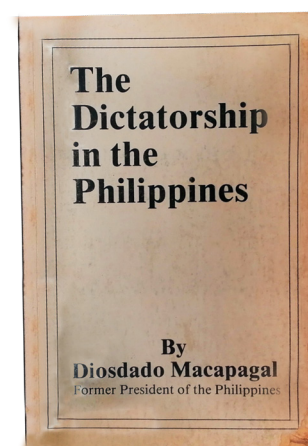
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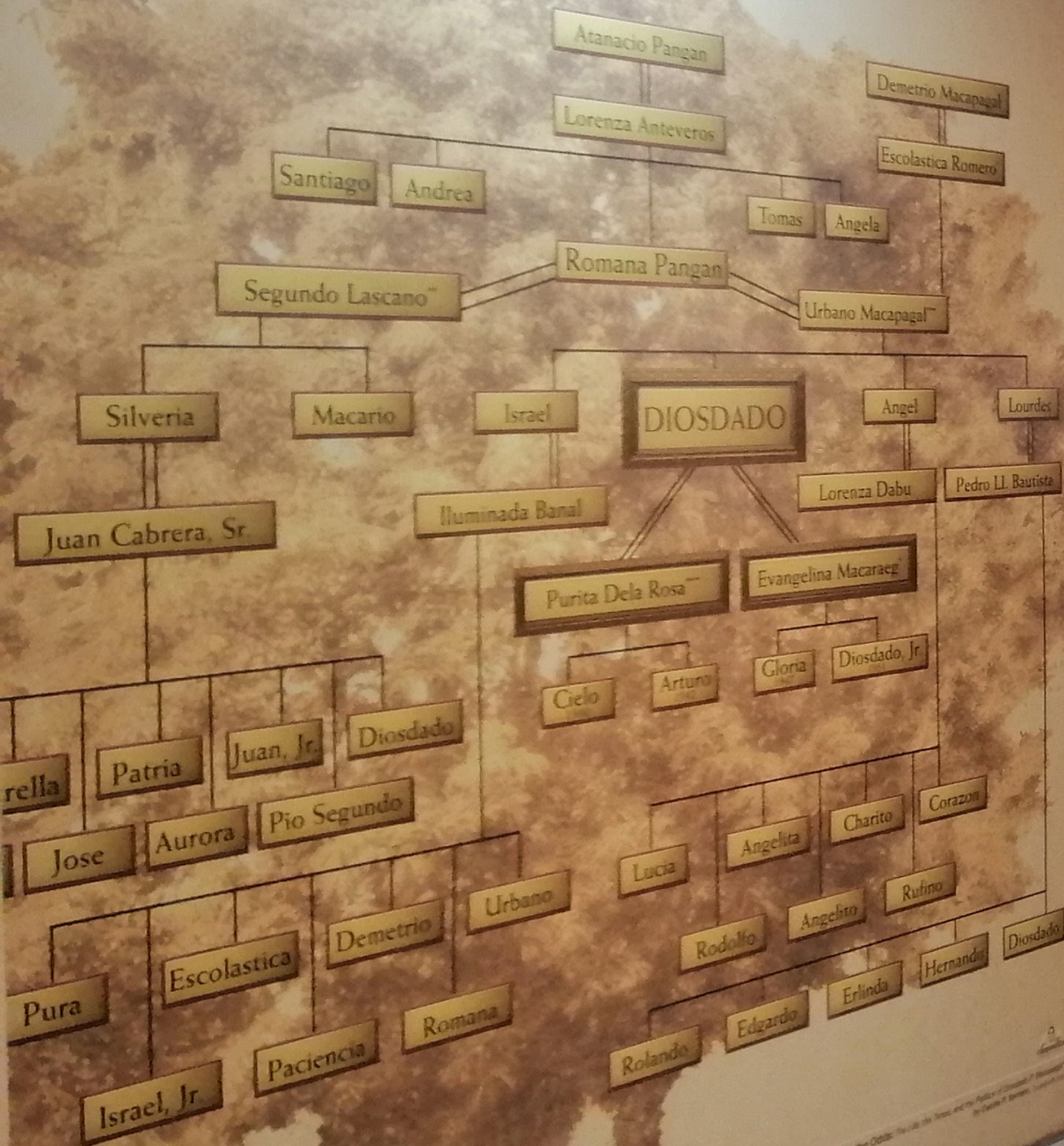
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4



Macapagal Clan





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MUSEO
NI JESSE
ROBREDO

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ANOS DE LA NACIMIENTO DE JESSE ROBREDO

MUSEO NI JESSE ROBREDO

MUSEO NI
JESSE ROBREDO

MUSEO NI JESSE ROBREDO

Miranda Avenue, Naga City

For this country to succeed, we need to make heroes of the ordinary people. We need to make heroes of ourselves.

Commencement address,
Ateneo de Manila University, 29 March 2003

The Man

Jesse Robredo may have lived within our lifetime, but the extraordinary things he did made him a hero in the eyes of many.

Born in 1958, the year his An Maogmang Lugar (Happy Place) became a chartered city, Robredo had a simple yet comfortable childhood and youth. He was awakened to the need for a change in governance after the death of opposition leader Senator Ninoy Aquino in August 1983. He joined Aquino's funeral at the end of the month and three years later, the widespread protests that led to the ouster of dictator Ferdinand Marcos.

His leadership skills and principles were shown as he rose in the ranks in the San Miguel Corporation and when he joined government for the first time in 1986 as Director of the Bicol River Basin Development Program, where he met his wife Leni Gerona (now Vice President of the Philippines). His distant relatives who had wanted to expand their power over Naga prompted him to run for Mayor in 1998.

Rather than becoming a traditional politician, he broke away from his distant

relatives and governed Naga in consultation with his constituents. He was known for living simply, for encouraging the establishment of people's organizations and their participation in governance decisions. In this way, the people were encouraged to follow local ordinances not out of fear but out of love for the city. For these reforms, Robredo was given several awards, most notably the Ramon Magsaysay Award in 2001.

Robredo's ideas of good governance spread throughout the Philippines as Naga City became the ideal city for many publications. For a time, he also led the League of Cities in the Philippines. After his sixth term ended in 2010, he was appointed Secretary of the Interior and Local Government after intense lobbying by civil society groups. However, he had little oversight over the Philippine National Police until after the Manila Bus Hostage Crisis in August 2010, which led to the death of Hong Kong citizens.

Despite the limitations and challenges thrown his way, he applied the ideas from his tenure as Naga City Mayor as Secretary. He forbade posters bearing the names and faces of public officials in government projects. He encouraged the participation of indigenous peoples in local government legislatures. He instituted a rewards system to provide incentives to qualified local governments for instituting reforms in what has now been consolidated as the Seal of Good Local Governance.

Despite all these, Robredo remained a man of faith and family. He continued to participate as a voyador in the fluvial processions of Our Lady of Peñafrancia. He came home daily, whenever possible, and spent time with his wife Leni and their children.

On 18 August 2012, Robredo boarded a chartered plane to Naga hoping to spend the long weekend with his family. Unfortunately, it crashed in the sea near Masbate, ending Robredo's brief but meaningful life. His death was mourned by the Filipino nation, most heavily in his home city of Naga. Yet he is remembered fondly for his ideas and example, for he proved that one can still be a hero in present times.

The Museum

The Museo ni Jesse Robredo pays tribute to his life and his lasting legacy of good governance. Opened on 18 August 2017, his 5th death anniversary, it aims to inspire every Filipino to courageously take the mantle of leadership and do what he or she can to make the country better. It is housed in a modern building in the Naga City Civic Center within the same block as the City Hall where Robredo spent much of his professional life. The building has a grassy roof deck designed to lower the building's temperature. No fully grown trees were cut in the course of construction, allowing the old acacia trees in the area to keep the park fronting the museum cool.

Welcoming the visitors to the Museum building is a monument to Jesse Robredo.



1. Chess set

Robredo's wit and passion for planning and strategizing is reflected in chess, his favorite game. This marble chess set was lent by the Robredo family to the Museum to represent Jesse's love for chess. The Museum holds an annual chess competition in his memory.

Approachable in life, the full-size bronze statue of Robredo by Jun Vicaldo sits on a bench so close to the ground, as if to invite the visitor to take a talk with him. His pose was inspired by a photo taken during the 2003 Peñafrancia festival where he served as a voyador.

Behind him are three pillars with the words that came to describe his life: *Matino*, *mahusay*, *matapat*. A historical marker from the NHCP stands at a distance, almost floating amidst the glass wall.

The ground floor hosts the Curator's Office and Resource Center, as well as the Auditorium and the Jesse Robredo Center for Good Governance, both of which are managed by the Naga City Government. The second floor contains the four galleries which feature several interactive features as well as original items owned by Jesse Robredo and his family.

