JOSE RIZAL'S BIBLIOGRAPHIC CARDS: DOCUMENT HISTORY, ANALYSIS, AND THE NEED FOR RECOGNITION

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Abstract

José Rizal is known for being a bibliophile and a book collector, however, it is largely unknown to many that he created bibliographic cards for his collection. This historical article revisited Rizal's bibliographic cards, particularly those under the custody of the National Historical Commission of the Philippines (NHCP), to highlight the historical value of these cards towards its recognition as a documentary heritage worthy to be preserved. This article argued that these bibliographic cards are historically significant, through discussions of their provenance and the contexts surrounding them. It provided a document history of these cards; an analysis of these cards as card catalogs, as records, and as artifacts (or object-document) from the standpoint of librarianship, archives, and historiography, respectively; and a discussion of its eligibility and the need for these cards' recognition. It concluded with a recommendation for the recognition and declaration of these bibliographic cards as Important Cultural Property, under existing legal and policy frameworks in the Philippines.

Keywords: Important Cultural Property, José Rizal, bibliographic cards, document history, documentary heritage

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INTRODUCTION

José Protacio Rizal Mercado y Alonso Realonda, or José Rizal, was known to many as a Filipino hero and martyr who exposed the Spanish colonial abuses in the Philippines through his writings and published books: *Noli Me Tangere* and *El Filibusterismo*. As Rizal travelled in various parts of the world, he had amassed a number of books which were based on his interests.

His interest in books was influenced by his family. The atmosphere of Rizal's family in their home in Calamba was conducive to developing a fondness for books. In fact, the Rizal family owned a significantly enormous collection of books amounting to more than 1,000 volumes (Zaide, 1970, as cited in Hernandez, 1996). According to Rizal in his correspondence to Blumentritt on 08 November 1888, this collection was "among the largest of its kind in the province of Laguna" (De Ocampo, 1960, p. 4) at the time. In the late 19th century, owning a vast collection of books was rare among Filipino families. As he grew up, Rizal's parents indirectly taught him and his siblings the value of books. It encouraged the young Rizal to treat his books carefully and to "read and understand them" (Craig, 1918, p. 50), which he has truly learned and remembered in his heart. Moreover, in Rizal's other correspondences, he carried many references to books (Hernández, 1996).

Even when Rizal was a recognized book collector, it is largely unknown to many that he catalogued some of his books and created bibliographic cards for his collection in an effort to ease the retrieval of information from his book collection. Historian Esteban de Ocampo (1960), in his writings on Rizal, listed a total of 252 existing bibliographic cards, wherein 190 are from Rizal's collection kept and maintained in the Fort Santiago Shrine. As of writing, there are 200 cards that are now under the National Historical Commission of the Philippines (NHCP), who manages and owns aforementioned shrine. De Ocampo (1960) said that

the private museum and library of Rizal's nephew, Dr. Leoncio Rizal Lopez, holds 62 of these cards. However, he was not able to document the 99 bibliographic cards housed at the Lopez Memorial Museum and Library (Ocampo, 1990; Ocampo, 2012). This is the interest of this article—to highlight the historical value of these bibliographic cards towards its recognition as a documentary heritage worthy to be preserved, specifically as a declared Important Cultural Property in the Philippines.

DOCUMENTARY HERITAGE AND RECOGNITION

In 2015, UNESCO defined documentary heritage as being composed of those single documents—or groups of documents—of significant and enduring value to a community, a culture, a country, or to humanity generally, and whose deterioration or loss be a harmful impoverishment. significance of a document may become clear only with the passage of time. Documentary heritage reflects its memory and identity, and thus contributes to determining its place in its national and even global communities. As documentary heritage is being identified, it should also be given due respect, protected, preserved and made accessible to its communities. This is what recognition is about.

On the global scale, one of the most prominent and important recognitions attached upon an identified documentary heritage is to be inscribed in the Memory of the World (MoW) Register. The MoW Programme was established in 1992 with the goal of safeguarding various memories of humankind and enabling the world to share them. The vision of the MoW Programme is that the world's documentary heritage belongs to all, should be fully preserved and protected for all and, with due recognition of cultural mores and practicalities, should be permanently accessible to all without hindrance (UNESCO, 2017a).

One of the documentary heritage inscribed in the MoW Register in 2013, is the Universal Bibliographic Repertory (Répertoire Bibliographique Universel or RBU) of the International Institute of Bibliography. This Repertory already contains 125,000 the bibliographic publications related to social sciences and written by Paul Otlet and Henri La Fontaine. It has no less than 18 million cards that have been written and classified in the file cabinets, and was elaborated from 1895 to the late 1930s. Each card is dedicated to the bibliographic information of only one work. The bibliographical cards are written using standardization. From now on, a format of 12.5×7.5 cm, or 3×5 in. format used in the United States, is adopted.

The nomination for this documentary heritage by Mundaneum of Belgium in 2012 says that:

...this Repertory was meant to be a new form of bibliography, a new information access tool [at the end of the 19th century]. The use of movable cards, classified according to the universal language—the Universal Decimal Classification—allowed [users] to update more rapidly and more efficiently this tool and its worldwide use. First example of dematerialization of knowledge, the Universal Bibliographic Repertory is today considered as the first model of search engine, like a Google paper. (Mundaneum, 2012, Summary section, paras. 2–3)

The historical value and importance enshrined in this documentary heritage merit its recognition, in this case, in MoW Register.

Further, recognition to a documentary heritage can be attached because of its association with its creator. Examples of these are the Presidential Papers or Personal Papers of prominent individuals. One of which is Manuel L. Quezon—the most pre-eminent and prominent pre-war Filipino leader, unequaled in his involvement in Philippine affairs for the period from 1907 to his death in 1944, the period covered by the American colonial period and the Japanese Occupation of the Philippines in World War II. This collection of Presidential Papers was inscribed in the MoW Register in 2011 (UNESCO, 2017b).

PURPOSE

Similar to the identified documentary heritage above, this article intends to provide the document history, analysis and the need for recognition of Rizal's bibliographic cards. This article argues that these bibliographic cards are historically important, through discussion of their provenance and the contexts surrounding them.

The authors use the lenses of the fields of librarianship, archives, and historiography. In these identified fields, the bibliographic cards can be analyzed as card catalog, as records, and as respectively. By highlighting analyses, this article intends to open windows of opportunities for these fields to view the bibliographic cards in a different light beyond mere sacred pieces of papers that are bound to be kept in the storage. These analyses also intend to support the proposal of this article for recognition of this documentary heritage and to declare the collection as Important Cultural Properties of the Philippines. It should also be noted that the discussions provided in this article by the authors are recommendatory in nature, and does not reflect the official arguments or justifications of concerned Philippine government agencies on this matter.

WHO IS JOSÉ RIZAL?

Known to many as the National Hero of the Philippines (NHCP, 2011b), José Protacio Rizal Mercado y Alonso Realonda was born on 19 June 1961 in Calamba, Laguna to Don Francisco Mercado and Doña Teodora Alonso Realonda (Coates, 1968). He is the author of *Noli Me Tangere* and *El Filibusterismo*, which sparked many Filipinos to fight against the injustices of Spain (NHCP, 2011b). Because of this, he was captured and exiled in Dapitan. He was sentenced to death and was executed in Bagumbayan, Manila by firing squad on 30 December 1896.

JOSÉ RIZAL AS A BIBLIOPHILE: BOOKS AND HIS LOVE FOR BOOKS

While the interest of this article are the bibliographic cards of Rizal, it is noteworthy to discuss his background as a bibliophile—a person who collects or has a great love for books. This is how Rizal is being described in our current historical canon: a book lover. By understanding Rizal's love for books, this article intends to shed light on how and why the identified bibliographic cards came into existence. Undeniably, Rizal built up a sizable library of his own that contains more than 2,000 volumes of books (De Ocampo, 1960).

He grew up in a household where education and knowledge are valued (Sta. Maria, 1996). Their family owned more than 1,000 volumes of books in their collection (Zaide, 1970 as cited in Hernandez, 1996). His family's personal library is reputed as the best private library during the period (Coates, 1968). He showed his interest in reading and started learning the alphabet at the age of two (Sta. Maria, 1996). His parents taught him and his siblings to value books. As cited in Craig's (1918) book, Rizal wrote: "My parents told me to be very careful of my books. They urged me to read and understand them. But they punished me for the least lie" (p. 50). That is why it is not surprising that Rizal amassed a number of books on his private collection.

Rizal's private library flourished during his eight-year stay in Europe (1882–1887; 1888–1891). According to Retana (as cited in Medina, 1998), Rizal was very thrifty and rarely spent money on anything other than books when he was in Europe. The acquisition of some of Rizal's books, pamphlets, and other publications were cited in Rizal's correspondence with family and friends, and in his biographies (De Ocampo, 1960). Rizal obtained his collection by purchasing them, receiving them as gifts, or via exchange, i.e., for rendering services. Furthermore, Rizal utilized library catalogues, book lists, and book notices, which he also used in his research in the

libraries of Europe. Aside from copying borrowed books from public libraries, he also visited bookstores and book dealers to buy good secondhand books.