On the second floor, visitors first enter the audiovisual area. They sit on simulated grass while surrounded by various landmarks of Jesse's "*maogmang lugar*". In the first gallery, we see highlights of Jesse's early life, with a timeline that interposes events in his life with those of the Philippines. The second gallery is seamlessly connected, with the timeline continuing to his tenure as Mayor and appointment as Interior Secretary. At the end of the timeline, we see a wall and rotating panels featuring his achievements as Mayor. For his effective implementation of participatory governance, he received a Ramon Magsaysay Award, the medallion and citation for which are prominently

displayed in one of the panels. Spaces are also dedicated to his leadership in the Department of the Interior and Local Government.

Across a walkway where one can see the lobby from above is the third gallery which highlights the memories people had of Jesse—how he was a husband and father, a friend, a colleague—through interviews and letters. A visitor can see the city of Naga as if he was Jesse biking around town. And a touchscreen terminal allows one to write a letter using the same symbols Jesse used when he wrote an illustrated letter to one of his daughters.

The good vibes of the third gallery stand in stark contrast to the fourth and final gallery, which discuss Jesse's sudden demise, the love the people showed at his wake and funeral, and how he continues to be honored not just with posthumous awards but with a Coliseum, roads, and institutions which people still use today.

Through the Museo ni Jesse Robredo, we are reminded that heroes did not live only in times long past. They may even live among us today, doing their best to improve the lives of every Filipino. We need not wait for them to pass away before we appreciate and emulate their deeds and works.

1. *Ramon Magsaysay Award Medallion*

In his first three terms as Mayor, Robredo had received many accolades here and abroad for espousing good governance in Naga City. However, receiving the Ramon Magsaysay Award for Good Governance in 2000 catapulted him to national significance. Considered as the Asian counterpart of the Nobel Peace Prize and presented annually since 1958, it “celebrates greatness of spirit and transformative leadership in Asia.”

2. *Tsinelas*

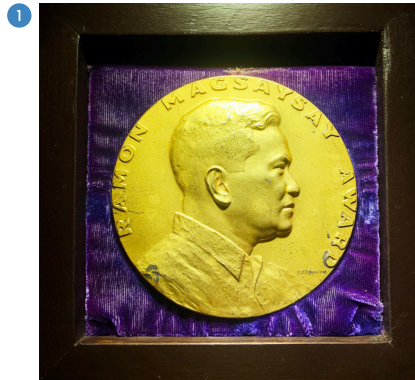
The leadership style of Jesse Robredo has often been described as *tsinelas* leadership. In his visits and inspections, as well as during disaster response operations, Robredo would be seen wearing simple slippers or sandals appropriate for the places he visited. To those who met him, the *tsinelas* also became a symbol of his humility and simple lifestyle—two qualities expected of public servants.

3. *Uniform*

As Mayor and DILG Secretary, Robredo did not see himself as above office regulations. Thus, as should any government employee, he wore a uniform and his ID to work. Knowing he was not aloof, he became endearing to his fellow workers in government as well as to the public transacting with him.

4. *Bag*

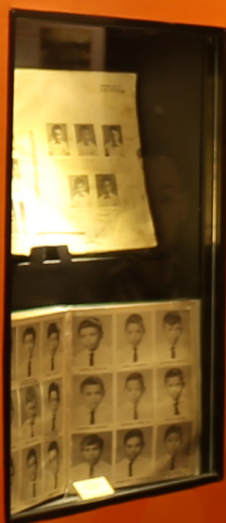
This water-logged bag was with Robredo when his plane crashed near Masbate on 18 August 2012. Its contents show that he was purposive even with the things he always carried with him: a planner to plot daily activities, grooming kits, pens, chargers, and two rosaries.





Nag-aral ng elementary si Jesse Robredo sa Naga Parochial School mula 1964 hanggang 1970. Naging mahusay siyang mag-aaral, at nakilala sa paglalaro ng chess. Naging kinatawan siya ng paaralan sa mga taunang patimpalak.

Jesse Robredo spends grade school years at the Naga Parochial School from 1964 to 1974. He is an excellent student and is popular for playing chess. He represents his school in annual tournaments



Pumassak si Jesse sa Alanoes de Naga High School mula 1970 hanggang 1974. Tinuruan niya rito ng mga paring Hesusita na maging disiplinado, mahusay, at high sa lahat, maging "too para sa kapwa."

Jesse studies at the Alanoes de Naga High School from 1970 to 1974. Here, he is taught by the Jesuit fathers not just to become disciplined and excellent, but above all things, to be "too para sa kapwa."

1974





1964

Agustín P. delos Angeles
President of the Philippines
1964-1972



Ferdinand Marcos
1917-2001



Imelda Marcos
1917-2001

1970



Ferdinand Marcos
1917-2001



1970



Marcelina Manalang
1917-2001



27 May 1964

Ipinanganak si Jose
Marcos at si Imelda
Jose Chan Robredo
na taga-Negosyo
Marcelina Manalang
na tubang Negosyo
labwigan ng
Negosyo Navotas

27 May 1964

Jose Marcos
born to Jose Chan Robredo
Sr. of Negosyo and
Marcelina Manalang
Navotas in Negosyo
Navotas

1980



MUSEO EL DEPOSITO



MUSEO
EL
DEPOSITO



MUSEO EL DEPOSITO

Pinaglabanan Memorial Shrine, San Juan City

I went in and made a thorough investigation, and I think it [is] one of the most wonderful pieces of engineering that exists to-day.

Frank Campbell in a letter to Sue Lacyas quoted in the article “Those ‘Savage’ Filipinos” *Kansas Agitator*, 21 July 1899

A place of leisure and healing, of war and peace. A place for the least and last. A place of gathering and remembering—the space which is occupied below ground by a Spanish-era reservoir and above ground by the Pinaglabanan Memorial Shrine—is a place filled with history, and is now told in the Museo El Deposito.

From Reservoir to Memorial Shrine

The reservoir now known as El Deposito de Aguas was the setting of the story of Manila’s quest for clean water. As the capital of the colony expanded in population and territory, the springs proved to be insufficient. In the 18th century, this need inspired Francisco Carriedo y Peredo (1690–1743) to donate 10,000 pesos to the Ayuntamiento de Manila in 1733.

After a series of studies, plans for the Carriedo waterworks began to be drawn in 1869. Due to bureaucratic delays, construction formally began only in 1878 and ended in 1882 when a commemorative fountain was inaugurated in Sampaloc. Water was pumped by steam engines from Santolan in Marikina and brought through iron pipes

to El Deposito, which had a capacity of 56,000 cubic meters. From El Deposito, fresh and clean water was supplied to the different districts of Manila for up to 300,000 residents.

The underground reservoir is composed of up to 26 canals bisected by a central canal, all of which were hewn from stone bedrock and given a cement finishing. The bottom of the canals was covered in clay bricks. The top had rectangular vents which allowed water to circulate. Aside from the galvanized iron covers of the vents, the stone Casa de Servicios was the most prominent above-ground structure.

El Deposito and the entire Carriedo waterworks were regarded as a masterpiece of colonial public works. They became so integral to the city’s life that during the first battles of the Revolution in August 1896, they were heavily guarded by the Spaniards. They were captured by Filipinos in July 1898 and by the Americans in February 1899. The Carriedo waterworks was the main source of potable water for Manila water until 1908, when the Americans inaugurated a new system originating from Wawa Dam in Montalban. However, they were still maintained as a back-up.

The underground reservoir and its vacant space above had various uses after the decommissioning of the Carriedo waterworks. The space above ground served as a park, a tuberculosis sanitarium from 1911 to 1916, and a military camp. Meanwhile, the

underground reservoir was dried and turned into an armory in the 1930s. After the Second World War destroyed most of the above ground structures, the area became an informal settlers' community.

The reservoir became a shooting range in the early 2000s, but floodwater and garbage continued to fill it. The process of clearing it out began with an archaeological survey conducted under the UP Archaeological Studies Program in 2016, and actual clearing operations took place in 2017.

Meanwhile, the area above the reservoir began to be cleared in the 1970s after it was selected as the site for a national shrine honoring those who offered their lives during the 1896 Revolution. At the end of a long paved path, a memorial sculpture by Eduardo Castrillo was installed and inaugurated in 1974. Built on the sides of the park were the San Juan City Hall and two NHCP Museums: The Museo ng Katipunan and the Museo El Deposito.

The Museum

Inaugurated on 18 February 2019, the Museo El Deposito is housed in a two-storey white building, the features of which were inspired by the original Casa de Servicios that stood at the site. The ground floor has an Audiovisual Room which also serves as a venue for lectures, and a Resource Center that has shelves of books on Philippine History as well as computers with digitized primary sources.

The second floor hosts the Curator's Office, a hall for changing exhibits, the storage area which contains many of the items excavated in 2016, and the three main galleries.

The first gallery highlights the history of the waterworks system in Manila during the Spanish period, from proposals in the 16th century to the donation of Francisco Carriedo, whose vision became a reality after 150 years. It also highlights the story of how water was delivered by aguadores and filtered using stone vessels, as well as barrels recommended by two Governor-Generals.



1. 1882 Bronze Commemorative Coin of the Inauguration of the Manila Waterworks System

To celebrate the opening of the waterworks system, a commemorative coin was released. It bears the date 24 July 1882, the occasion on which the Carriedo Fountain was inaugurated in Sampaloc, Manila. It also features the names of Carriedo, King Alfonso XII, and Governor General Fernando Primo de Rivera, Marques of Estella.