Rizal also visited a number of libraries abroad. He was a frequent visitor to libraries of large metropolises such as Madrid, Paris (National Library), Leipzig (Municipal Library), Berlin (Royal Library) and London (National Library) (De Ocampo, 1960). He often made use of his trips to read books about and those that are not available in his home country. His love for reading and curiosity on books has brought him to enlightenment and wisdom on various subjects and that has shaped the way he viewed the world.

Ambeth Ocampo (1990) listed some books which Rizal had read, namely: Alexandre Dumas' Three Musketeers and Count of Monte Cristo; Daniel Defoe's Robinson Crusoe; Charles Dickens' David Copperfield; Hans Christian Andersen's Fairy Tales [Told for Children]; Beaumarchais' The Barber of Seville and Marriage of Figaro; Azcarraga y Pamero's La Libertad de comercio en las Islas Filipinas; Blumentritts's Breve diccionario etnografico de Filipinas; Meyer's Album von Philippinen Typen; Montero y Vidal's El Archipiélago Filipino y las Islas Marianas; Nassau Lees' Tea Cultivation, Cotton and other Agricultural Experiments in India; Duyckinck's Lives and Pictures of the Presidents of the United States; Buenet's Drawings and Ornaments of Architecture; Harriet Beecher Stowe's Uncle Tom's Cabin; and the Bible, among others.

By looking into the list of these books and the above narratives on Rizal, it cannot be denied that Rizal will always be associated with books. Books were his sources of knowledge and information, company in his enlightenment, passport to the different worlds, cultures and languages, and his most prized possessions.

During his lifetime, Rizal was twice incarcerated in

Fort Santiago. During his first confinement (7–15 July 1892), the warden provided him with books to read (National Historical Institute [NHI], 1987). As for his second incarceration (3 November–30 December 1896), Rizal continued reading even until his last moments in Fort Santiago prior to his execution. As cited in Escalante's (2019) study, Chief Inspector Federico Moreno, and officer of Cuerpo de Vigilancia stationed at Fort Santiago wrote on his report:

At approximately 9, the Adjutant of the Garrison, Señor [Eloy] Maure, asked Rizal if he wanted anything. He replied that at the moment he only wanted a prayer book which was brought to him shortly by Father [Estanislao] March". And that "From 3 to 5:30 in the afternoon, Rizal read his prayer book several times, prayed kneeling before the altar and in the company of Fathers Vilaclara and March, read the Acts of Faith, Hope and Charity repeatedly as well as the Prayers for the Departing Soul.(pp. 379–380)

It was also during this time that he gave away all the possessions he had with him, including the Bible and the prayer books that he was reading (Sta. Maria, 1996). He gave the book *Ancora de Salvacion* (Anchor of Salvation), now housed at the Lopez Memorial Museum and Library, to his sister Trinidad. He also gave his copy of *De La Imitación de Cristo y Menoscprecio del Mundo* (Imitation of Christ), now housed at the National Museum of the Philippines, to his commonlaw wife Josephine Bracken, with this dedication:

To my dear and unhappy wife, Josephine. December 30, 1896.

After his death, his valuable library collection was left under the care of his dear friend, Jose Ma. Basa, in Hong Kong. It became a subject of a legal battle between Josephine Bracken, who claimed to be the legal wife of Rizal and the legal heir to Rizal's estate, and the Mercado/Rizal family (Coates, 1968).

However, Bracken did not have a proof to support her claim. Hence, Basa sent the books to the Rizal family instead.

JOSÉ RIZAL'S BIBLIOGRAPHIC CARDS: SCOPE AND CURRENT STATE

It is largely unknown to many that Rizal did some sort of "cataloguing" for some of his books and created bibliographic cards for his collection, known to librarians as card catalog. This is probably done in an effort to ease the retrieval of information from his book collection.

Since we can no longer see Rizal's collections of books, the closest physical representation of these are the list of books mentioned in his correspondences and writings of others about him and the bibliographic cards that he made for the collection. While these do not represent all the books he owned, this collection of bibliographic cards shows how Rizal knew and understood the books he once had.

The date of creation of these bibliographic cards can be linked to Rizal's eight-year stay in Europe during 1882–1887 and 1888–1891 when his private library flourished, presuming that the books these cards represent are his own.

Dr. Esteban A. De Ocampo in his monograph, Rizal as a Bibliophile (1960), gave a comprehensive background of Rizal's passion for reading books and how he amassed his significant book collection. His narrative was based on two publications: the multi-volume Epistolario Rizalino (1930) and the One Hundred Letters of Jose Rizal to His Parents, Brother, Sisters, Relatives (1959). It was the first attempt to study these bibliographic cards, and was written for the commemoration of the centennial birth anniversary of Rizal.

Given his exposure in the libraries of Europe, De Ocampo (1960) assumed that Rizal had been familiar

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with the nature and character of the items entered in a bibliographic card, including but not limited to: author, title, place and date of publication, publisher, number of volumes and/or pages, etc. Rizal must have also known that there are different cards: author, title, and subject cards.

In the monograph, De Ocampo (1960) annexed a list of 252 existing bibliographic cards that he was able to locate. 190 bibliographic cards were from the Fort Santiago Shrine and 62 were from the private museum and library of Rizal's nephew, Dr. Leoncio Rizal Lopez. These cards are proof of Rizal's knowledge of creating bibliography. Further to this, Ambeth Ocampo (1990, 2012) found 99 more cards in the Rizaliana collection of the Lopez Memorial Museum and Library.

Figure 1
Author card

Upon observation of how Rizal catalogued his books, the authors summarized De Ocampo's (1960) points:

- 1. The bibliographic cards are uniform in size, 16 x 7.3 cm;
- 2. They are hand-written in ink on thick sheets of paper;
- 3. There are only two kinds of entries: Author and Title cards.

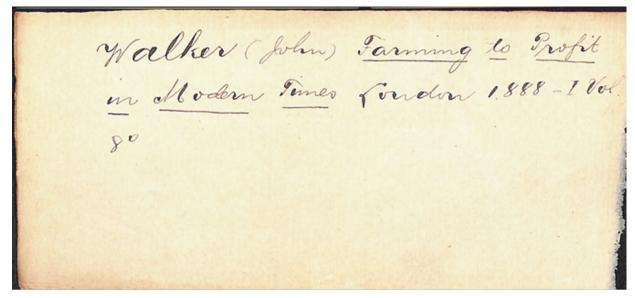
Author Cards

- Family names of the authors are generally capitalized;
- Given names are enclosed in parenthesis, with first letter being capitalized;
- Titles of the works are underlined;
- Place and date of publication, and name if publisher is included;
- The size or the number of volumes of the book is usually written.



Note. From the NHCP Collection.

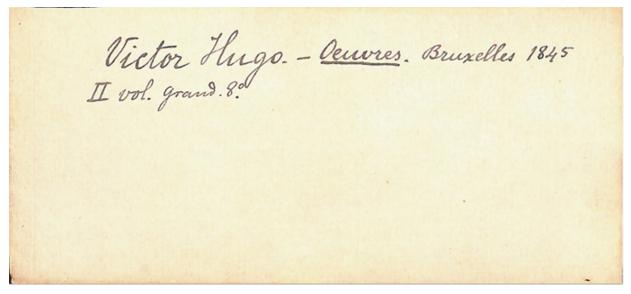
Figure 2
Author card



Note. From the NHCP Collection.

Figure 3

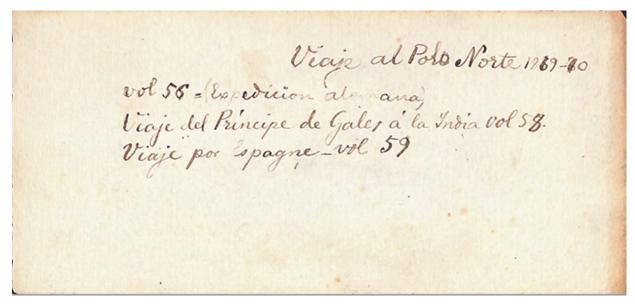
Author card



Note. From the NHCP Collection.

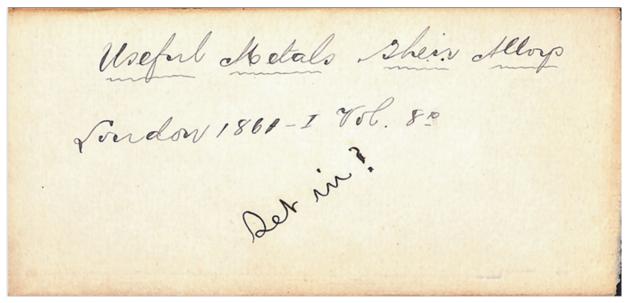
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Figure 4
Title card



Note. From the NHCP Collection.

Figure 5
Title card



Note. From the NHCP Collection.