2. *Replica of the stone filter used by the Rizal Family*

Originally from the Museo ni Jose Rizal Calamba in Laguna, this water filter is a replica of one used by the Rizal family to filter their water. Water from rivers, springs, and wells would be poured into the suspended stone vessel and would then trickle in drops to a clay pot below. Filters like these were important fixtures in 19th century homes.

The second gallery recounts the construction of the waterworks, from the initial plans in 1869 to the actual construction. In the center is a scale model of the Pinaglabanan Memorial Shrine with El Deposito visible below, allowing visitors a rough idea of how massive the underground reservoir was. Construction materials – many found at the site by UP ASP – are displayed along with a facsimile of plans retrieved from Spanish archives.

The third and final gallery depicts what happened to El Deposito from the time when it was defended heavily by the Spaniards in 1896 up to the construction of the Museum in 2018. The Battle of San Juan del Monte, which is commemorated in the Shrine, can be experienced through virtual reality goggles. A long timeline recounts El Deposito's story and parallel to it are glass cases containing original images, as well as items retrieved from the site such as helmets, bullet shells, bottles, and animal bones.

Before descending to the underground reservoir, visitors meet two tableaus featuring life-size bronze statues by Juan Sajid Imao illustrating the area's rich history. One features Genaro Palacios, chief architect of the Carriedo waterworks, presenting his plan to Governor General Domingo Moriones. The other shows four Katipuneros preparing to fight for freedom.

History is literally visible on the reservoir's walls. Visitors can view the marks of the ladders that were blasted when an entrance to the site was built in the 1930s. The sides of the canals are filled with marks left by soldiers stationed at the reservoir during its time as an armory and by people who lived above after the Second World War.

While the massive El Deposito was functional for only three decades as Manila's primary source of potable water, its storied existence is worth appreciating even today. The restored reservoir and the museum above remind us of the generosity, ingenuity, and courage that made El Deposito possible, and serve as an inspiration for the future.



3. M1 Helmet Liner

Used by the US Army during the Second World War, excavated from the underground reservoir in March 2018. The El Deposito was used as an armory of the Americans and eventually by the Japanese during the Second World War. On the underside of the helmet can be seen the marking "Walls," which could possibly be the name of its owner.

4. 1888 Water Hydrant

Manila residents obtained their water through iron hydrants like this one installed in various parts of Manila. The original design by an English foundry, Andrew Handyside & Company, prominently features a lion's head, and from its mouth water gushed forth. Only two complete 1882 hydrants survive and are on display at the Paco Park in Manila.

However, work on the waterworks continued afterwards and many hydrants were produced locally. The Museum displays this 1888 hydrant made in the foundry of Hilario Sunico and lent to the NHCP by the Intramuros Administration.



Tubig mula sa Aganador

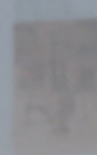
Water from the Aganador

Ang pagkakaroon ng tubig ay isa sa mga pangunahing pangangailangan ng tao. Sa bawat bahay, ang tubig ay isa sa mga pangunahing pangangailangan ng tao. Sa bawat bahay, ang tubig ay isa sa mga pangunahing pangangailangan ng tao.

Ang tubig ay isa sa mga pangunahing pangangailangan ng tao. Sa bawat bahay, ang tubig ay isa sa mga pangunahing pangangailangan ng tao. Sa bawat bahay, ang tubig ay isa sa mga pangunahing pangangailangan ng tao.

Before the construction of an effective water supply system, Manila's water was obtained from natural sources, rivers, and springs. Despite the abundance of water, the people of Manila had to pay for the water they used.

Water was also sold and delivered to households by carriers called aguadores. The most expensive water was carried from the springs of San Juan and cost 15-20 cents per large jar or carrying around 25 gallons. Meanwhile, the cheapest at 5-10 cents per large jar was carried from the Pang River in San Pedro de Macoris. Water was more expensive in the summer.







MUSEO NG
LIBINGAN SA ILALIM NG
LUPA NG NAGCARLAN



MUSEO NG LIBINGAN SA ILALIM NG LUPA NG NAGCARLAN

Nagcarlan Underground Cemetery Historical Landmark

Hailed as one of the most beautiful Spanish-era cemeteries in the country, the Nagcarlan Underground Cemetery was constructed in 1845 by Father Vicente Velloc. It was built on the outskirts of the town proper due to health concerns. Its hilly location provided good ventilation, and its sloping surface allowed for the construction of the famed underground crypt.

Due to its isolated location, it was said to have hosted meetings of Katipuneros. During the end of the first phase of the Revolution, Pedro Paterno conversed with General Severino Taiño in the crypt to discuss a possible truce. The cemetery was damaged during the Second World War and further deteriorated. However, it remained an iconic site and the movie “Ganito Kami Noon, Paano Kayo Ngayon” (1976) filmed its opening sequence here.

The cemetery’s captivating beauty and historicity convinced the National Historical Institute that it deserved conservation. A historical marker was unveiled on 24 October 1981. Restoration work commenced in 1982 and was completed in 1986. The second restoration was done in 2008. During the third restoration from 2015 to 2016, a museum was added. It was opened on 9 December 2016.

The museum consists of three parts: The gallery, the octagonal park, and the chapel which includes the underground crypt.



Wooden pillow

The Gallery

The gallery is located in a one-story building constructed by the Knights of Columbus in the late 1980s or early 1990s and expanded by the NHCP in 2016. It features an audiovisual presentation, a narrative on Tagalog burial practices, a feature on the materials used in constructing and restoring the cemetery, and a discussion on its function in the community.

The Park

Upon arriving at the cemetery, the visitor is greeted by a graceful gate made of stone from a local quarry and clad with bricks. The octagonal fence has a graceful design of waves, with its original iron grills largely intact. Three sides are occupied by niches of prominent Nagcarlan residents.

The park is bisected by a pathway made in 1986 using bricks from the Insular Ice Plant in Manila which was demolished in the 1980s.



NUCHL facade



Santo Entierro

The Chapel

At the end of the brick pathway is the chapel, made of adobe stone and clay constructed in an “earthquake baroque” style. A bell used to hang from the top of the facade. Upon entering, the visitor is welcomed by walls with much of the original blue paint and floors of azulejos tiles. The focal point is a retablo featuring the original Santo Entierro or image of the dead Christ.

The chapel would have been where the deceased was blessed before being buried in the underground crypt or the tombs outside. Now it serves as an assembly hall where events such as Roman Catholic mass, pasyon readings, lectures, and even meetings are held.



1. Original clay roof tile

2. Original brick used in the exterior brick wall

3. Azulejo tiles



3

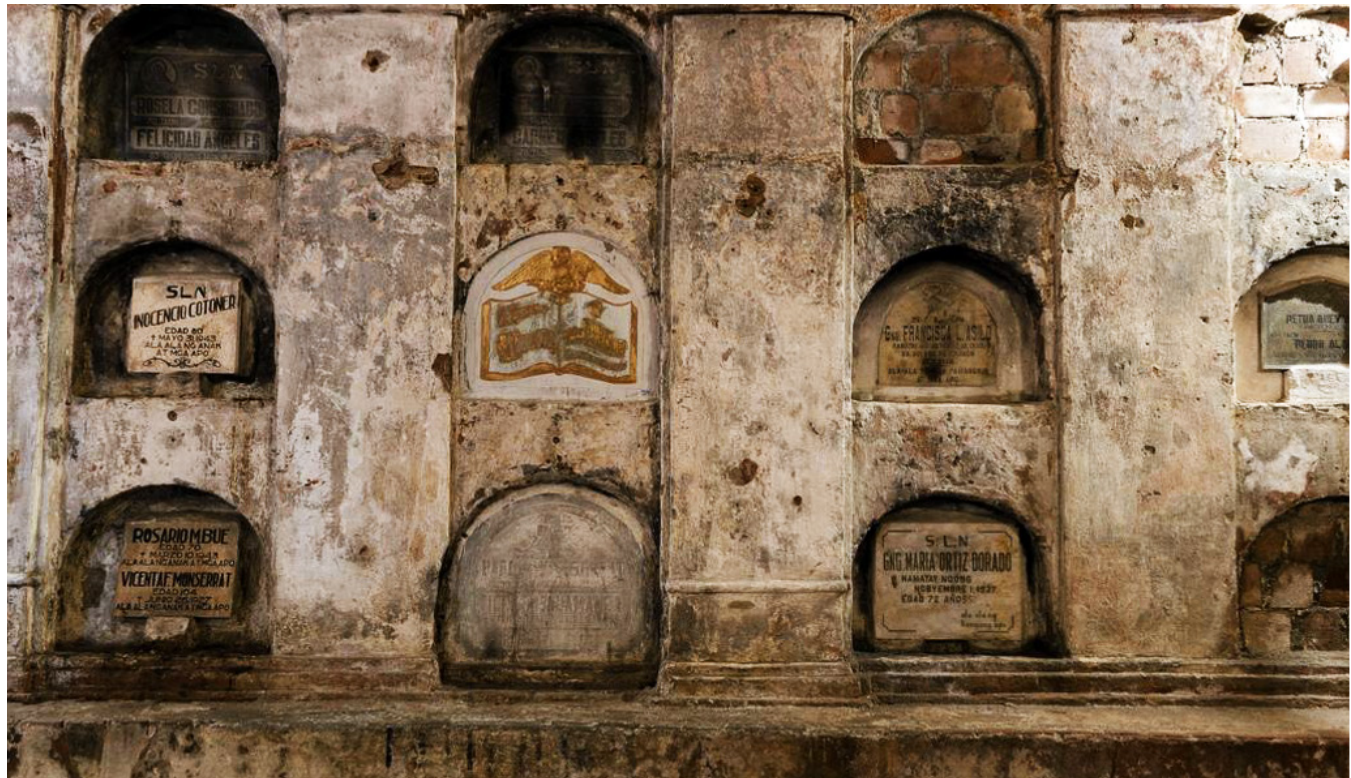


The Underground Crypt

At the right side of the chapel is a portal that leads to a staircase to the underground crypt. On a wall, a faded inscription in Spanish reminds the visitor of man's mortality.