Title Cards

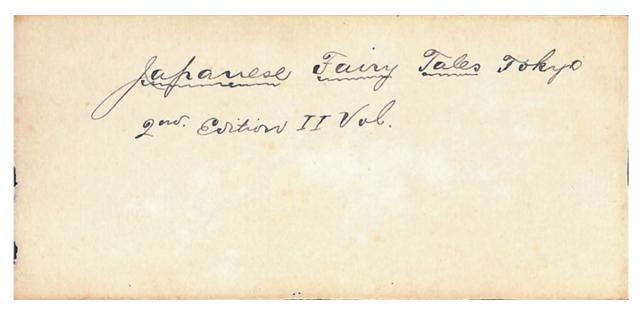
- Some titles are underlined; some are not;
- There is no mark to separate the author's name from the title of the book

De Ocampo (1960) believes that Rizal "certainly understood and practice[d] the principles of bibliography despite [the] lack of uniformity in his bibliographic entries" (p. 25). Aside from providing the list of the bibliographic entries made by Rizal (Annex B, pp. 39-52), De Ocampo also provided a list of books, pamphlets, periodicals, and ephemerals cited in Rizal's biographies and

correspondence with friends and family (Annex A, pp. 27-38). Overall, it was surmised that despite some differences between standard bibliography practices of the time and Rizal's own version of it, the latter certainly had logic; discrepancies or lack of uniformity was likely due to personal preference.

As further analysis of the bibliographic cards was done by the authors, several subject areas were identified and emerged that possibly comprised Rizal's book collection. This was done by identifying the subject of the book titles written in the bibliographic cards.

Figure 6
Title card



Note. From the NHCP Collection.

Some of these subject areas covered are the following:

- Anthropology
- Art and Recreation
- Artillery
- Astronomy
- Biography
- Biology
- Botany
- Christian Denominations
- Colonization
- Drawing
- Economic history
- Economics
- Ethnology
- Filipiniana
- Geography
- Gynecology
- History
- Home economics
- Human anatomy
- Literature
- Medicine
- Military Tactics
- Music
- Naval Science
- Ophthalmology
- Painting
- Paleography
- Philology
- Philosophy
- Photography
- Physics
- Political Science
- Psychology
- Religion
- Social Science

It can also be noted that Rizal's bibliographic cards were written in the same language as the book it represents. These languages include French, Spanish, Hebrew, German, Dutch, and English among others. Furthermore, the presence of Filipiniana materials in his collection is very apparent. The authors observed 27 titles among the 200 bibliographic cards of the Rizal Shrine Fort Santiago Museum collection that were referred to by Rizal in his letters, based on De Ocampo's Annex A (1960). (See Appendix)

Provenance of the Bibliographic Cards at the National Historical Commission of the Philippines

The main material sources of this narrative are the 200 bibliographic cards under the custody of the NHCP. In order to establish the authenticity and reliability of these materials, it is important to trace the provenance of these relics from Rizal.

There are no records of the exact number of bibliographic cards created by Rizal. It is only through the work of De Ocampo in 1960, that the collection was made known to many. The authors suspect that the bibliographic cards are part of the book collection sent by Jose Ma. Basa from Hong Kong to Rizal's family in the Philippines or to Rizal's close friend, after his death. While most of his book collections were lost in the process and have not survived the test of time, it is noteworthy that approximately 252 bibliographic cards (De Ocampo, 1960) and approximately 99 more (Ocampo, 2012) are existing. These historians verified the authenticity of these bibliographic cards through their works.

The earliest record available, after De Ocampo's, that mentioned the bibliographic cards collection of Rizal was the inventory of the collections of the Rizal Shrine, Fort Santiago under the then National Historical Commission (NHC) dated 22 August 1967 which was prepared by its Curator, Ms. Louisa B. Capistrano, currently housed at the NHCP. Under the said inventory list (in property items number 94 & 95), the cards are called: Rizal's bibliographical cards in his handwriting Catalan papers, and were categorized under Miscellaneous Rizaliana Items.

Prior to becoming the NHC, it is important to note that the José Rizal National Centennial Commission (JRNCC) was its predecessor. The JRNCC was created by virtue of Executive Order (E.O.) No. 52, s. 1954 signed by President Ramon Magsaysay on 10 August 1954 for the celebration of the First Centenary of the birth of Rizal. Moreover, E.O. No. 226, s. 1954, also signed by President Magsaysay, tasked the JRNCC to "organize and undertake a national fund campaign for the purpose of raising funds to finance the construction of a National Cultural Shrine and other memorials". Through this E.O., Magsaysay also ordered the rehabilitation of Rizal's cell in Fort Santiago, the "acquisition, locally and abroad, of all available Rizaliana materials, such as writings and works of arts of our hero, and about our hero" (Exec. Order No. 226, 1957, para. 8), and the "procurement of Rizaliana relics and materials available locally and abroad" (Exec. Order No. 226, 1957, para. 9).