The crypt has 120 niches, some of which are still occupied. At either end of the crypt are altars where funeral masses could have been said. Unfortunately, one side has been damaged, supposedly by someone who had wanted to find an underground tunnel to St. Bartholomew's Church in the town center.

Marble tombstones





PAGKASIRA | DETERIORATION



The image shows the exterior of a modern, white, angular building with several rectangular windows. Large, leafy trees are in the foreground, partially obscuring the building. The ground is a mix of dirt and grass. The text "MUSEO NG PAMPANGULONG SASAKYAN" is overlaid in white, bold, sans-serif font, with a horizontal line separating "MUSEO NG" from the rest of the title.

MUSEO NG
PAMPANGULONG
SASAKYAN



MUSEO NG PAMPANGULONG SASAKYAN

MUSEO NG PAMPANGULONG SASAKYAN

**Quezon Memorial Circle,
Diliman, Quezon City**

The Museo ng Pampangulong Sasakyan or the Presidential Car Museum is the first and only historic official state automobile museum in the country. Having the most extensive collection of state cars in the Philippines, it not only showcases the security, privacy, convenience and luxury that the Philippine President has enjoyed since 1935, but also highlights the history of the Philippine heads of state that rode these cars and the high regard the nation has given to them as the most important elected official in the land.

The Car Collection

Many of the cars that form the collection used to be in the ancestral houses of their former owners, but were relegated to storage after years of neglect. Since President Emilio Aguinaldo donated his property in Kawit, Cavite, including his 1924 Packard Single-6 Touring car, to the national government before his death in 1964, the National Historical Commission of the Philippines (the National Historical Institute at the time) had been obtaining presidential cars and vehicles of historic significance either through donation or through purchase and loan. This is, after all, part of the institution's mandate to preserve objects of national historical significance.

The presidential car collection grew, it was exhibited as a loose collection for a time in the open space area at the Quezon Memorial Shrine in the late 1980s, and in Fort Santiago,

Intramuros in the 1990s. Some of the cars like the Quezon and MacArthur cars, and the Roxas car, were under the care of local government units (Baler and Roxas City, respectively). A serious consideration for car restoration began in earnest, beginning in 2008, with the help of several car restorers, which included the Lazarus Car Restoration Shop in Marilao, Bulacan and the Alfred Motorworks in Quezon City. This was with the enthusiastic support and assistance of the Vintage Car Club of the Philippines. During those restoration years, the car collection was in the small parking lot of the NHCP Central Office in Ermita, Manila.

In 2014, the NHCP set out to look for a site for a car museum that would permanently exhibit these vehicles for their own preservation, and maintenance, while showcased for the public. A floor of the NHCP Central Office was considered. Other alternative sites included one in the Bangko Sentral ng Pilipinas, while another was a site in Rizal Park. All these, however, proved unviable. It was not until the Quezon City government offered its space in the Quezon Memorial Circle that the museum came closer to reality. As the curatorial development plan for the cars rolled out, separate purchases were attempted to fill in the gaps in the collection, since certain Philippine presidents had cars that were unobtainable. For example, Diosdado Macapagal's 1959 Cadillac Sedan DeVille was no longer in the possession of the Macapagal family. The NHCP obtained a similar model which is now

part of the collection. Given the conditions of time constraints, Carlos P. Garcia's 1952 Cadillac Series 62 Convertible could no longer be found, nor could the Commission find a similar model for purchase. Hence, he is one of the presidents, including Benigno S. Aquino III, and Rodrigo Roa Duterte, who does not have a car in the collection.

The collection is expected to grow in the years to come as presidential terms end and new ones begin.

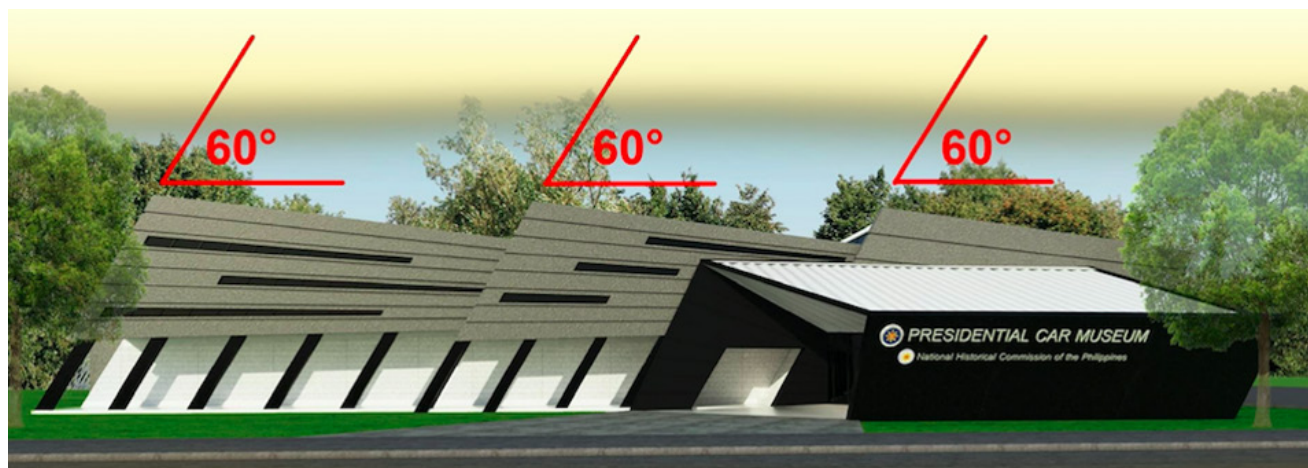
The Car Collection

The museum building is a sprawling modern structure that resembles a spacious warehouse designed to house the 16 historic vehicles, 12 of which are presidential state cars. The excess space anticipates the growth of the collection as presidents step down after their term and new ones get elected to office.

The museum's front facade, while being minimalist in design, suggests

movement, with its structure tilted to the right. Moreover, the tilt is measured 60 degrees, and with the three-tiered facade, it signifies the three 60-degree corners of the equilateral white triangle of the Philippine national flag. Eight is also a recurring numerical theme in the design. It is the dividing factor in the design elements of the building, such as its grooves and column bays, pointing to eight as the number of the original provinces that rose up in arms in the Philippine Revolution of 1896, symbolized by the eight rays of the sun on the national flag.

Upon entry in the museum as one approaches the reception desk, a view of the huge space is afforded from the glass doors, and a souvenir shop is located to the side. The visitor is led by the tour guide to a separate room, the Audio Visual Hall, where an eight-minute audio visual presentation explains what to expect in the museum, the historical background of the vehicles, and the restoration process that these cars were put through. As the visitor enters the permanent exhibition hall, a huge introduction panel





comes into view. On its opposite side is the Wall Alive Interactive projection, where one can push projector buttons for a 3-D look at the interior of the presidential car and its high-grade technology. The cars are arranged chronologically in accordance with the official roster of Philippine presidents, beginning with President Emilio Aguinaldo, and ending with President Gloria Macapagal-Arroyo. Each car contains a short biographical profile of the president, and the technical specifications of the car as it was manufactured.

Four non-presidential vehicles are also included in the collection, since the NHCP deemed it practical for these vehicles to be housed in a car museum, and given protection from the elements. This adds variety to what visitors expect to see in the museum.