Hence, when the Rizal Shrine Fort Santiago Museum opened its doors to the public in 1957, the bibliographic cards had already been part of its collection (NHI, 1987). The provenance of how they were acquired by the JRNCC is yet to be found by the authors, but it can be assumed that they were donated by the family or were purchased by the Commission. While the authors are uncertain about the state of Rizal's book collection, Capistrano's inventory list shows that the Rizal family has donated nine titles from their collection:

- 1. Las Tres Mosqueteros Alejandro Dumas (1853)
- 2. El Filibusterismo Jose Rizal
- 3. Ingles Sem Mestre Pereira
- 4. Masones Y Ultramentañes J.U. Fernandez
- 5. Diario (Visitor's Register) Jose Rizal
- 6. Filosofia Elemental, Tom I Zeferino Gonzales
- 7. Las Viejas del Corazon D. Juan Jose Franco
- 8. Misterios de la Inquisición de España -M. de Ferreal
- 9. El Katipunan o el Filibusterismo en Filipinas -Jose .M. Del Castillo Jimenez

It is also not indicated if these titles are from Jose Rizal's collection or the family's private library.

From that point onwards, the bibliographic cards have become part of the collections and are in the custody of the present NHCP.

Present Condition and Management

To date, the bibliographic cards are over 120 years of age. These are still attributed to the collection of the José Rizal Shrine, Fort Santiago Museum. They are currently under the care of the Historic Sites and Education (HSED) of the NHCP and are housed in NHCP HSED's storage facility with controlled temperature, light, and relative humidity. They have undergone mechanical cleaning by the Materials Research Conservation Division (MRCD) of the NHCP in 2011—the year when Rizal's 150th birth anniversary was commemorated. Despite its age, the bibliographic cards are still in a relatively good condition. Moreover, they are queued to undergo preventive conservation treatments by the MRCD.

Other NHCP Rizaliana Artifacts

Aside from the aforementioned books and bibliographic cards, it is also important to account for other Rizaliana artifacts that were acquired and maintained by the NHCP ever since it started as the JRNCC. Rizaliana artifacts refers to the material culture and relics attributed to Rizal, including, but not limited to, his writings and works, his personal effects, and anything about him, among others.

Aside from the Fort Santiago Shrine, the NHCP also maintains and operates two more National Shrines in honor of Rizal. These are the José Rizal Shrine in Calamba, Laguna, where he spent his childhood, and the José Rizal Shrine in Dapitan City, Zamboanga del Norte, where he lived in exile productively (NHCP, n.d.).

Based on the list of Ms. Capistrano in 1967, most of the bulk of the collection are books and articles, photos, facsimile of correspondences from family and friends, medallions, coins, and artwork such as busts and paintings that were commissioned by the JRNCC. Some of Rizal's original paintings, sketches, sculpture, and literary work can be found in the collection. His clothes and furniture are also included on the list. Moreover, one of the most important artifacts in the collection is a piece of Rizal's backbone, which is the highlight of the Rizal Shrine Fort Santiago to date. His scientific pursuits in Dapitan such as the specimens of reptiles and insects which he discovered in the area, along with his medical equipment are also part of the collection. His sister Trinidad also donated some of their family's furniture and equipment, such as bed, drawers, chairs, tables, cupboards, utensils, chinaware, and clothes, to be part of the collection.

Aside from these mentioned items, the NHCP continuously receives Rizaliana artifacts to date. One of the most notable donations is the Don Alfonso Ongpin's Rizaliana Collection, which was turned over by his heirs to the NHI on 19 December 1982. It contains photos, paintings, clothing and personal effects, busts and statues done by Guillermo Tolentino and G.T. Nepomuceno, stamps, coins, medals, furniture, and other documents, to name a few. The most recent Rizaliana artifacts donated to the NHCP in 2020 are the sleigh bed and console table which Rizal used in the home of Pastor Karl Ullmer during his stay in Wilhelmsfeld, Germany.

ANALYSIS OF THE BIBLIOGRAPHIC CARDS

In order to establish the value of these bibliographic cards as historically important, this article contextualizes them in the fields of librarianship, archives and historiography, and presented below the bibliographic cards as card catalogs, as records, and as artifacts, respectively. The authors argue that in the fields by which these resources are commonly being produced and used, these bibliographic cards are important particularly in this context that might lead to further interest and analysis.

As Card Catalogs

In the library, a card catalog is a list of the holdings of a library, printed, typed, or handwritten on catalog cards (paper card, usually of standard size [7.5 cm high and 12.5 cm wide], plain or ruled) each representing a single bibliographic item in the collection (Reitz, 2004). Normally, catalog cards are filed in separate sections by author, title, and subject, and in a single alphabetical sequence.

As a quick history of its development, the term catalog was derived from the Greek phrase kata logos, which simply means by or according to reason, order, or word (Strout, 1956). Strout (1956) further explained that "a catalog is work in which the content is arranged in a reasonable way, according to a set plan, or merely word by word" (p. 254).

Krajewski (2011) mentioned that in earlier times, bibliographers and encyclopedists who needed to create order presentations of a large number of individual entries, used cards on paper slips. However, it was libraries that demonstrated how useful and flexible the card catalog could be (Coyle, 2016).