1. Emilio Aguinaldo's 1924 Packard Single-6 Touring

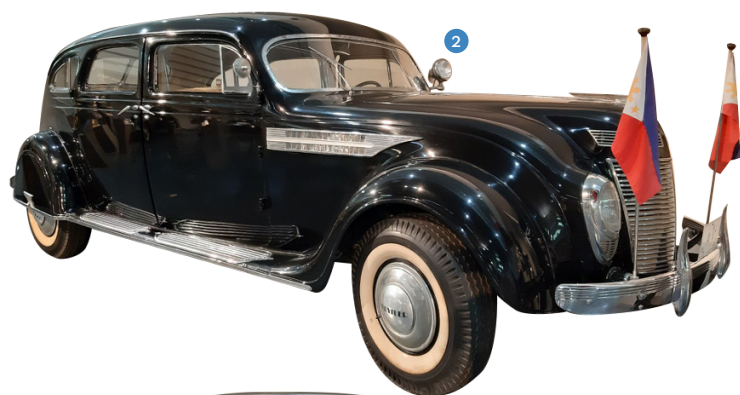
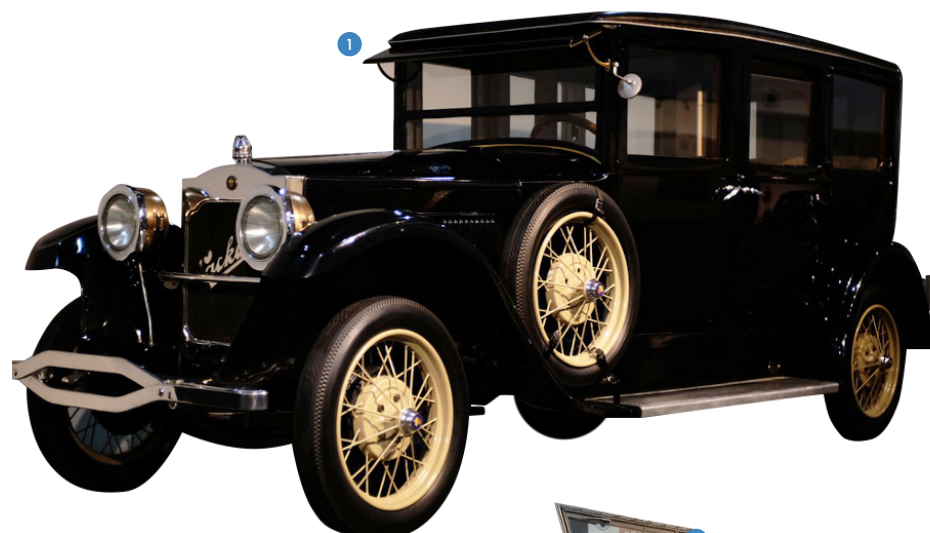
2. Manuel Quezon's 1937 Chrysler Airflow Custom Imperial CW

3. Jose P. Laurel and Sergio Osmeña's 1941 Packard Custom Super Eight: One-Eighty

4. Ramon Magsaysay's 1943 Willys Jeep

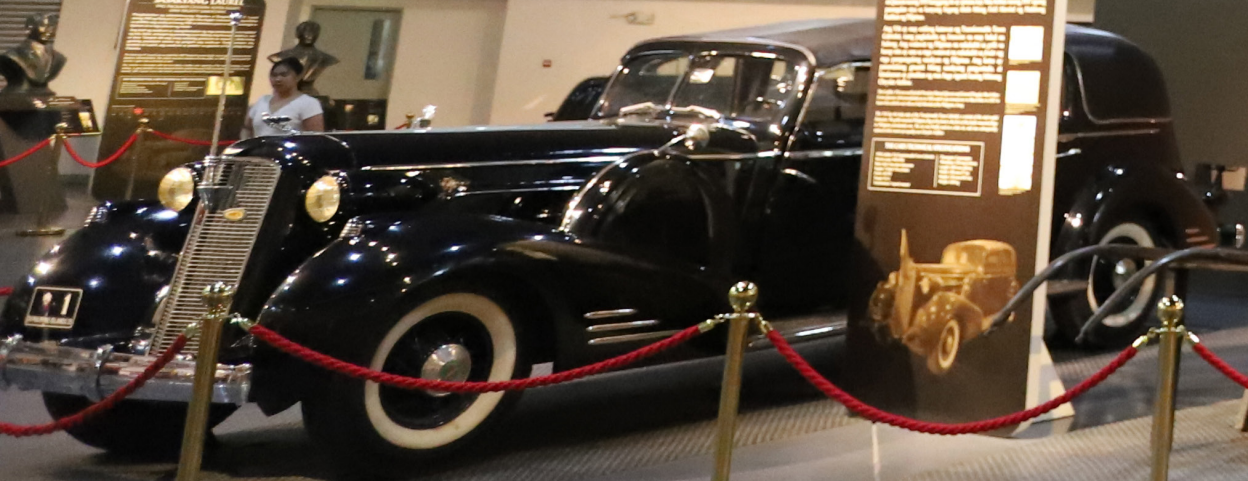
5. Corazon C. Aquino's 1986 Mercedes-Benz 500SEL

6. Imelda Marcos' 1960 Rolls-Royce Phantom V





SASAKYANG SAIGON
The car was built in 1935 and was used by the Japanese military during the occupation of the Philippines. It is a rare find and is one of the few cars of its kind in the Philippines.



SHAWING DOUGLAS MACARTHUR
The car was built in 1935 and was used by the Japanese military during the occupation of the Philippines. It is a rare find and is one of the few cars of its kind in the Philippines.



MGA IBA PANG SASAKYANG KAHALAGAHANG P

KARWAHENG APACIBLE

The car was built in 1935 and was used by the Japanese military during the occupation of the Philippines. It is a rare find and is one of the few cars of its kind in the Philippines.

THE CAR'S TECHNICAL SPECIFICATIONS
The car was built in 1935 and was used by the Japanese military during the occupation of the Philippines. It is a rare find and is one of the few cars of its kind in the Philippines.

NATATANGING
G MAY
PANGKASAYSAYAN
F HISTORIC VALUE



DYIP MAGSAYSAY
1943 WILLEYS JEEP

Ang 1943 Willys Jeep ay isang diyip pang-militar na kumatawan sa mga pangkat ng mga sundalong Pilipino sa mga kampanang labanan sa mga baybayin ng mga sundalong Pilipino. Ang jeep ay isang pangkat ng mga sundalong Pilipino na nagtataguyod ng mga sundalong Pilipino sa mga kampanang labanan sa mga baybayin ng mga sundalong Pilipino.

Ang Willys Jeep ay isa sa mga pangkat ng mga sundalong Pilipino na nagtataguyod ng mga sundalong Pilipino sa mga kampanang labanan sa mga baybayin ng mga sundalong Pilipino.

Ang Willys Jeep ay isa sa mga pangkat ng mga sundalong Pilipino na nagtataguyod ng mga sundalong Pilipino sa mga kampanang labanan sa mga baybayin ng mga sundalong Pilipino.

THE JEEP'S TECHNICAL SPECIFICATIONS

Technical specifications of the 1943 Willys Jeep.

SASAKYANG ARROYO



SASAKYANG IMELDA MARCOS
1950 BUICK ROADMASTER

Ang 1950 Buick Roadmaster ay isang sasakyan na ginamit ng Imelda Marcos. Ang sasakyan ay isang Buick Roadmaster na ginamit ng Imelda Marcos sa mga kampanang labanan sa mga baybayin ng mga sundalong Pilipino.

SASAKYANG ESTRADA

Ang 1950 Buick Roadmaster ay isang sasakyan na ginamit ng Ferdinand Marcos. Ang sasakyan ay isang Buick Roadmaster na ginamit ng Ferdinand Marcos sa mga kampanang labanan sa mga baybayin ng mga sundalong Pilipino.



MUSEONG
KASAYSAYANG PANG-
EKONOMIYA NG PILIPINAS

MUSEO NG KASAYSAYANG PANG-EKONOMIYA NG PILIPINAS

J.M. Basa cor. Ortiz Sts., Iloilo City

The Museo ng Kasaysayang Pang-Ekonomiya or the Museum of Philippine Economic History is the first and only economic history museum in the country. Opened on 11 February 2019, the museum showcases 13 galleries containing various informative items and artifacts. The collection spans the origins and complex evolution of the Philippine economy and the historical events that shaped and defined it. It seeks to highlight the journey of the Filipino people toward economic self-sustainability, recovery, and equitable progress.

The Edificio de Ynchausti y Cia and Its Historical Significance

Located in the heritage zone in Iloilo City, the museum is housed in the historic Edificio de Ynchausti y Cia, a spacious two-floor building occupying a 765 square meter space built in 1909 by the pioneering multinational company in the country, the Ynchausti y Compañía (YCO). YCO was a brand known to Filipinos at the turn of the 20th century. YCO paints and floor wax used to be the usual items found in every Filipino household.

The company, initially a shipping line, was established in 1816 by Basque businessman Jose Antonio de Ynchausti, a scion of the entrepreneurial Basque family who took advantage of the colonial links established by Spain in Asia and the Pacific. When the helm of the company was passed on to his son, Jose Joaquin de Ynchausti y Gurchategui, in 1854, the company diversified into a conglomerate. It engaged in the production,

sale, and transport of abaca rope, alcohol, tobacco, sugar, and hemp, while further expanding its shipping line, which became the Ynchausti Naveria. The company soon ventured into banking and insurance.

At its peak, the company had offices in Manila, Iloilo, Hong Kong, Shanghai, Tokyo, New York, and San Francisco. The YCO trade house in Iloilo City was its only branch in the Visayas, located near the port area and the old customs house of the city and situated along the old Calle Real. This made it an ideal location for storage, transport, and production of cargo, and items for sale. When the son of Jose Joaquin, Manuel de Ynchausti, took over, he introduced a private railway for their sugar centrals and open-ocean cargo. The YCO Iloilo trade house was one of the terminals of these transport lines. The building, therefore, has become part and parcel of the history of progress of Iloilo since the city port opened in 1855. It was also the main stop of the sugar cargo coming from Negros beginning in 1930. When the Ynchaustis divested, and the Elizalde family took over the conglomerate in 1934, some of the company's products retained the YCO brand, while the building was renamed Elizalde & Co. Building. It eventually became a government office under the Commission on Audit until it fell into disrepair.

Recognizing the historical significance of the structure, the National Historical Commission of the Philippines announced its planned restoration in 2015. Upon completion in 2018, it was transformed into



Situational plan of the structures, government building, customs administration and Iloilo court, 6 March 1889
NATIONAL ARCHIVES OF THE PHILIPPINES

The map provides a glimpse of a bustling colonial port city of Iloilo in the late 19th century. Central to its economic drive was its location and the structures that were built to spur commerce. Iloilo became a hub of British, Spanish and American commercial houses all competing for the market, in the absence of state-owned enterprises.

the country's first economic history museum, a fitting memorial to the aggregate efforts of economic visionaries that shaped Iloilo City, and pioneered the Philippine economy into the modern age.

The Museum

Upon entry into the permanent exhibition on the first floor, a room with benches is set aside for visitors to watch the 10-minute audio visual presentation that provides and orientation to the museum. In the first gallery, the visitor is given a history of the enterprising family that built Ynchausti y Compañía. The gallery showcases maps of the trade and shipping line the family established and the products the company produced. Exhibits include posters and advertisements that provide a glimpse of the ropes of the business and the market at the time. The second gallery, adjacent to the first, focuses on the history of Iloilo as a port city, and therefore a regional economic center in the Visayas. Since the flow of goods and services went into and out of Iloilo in the late 19th century, Iloilo also became an entrepôt of ideas, which brought progress and greater social mobility to the city, Panay, and the region. The third gallery highlights an abridged economic history of the Philippines, as it traces the nascent economy in the form of sultanates and an alliance of polities until Spanish contact, the Galleon Trade monopoly, all the way to the change of colonial hands to the American colonial administration, the founding of the labor unions, and ultimately independence.

One may reach the second floor through the grand staircase of the Edificio, which has been moved many times over more than a century of the building's existence. This floor is dedicated to the industries that made a mark in the country's livelihood, linked to the country's terrain and rich natural resources, and the innate innovation of the Filipino people. From pre-colonial industries such as rice harvesting, pottery, body ornaments, textile and boat-making, to the cultivation of abaca, sugar, and coconut, the visitor is offered a wider perspective of the importance of livelihood and the drive of the Filipino toward sustainability, creativity, and prosperity.

The museum documents the evolution of trade and industry in the Philippines in a single narrative flow for the convenience of visitors. Ultimately, it aims to challenge visitors to help build a free and self-sustaining Philippine economy through self-enterprise, innovation, and creativity.

1



Featured Artifacts

1. *Embroidery (recamado) and the sequin embellishments are Filipino-made.*

This ornate ecclesiastical garment used in liturgy was the product of a clash of cultures and ideas, all of which happened through trade and economic expansion. The gold thread (*hilos de oro*) was likely sourced from Spain, France, India and Japan, and was sold by the gram. The cloth was made of Chinese silk, designed with silver (*tiso de plata*). The petticoat underneath was made of abaca from Bicol. The cotton cloth was imported from Britain.

2. *Spanish silver coins, circa 16th to 17th century*
NHCP COLLECTION

3. *Spanish silver coins with the likeness of Carlos III, circa late 18th century*
NHCP COLLECTION

4. *Gold coins with the likeness of Isabel II, 1861*
NHCP COLLECTION

Currencies were central to the transactions and flow of goods and services that drove the economy. The value of an item or a service was determined depending on the supply and demand for it. As these values were quantified monetarily, money became an important means in business transactions. Prior to the Spanish contact, the pre-colonial barter system was the norm among settlements and polities linked via loose alliances and politico-economic competition. Upon the arrival of the Spaniards, they replaced this system with the use of a monetary system. From the 16th to the mid-19th centuries, precious coins minted in gold and silver came from Latin America, brought through the galleon ships together with the goods and precious items such as ivory. In 1861, the Casa de Moneda in Manila issued the first gold coins minted in the Philippines.

5. *Land title of Don Martino Lacsamana in Candaba, Pampanga, 1888*
NHCP COLLECTION

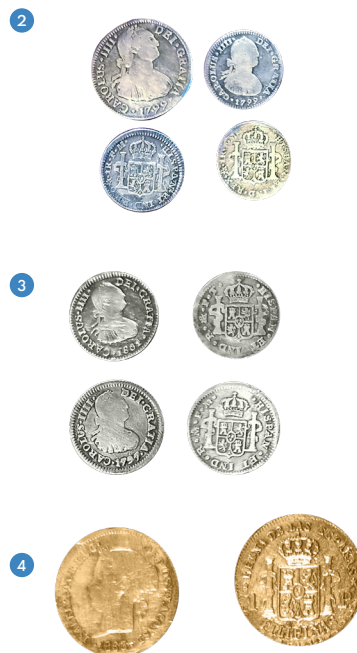
6. *Chinese ivory fan with a lacquer wood box, late 18th to early 19th century*
NHCP COLLECTION

7. *Tortoise shell salakot hat inlaid with decorative silver*
NHCP COLLECTION

8. *Tamburin necklace with jet beads, Kalibo, Aklan, undated*
NHCP COLLECTION

9. *Chests used in a galleon, circa 18th century*
NHCP COLLECTION

From the ivory religious icons found in many heritage Catholic churches all over the country, to the jewelries worn by the elite in the late 19th century that have become heirlooms among wealthy families today, to the imported place names that have been adopted, the Manila-Acapulco Galleon Trade that lasted for two and a half centuries shaped and altered the course of the Philippines' economic history. Through the galleons, ivory and silk flowed from China, while silver was brought from Spain.









WELCOME
CASA REAL
SHINE

MUSEO NG KASAYSAYANG PAMPULITIKA NG PILIPINAS



MUSEO NG KASAYSAYANG PAMPULITIKA NG PILIPINAS (MUSEUM OF PHILIPPINE POLITICAL HISTORY) IN THE CASA REAL

Rebuilt after its near-total destruction, the Casa Real Shrine in Malolos, Bulacan stands as a reminder of the rich history not only of Malolos, Bulacan but also of the entire Filipino nation.

Casa Real's Colorful Life

The first structure on this site was built with bamboo and cogon in 1580. It was later rebuilt with wood, and then with stone in 1767 and with bricks and mortar in 1786. The current structure takes its appearance from the Casa Real built in 1843.

In its long history, the building served as the office of the *gobernadorcillos* of Malolos and Barasoain, the Treasury of the Spanish government when Manila was occupied by the British, and as the printing press during the Revolution. Newspapers such as the government's *El Heraldo de la Revolucion*, *La Independencia*, *Kalayaan*, and *Kaibigan ng Bayan* were published here, along with copies of the 1899 Constitution and official stationery.

The Casa Real escaped the burning of Malolos in March 1899 unscathed. When the Americans arrived, they used it as a military headquarters. It also became a temporary hospital during the 1923 cholera outbreak.

After the American soldiers left, the historic structure once again became the seat of the municipal government until 1940, when a new art deco municipal hall was built

across the river. It then became an annex of the Bulacan High School.

When the Japanese arrived in 1942, Casa Real housed the Federation of the Japanese Chamber of Commerce. After they were driven out in 1945, it became a relief station and the seat of the provincial government. Two years later, it became an annex of the Bulacan School of Arts and Trades (now Bulacan State University). Later it served several purposes: as a telecommunications office, a branch of the Philippine National Bank, and a post office.

Saving Casa Real

In 1965, Casa Real's lot was leased to a private developer who then began demolishing the historic structure. Through the intervention of heritage advocates, the demolition was stopped through a proclamation of President Diosdado Macapagal declaring the site as a national shrine on 4 October 1965. After a lengthy lawsuit, Casa Real was reconstructed starting on 8 December 1980, in time for the 400th anniversary of the town of Malolos. It was opened to the public two years later.

Casa Real became the office of various heritage groups and hosted a library and exhibits of 19th century Bulaqueño furniture. In the large hall upstairs was an exhibit on the Women of Malolos who petitioned Governor-General Valeriano Weyler on 12 December 1888 to establish a night school for women.

1. *Remnants of the Casa Real*

These pieces of wood are among the remnants of the original structure after it was demolished in August 1965.