The first record of using card as catalog was recorded in 1791 after the French revolutionary government seized the ecclesiastical libraries in 1789 to be integrated as nation's property. Led by the librarian Barthélemy Mercier, a group of men equipped with bibliographic experience cataloged the confiscated books and manuscript using the blank side of the playing cards. Information such as book title, author, date, and other important entries were written in their catalog. These, later on, were developed as the Cataloging Codes and National Bibliography of France (Hopkins, 1992; Library of Congress, 2017).

Moreover, William Harris' piece of "slip catalogue" measuring 6.5 in. (16.51 cm) in height and 1.5 in. (3.81 cm) in width which was utilized in 1840 for every book title in the Harvard College Library is

believed to be "the first reference to a card catalog in an American library" (Nix, 2009, 1840-1912 section, para. 1). The library continued to use these "slip catalogues" until 1912. After 20 years, in 1860, Harvard librarian John Langdon Sibley and assistant librarian Ezra Abbot introduced the use of card catalog (then 5 in. [12.7 cm] in width and 2 in. [5.08 cm] in height) for public use. They secured the card catalogs in two wooden blocks to keep their proper order and arrangement (Nix, 2009).

The bibliographic cards collection of Rizal is indeed comparable to what we now know as card catalog in a library. As mentioned above, it is assumed that the reason for Rizal's creation of these bibliographic cards is to ease the retrieval of information from his collection. Handwritten catalog is an early form of information organization and retrieval system, as history tells us.

As it is certain that Rizal was very familiar with the printed bibliographies and the card catalogs found in well-known libraries of Europe, such as those in Madrid, Paris, Berlin, London, and Leipzig (De Ocampo, 1960), Rizal would have patterned the preparation of these bibliographic cards to those found in these libraries. The bibliographic cards would have represented books in Rizal's collection, similar to those card catalogs found in big libraries in Europe that represent their collections.

Knowing that Rizal is familiar with the preparation of card catalogs and if the assumption that it is done for information retrieval is true, then Rizal definitely has learned one of the important principles of librarianship which is information organization and retrieval. Based on this, Rizal may have found the work of a librarian useful and practical, that he himself created these bibliographic cards to organize and, to some extent, access his own personal library. By understanding this, the bibliographic cards present in this article would tell indirectly a glimpse of how Rizal viewed the librarians and the work they do.

Rizal's bibliographic cards would also represent the early examples of card catalogs created by a Filipino. Similar to cards comprising the Universal Bibliographic Repertory which was inscribed in the MoW Register, Rizal's bibliographic cards are evidence of a system similar to a present-day search engine. It might be interesting to find these insights in the history and development of information organization and retrieval in the Philippines.

As a Record

A record is defined as recorded information produced or received in the initiation, conduct or completion of an institutional or individual activity and that comprises content, context and structure sufficient to provide evidence of the activity (International Council on Archives [ICA], 1987). In analyzing a record, we look into its content, context and structure. The content refers to the information contained in the record. Context, on one end, is related to the environment of the creation of the record. There are at least 3 aspects of the context of a record: 1) the contextual information contained in the record, 2) the relationship between a record and other records in the fond, and 3) the activity in which the record was created. Lastly, the concept of structure is related to how the record is recorded, which includes the use of symbols, layout, format, medium, etc. (ICA, 1987). Archives, on the other hand, is defined as noncurrent records of an organization or institution preserved because of their continuing or enduring value (Daniels, 1984).

The bibliographic cards are both records and archives. The analysis of the bibliographic cards as records, based on the above definition, can be summarized as follows:

- Content the bibliographic information of the books: name of authors, titles, publication details.
- 2. **Context** the bibliographic cards were created in the 1880s to early 1890s; the

information in the bibliographic cards were written by Jose Rizal; each of the bibliographic card represents a record of each book of Jose Rizal found in his private library.

3. **Structure** – the record is in thick paper and in uniform size of 16 × 7.3 cm (landscape); hand-written in ink beginning on the top of the paper; given names are enclosed in parenthesis, with first letter being capitalized; titles of the works are underlined.

Understanding the bibliographic cards from this perspective could provide a lot of insights on the management of these as records and archives in its present state. It could help us determine the primary value and secondary value of the record. It can answer the questions on the provenance and existence of these materials. It could tell a lot of context on Rizal's recordkeeping practices and even book collecting activities during his times. It can also tell so much about the structure of records and the meaning of markings these records have. Historians, like De Ocampo and Ocampo, referred to these as records that supported their narrative about Rizal.