During the latter part of 2014, most of the shrine's exhibits were moved to another museum dedicated to the memory of the Women of Malolos. At the same time, the Museum of Philippine Political History needed a new home, given NHCP's continuing growth. It thus began moving the Museum's contents from the ground floor of the Commission's Headquarters in Ermita, Manila to the Casa Real.

The Political History Museum

What is now known as the Museum of Philippine Political History started as a floating museum. From 25 March to 13 May 1969, the Floating Museum of History officially known as Kasaysayan toured several cities aboard a ship of the Philippine Navy, the RPS Mt. Samat. It contained various dioramas, photographs, and maps that gave visitors a concise history of the Philippines. During its three-month trip, documentaries were shown, lectures were delivered at some ports, and pamphlets, papers, and brochures were distributed for free. Visitors of all ages and status were able to visit the traveling museum. After

returning to Manila, the exhibit was placed permanently in the second and third floor lobbies of the National Library Building, where the National Historical Commission also had its offices. Despite its semi-permanent status, it continued to gather photographs, artifacts, scale models, and documents.

Kasaysayan was later transferred to Hiyas ng Bulacan Museum in Malolos, Bulacan and reopened on 27 November 1971. When what became the National Historical Institute secured its own building, the exhibition found a permanent home. Dubbed the Museum of Philippine History, it was opened on 19 February 1996.[1] After the museum's exhibits were updated, it was reopened as the Museum of Philippine Political History (MPPH) on 27 November 2001.[2]

In 2014, the exhibits of the MPPH were dismantled in preparation for its relocation to the present Casa Real. The new MPPH was inaugurated two years later on 11 October 2016. The new museum now has an audiovisual area, five galleries, and e-learning room. It also features two murals by the group

Gerilya—one that features early Filipino deities and communities and another depicting the Battle of Mactan.

On the second floor, the museum also hosts touchscreen terminals containing information about the evolution of Filipino self-government, songs by Hukbalahap guerrillas collected by the late Professor Teresita Gimenez Maceda, the quest for self-determination in Mindanao, and the Marcos dictatorship (featuring videos and biographies written by the Bantayog ng mga Bayani Foundation). At the center of the fourth gallery is a large screen explaining the Philippines' territorial rights in the West Philippine Sea featuring maps collected by former Senior Associate Justice Antonio Carpio.

The museum has five galleries:

GALLERY 1 PROSPERITY

Featured in this gallery is the situation of the nation prior to the coming of the Spaniards. This period traces the way of life of Filipinos' ancestors through the practices they had in their system of governance, the establishment of settlements in the archipelago, their system of writing, and their belief in the afterlife and the creation of the world.



2. *Printing Press*

Dating from the late 19th century, this printing press was used in the Casa Real for the publication of the 1899 Constitution and government stationery, along with the government's periodical *El Heraldo de la Revolución* and Antonio Luna's *La Independencia*.



3

GALLERY 2 OPPRESSION

This gallery focuses on the Spanish colonization of the Philippines, during which the Galleon Trade (1565–1815) was introduced and linked the country to other parts of Asia and the New World. Events such as Ferdinand Magellan's expedition, the establishment of the Spanish government and colonial towns, the imposition of economic policies of the colonial government and its abuses are narrated, particularly as having led to the Filipino revolt and development of nationalism in the late 19th century.

3. *Thé Kon Leche*

This satirical magazine was published in Manila from September 1898, and in Madrid, Spain from April 1899. In their cartoons, Spaniards mocked Emilio Aguinaldo and the Americans as a way of coping with their loss of the Philippines.

GALLERY 3 REVOLUTION

This gallery discusses the first phase of the revolution and the establishment of the Katipunan. The period of the revolution encouraged the rise of Spanish satirical writings, among them the four-page weekly periodical *Thé Kon Leche*. The Philippine war against the Americans and the goal of becoming a Republic were the tasks to be accomplished by the revolutionary government of Aguinaldo in Malolos.

GALLERY 4 MAKING THE NATION

Narratives in this gallery discuss the making of the nation starting from the American occupation of the Philippines up to the different political events that transpired during the terms of each of the 16 Philippine Presidents. Achievements and problems in managing the affairs that shaped the Philippines as a nation are presented in historically accurate and engaging ways with the use of technology.

GALLERY 5 CONTINUING STRUGGLE

A six-minute audio-visual presentation on the past and continuing struggles of the Filipinos is the highlight of this gallery. The presentation speaks of the challenge to every Filipino, especially the youth, to protect and enrich the ideals bequeathed by our ancestors in nation-building.

In 2019, the NHCP with the Touch the Artist Vision and Rotary Club of San Juan del Monte launched “Inside Out: Museum Unboxed.” This tie-up aimed at making the museum inclusive for all, by catering to visitors with visual impairment. Featured in this exhibit are 3D models of selected artifacts and images of the 16 Philippine Presidents on swell paper with captions using Braille.



4. *U.S. Army Helmet*

Although this item seems simple, the helmet contains deep meaning for its owner and donor. It was used by Paciano T. Mabanta, a survivor of the Bataan Death March and a guerrilla who fought against the Japanese occupation. It was donated by his sister Nenita Mabanta-Tiongson to the Casa Real Shrine on 12 October 1992.

Featured Artifacts

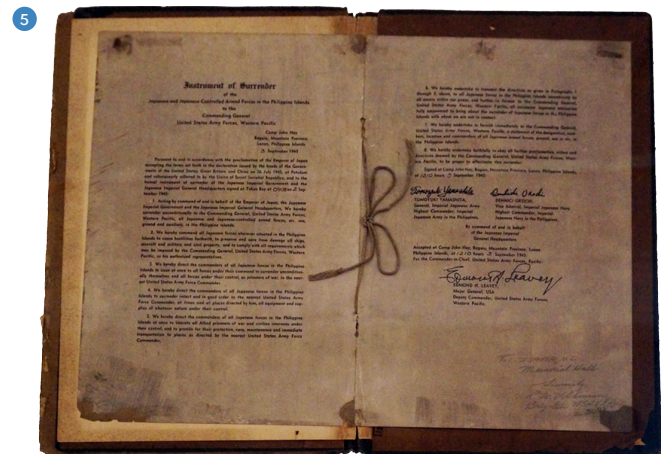
5. Facsimile of the Instrument of Surrender in the Philippines

When the Second World War ended in the Philippines with General Tomoyuki Yamashita's surrender in Baguio City on 3 September 1945, the ceremony only included Americans and Japanese officers. This was unfortunate, considering many Filipinos gave their lives during the defense of the country in 1942, the ensuing occupation, and the liberation starting October 1944.

It was thus meaningful that an official facsimile of the surrender document was given to the USAFIP-NL guerrillas by Brigadier General. Russell William Volckmann.

6. Election paraphernalia

Dating from the early 20th century, these pamphlets and sample ballots show how Filipinos received elective democracy enthusiastically when it was introduced under American rule.











MUSEO NG
**KASAYSAYANG PANLIPUNAN
NG PILIPINAS**

MUSEUM OF PHILIPPINE SOCIAL HISTORY

Pamintuan Mansion, Angeles City, Pampanga

Social History was popularized by scholars from the 1960s to the 1970s. It was in those years when scholars focused on individuals who were the so-called “hidden from history” and it was considered effective to describe “ordinary life” as part of history. Social History is a dynamic and combative discipline that generates interest in the fast-paced societal changes that are brought about by social interactions. The beginnings of exploration into the study of Social History were spearheaded by John Larkin, a well-known historian and archeologist who led local history studies in Pampanga. These were followed through by other researchers in different provinces of the Philippines.

Over the years, the National Historical Commission of the Philippines (NHCP) has focused on structures such as shrines and museums that talk about political figures. Through the expansion of its museums, which started in 2012, the Commission’s former Chairperson, Maria Serena Diokno, had an idea about opening the doors to Philippine Social History, as it deserves recognition for the vital role it has played in Philippine society. The Commission could thus contribute toward educating the youth on this subject matter, as it is essential to Filipino identity as part of the nation’s historical fabric. Thus, following through on this concept, it was decided to the Museum of Philippine Social History in the Old Mansion of Don Florentino Pamintuan in Angeles City.

It was in 2010 during the time of another former NHCP Chair, Ambeth Ocampo, that the transfer of this property from the Bangko Sentral ng Pilipinas through the Department of Finance was executed. In 2012, the restoration project for the mansion was initiated, and the curatorial work began the following year. The museum was inaugurated and opened to the public on 24 August 2015 with BSP Deputy Governor Diwa Guinigundo as the Guest of Honor.

The museum indulges one’s senses by presenting a glimpse of everyday Filipino life through its collections in nine galleries. The exhibits range from clothing, textiles, accessories, music, games, architecture, belief system, house implements to furniture pieces.

Through the years, the Museum of Philippine Social History has hosted a number of historical discussions and special exhibitions. By the time it celebrated its fifth anniversary in 2020, it had catered to thousands of guests. In spite of the ongoing pandemic, the Museum continues to do its best to educate people.



Fish Vendor by Dominic Rubio
Acrylic on canvas painting

Dominic Rubio is famous for his super realism employing disproportionately-necked images of people in a 19th Century Colonial setting. In this work depicting a fish market scene, a street vendor is seen in the left most part wearing a typical woven hat and carrying his goods with a suspended basket on a shoulder yoke. Beside him is seated a woman in a bandana selling goods in a basket. In front of them stands a man in a long-sleeved *camisa de chino* with a small basket in his hand, his left hand holding on to the shoulder of a man wearing a white barong and pants, looking at the fish vendors. A woman vendor at the far end is wearing a *baro't saya* with a checkered overskirt or *tapis*.

1. *Salakot with silver filigree*

Commonly worn by the wealthy *principales* as a symbol of social stature, this distinct salakot is made of winter melon gourd, and is embellished with appliquéd silver filigree flora and fauna designs. The silver filigree was most likely formed using the *pukpok* (mallet) method.

2. *Rice Grinder*

This is a sculpted circular granite igneous rock consisting of three detachable parts. The wooden handle is used to manually rotate the device. The top stone which is concave on one side and having a hole measuring less than an inch is used to pour in rice grains that have been soaked in water overnight. The base stone is flat in the center, and evenly carved on the edge of its circumference with a protruding mouth to funnel the rice dough or *galapong* into a container.

3. *French Louis XVI side table*

This is a 19th century Neoclassical pair of European side tables with a kidney-shaped white-grey veined marble top and cast steel trimming and handle on the small drawer. It has an ebony wood inlay and lacquered finish.

4. *Singer treadle sewing machine Class 127*

This sewing machine, manufactured by Singer, has a low shank and vibrating or long shuttle hook. Commonly visible on the front, the back of the arm and pillars, and the side are ornate decals. It is usually attached to a sewing machine cabinet with a manual foot pedal.

5. *Maranao baul with mother-of-pearl inlay*

This is a wooden chest or baul of the Maranao people, designed with mother-of-pearl inlays and a lacquer finish. Carved with okir patterns, the mother-of-pearl inlay creates various geometric shapes.

5. *Basi wine bottle*

The Vigan *basi* wine jug is made of amber glass with an ear on the upper part of the mouth of the bottle. The brown color of the bottle filters the sunlight, protecting the *basi* wine from any chemical reaction.

6. *Slag glass table lamp*

This late 19th century antique slag or malachite glass lamp, which originated in England and is also produced in America, has an opaque pink glass lampshade and light bulb socket holder with a wrought iron base. This Art Nouveau period piece is known to have been produced in Gateshead, England by Sowerby and eventually by other manufacturers such as Tiffany, Roycroft, and Steuben.









MUSEO NG
PAMANA AT
KASAYSAYANG BOHOLANO

MUSEO NG PAMANA AT KASAYSAYANG BOHOLANO

Laoay, Bohol

Beside the plaza of the historic town of Laoay, where Sikatuna and Legazpi entered into a blood compact more than four centuries ago, are two charming coral stone structures from the late 19th century. They were built as a school and a town hall. Damaged by a massive earthquake in October 2013, they were rebuilt and now serve as home to the Museo ng Pamana at Kasaysayang Boholano.

Opened in October 2018 to mark the fifth anniversary of the quake, the Museum tells the story of Bohol's rich history and heritage and the province's role in the formation of the Filipino nation.

History of Bohol

The gallery on Boholano history at the Escuela de Niños features the political, social, and cultural aspects of Boholano life to provide a microcosmic perspective of Philippine history. Visitors are welcomed by an audiovisual presentation summarizing the history of the province.

The first gallery of the museum focuses on the history of Bohol. It features the rich culture, unique traditions, and belief systems of the early Boholanos. The island figured as a stop-over of the Magellan expedition and the site of a blood compact between Rajah Sikatuna and Miguel Lopez de Legazpi. This event, understood by the Boholanos as an expression of friendship, marked the

beginning of Spanish colonization, which would bring massive social, political, and cultural changes. Among the displays in this area are a reproduction of the Boxer Codex, a miniature bahay-na-bato, and an interactive booth featuring recordings of the Kirial de Baclayon.

The Boholanos' struggles and victory for independence and freedom from all colonizers are also featured here. The gallery's most notable features are those on the resistance against Spanish colonizers from the revolts of Tamblot (1621–1622) and Dagohoy (1748–1829), to the establishment of the Gobierno de Cantón in Tagbilaran in 1898. However, the Gobierno de Cantón was interrupted by the arrival of the Americans, who introduced themselves as a benevolent colonizer. Many Boholanos thus remained loyal to them during the Second World War and opposed the Japanese, forming a resistance government with its own military arm, the Bohol Area Command. Among the displays in this area are miniature seals of the Gobierno de Canton, miniature American-era heritage houses, and facsimiles of documents from the Second World War.

The Boholanos continued to figure in national history after Philippine independence was finally recognized by the world in 1946. In 1957, a Boholano—Carlos P. Garcia—made history in the most unlikely of circumstances as President of the Philippines.



Heritage of Bohol

The galleries in the Casa Tribunal feature the heritage of Bohol, particularly the action, response, and restoration efforts of the NHCP after the magnitude 7.2 earthquake that struck the island on 15 October 2013. As in the Escuela de Niños, visitors are welcomed by an audiovisual presentation—this time summarizing NHCP’s half-a-decade effort to conserve Boholano tangible heritage.

The first floor of Gallery 2 focuses on the restoration of the ecclesiastical collections from the six earthquake-damaged churches handled by the NHCP. Visitors can learn about the various methods NHCP used to treat textiles, canvas paintings, wood panel paintings, polychrome, and paper artifacts. But first, it had to determine the nature and state of these heritage objects through material characterization. Some of these restored ecclesiastical items are also featured here.

These oil paintings originally hung from the ceiling of the Most Holy Trinity Parish Church and were restored by the NHCP Materials Research and Conservation Division. Print-outs of the digitally restored images replaced the originals, which are now on display at the museum

Wood and stone samples inform visitors of the rich natural resources tapped by Boholanos in building their magnificent Spanish-era churches.

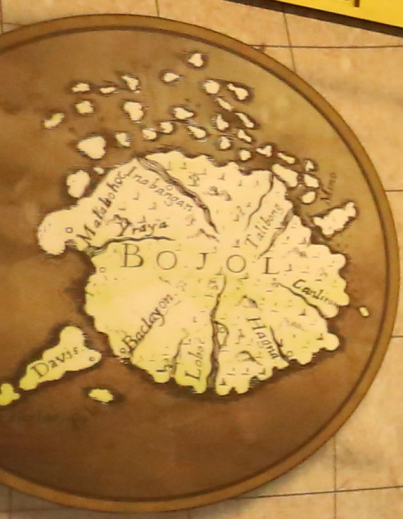
The second floor of the Casa Tribunal showcases the 11 heritage structural projects undertaken by the NHCP: the history of the structures, their pre-restoration assessments, and photos and details of their turnover ceremonies. All these projects were completed in the four years from 2014 to 2018.

The heritage structures restored by the NHCP are:

- Our Lady of the Assumption Shrine–Parish, Dauis
- Immaculate Conception of the Virgin Mary Parish Church in Baclayon
- Most Holy Trinity Parish Church in Loay
- San Isidro Labrador Parish Church in Tubigon
- San Pablo Apostol Parish Church in Inabanga
- San Antonio Abad Parish Church in Carmen “Kuta” Buildings in Corella
- Pamilacan Watchtower in Baclayon
- Rizal Monument and Plaza in Loon
- Baclayon Central Elementary School



**Maagang Kasaysayan
ng Bofol**
Early Bontolan History



Map of Bontolan, showing the town and surrounding areas. The map is labeled with 'BOJOL' in the center and 'Bontolan' around the perimeter. It shows the town's location relative to the sea and surrounding areas.



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Agbabago sa Itim ng
mga Espanyol
CHANGE UNDER THE SPANISH



Museo ni Emilio Aguinaldo
Museo ni Jose Rizal, Calamba
Museo ni Jose Rizal, Dapitan
Museo ni Jose Rizal, Fort Santiago
Museo ni Apolinario Mabini, PUP
Museo ni Apolinario Mabini, Tanauan
Museo ni Marcelo H. del Pilar
Museo ng Katipunan
Museo ng Republika 1899
Museo ni Mariano Ponce
Museo ni Manuel Quezon
Museo ng Paglilitis ni Andres Bonifacio
Museo ni Baldomero Aguinaldo
Museo ni Miguel Malvar
Museo nina Marcela Mariño at Felipe Agoncillo
Museo nina Leon at Galicano Apacible
Museo nina Juan at Antonio Luna
Museo ni Ramon Magsaysay
Museo at Aklatan ni Pangulong Diosdado Macapagal
Museo ni Jesse Robredo
Museo El Deposito
Museo ng Libingan sa Ilalim ng Lupa ng Nagcarlan
Museo ng Pampangulong Sasakyan
Museo ng Kasaysayang Pang-Ekonomiya ng Pilipinas
Museo ng Kasaysayang Pampulitika ng Pilipinas
Museo ng Kasaysayang Panlipunan ng Pilipinas
Museo ng Kasaysayan at Pamanang Boholano

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