In another context of archives in a museum, the Association of Independent Museums (AIM) (Chaplin & Tullock, 2015) described how the term archive in a range of ways is used in the context of the museum. One description is "an individual item or small groups of items in [a museum] collection which are on paper or other formats" (Chaplin & Tullock, 2015, p. 3) such as photos, maps, and digital files. For the AIM, the archival materials of a museum give context to the collection that it is a part of since it tells the story of the collection through its written and visual parratives.

These bibliographic cards would not have probably ended in the archives, if it is not created and owned by Rizal. Most bibliographic cards or similar records would be disposed of after they reached their retention period as records. In this case, the historical and symbolic values inscribed to these records made them worthy of preservation in an archives or museum or similar institution.

In most nominations in the MoW Registers of documentary heritage, bibliographic cards or similar lists are being used to establish provenance, completeness and even authenticity of collections, archival and collections other documentary collections (UNESCO, 2017a). Examples of these documentary collections include the collection of Palafoxiana Library of Puebla (USA), the Library of Beatus Rhenanus (France), the Dag Hammarskjöld Collection (Sweden), Library of the Cistercian Abbey of Clairvaux at the time of Pierre de Virey (1472) (France) and, the Leo Tolstoy's Personal Library and Manuscripts, Photo and Film Collection (Russia) (UNESCO, 2017a). Similar to these examples, Rizal book collections can be authenticated and supported by the records of these bibliographic cards.

As an Artifact or Object-Document

An artifact is an object usually found in a museum or cultural institution which can be in three-dimensional form or even in documentary form. Artifacts are studied for their historical value (Reitz, 2004) and cultural and scientific value they possess in order to be permanently stored in readiness for exhibition (Hernández, 2016).

According to Lubar and Kendrick (2017), artifacts are important as they tell their own stories that "help to identify and locate it in time and place" (Artifacts tell their own stories section, para. 1). They also connect the people from the past to the present by looking at the artifact as to how they made it, used it, and passed it on. Moreover, these artifacts may have different meanings depending on the time and context that it was used and made. Hence, they are "time capsules" since they may "different things to different people, and those

meanings change over time" (Lubar & Kendrick, 2017, Artifacts mean many things section, para. 1). Furthermore, "artifacts reflect changes, and sometimes cause change. They allow us opportunities to consider how and why society and culture change over time" (Lubar & Kendrick, 2017, Artifacts reflect changes section, para. 1). Hence, they serve as proof in the corroboration of information between different sources in documenting history.

This article argues in this analysis that artifacts or object-document act in two-ways: as representations and visuals as stored, curated and depicted in a museum, and as evidence of history being used by historians in their narratives. As an object-document in museums, it represents and contains documentary information that makes the task of museology possible within its field of study, and which is made accessible to users (Hernández, 2016).

Applying this in the present case of Rizal's bibliographic cards, the same analysis applies. The bibliographic cards are housed in the museum of NHCP—a historical museum, as artifacts of Rizal. In exhibitions where these are put on display, these artifacts connect the public with who Rizal is and what could have possibly shaped him as being one of the greatest Filipino nationalist. It helps the museum in communicating with its intended audience its purpose and message. At the same time, for historians, the bibliographic cards serve as evidence to certain historical facts about Rizal and can visually show and support the narratives about Rizal's life that they are writing. These are not just evidence written in records but are actual objects that can be analyzed for verification.

As artifacts or object-documents, the authors also view the bibliographic cards as material evidence to library history. Quoting John Lindaman (2020) of the Thomas J. Watson Library: "Sadly, as our profession moves more and more online, we will have fewer

weird physical relics of the past to remind us of how good we have it now..." (para. 12). The card catalog is one of them. As card catalogs, these artifacts tell the narrative of library history at a certain point in time. These are the relics that tell us the value of the present advancements we have in library science and as well the success of the generation of librarians before us. Echoing the view of Richard J. Cox, Jane Greenberg and Cynthia Porter (1998) in their article The Discarding of Library History, "since card catalogs embody past library practices, librarians need to revisit what they should do with these artifacts of library history" (p. 57). This is something that the librarians in the Philippines can think about—where the library science heritage of Rizal's bibliographic cards is part of.

PERSPECTIVE: PROPOSAL FOR RECOGNITION OF JOSE RIZAL'S ARTIFACTS DECLARED AS IMPORTANT CULTURAL PROPERTY

As this article views the bibliographic cards as a cultural pieces of history (as card catalog, record and artifact) and part of the Rizaliana artifacts, the authors argues the need for its recognition to further safeguard these materials by proposing for its declaration as Important Cultural Property, and be registered it in the Philippine Registry of Cultural Property (PRECUP).

The authors looked into the eligibility of the Rizaliana artifacts, particularly the bibliographic cards which is the main subject of this article, based on the established legal and policy framework for Philippine cultural properties.

Philippine Cultural Heritage and Cultural Properties: legal and policy framework

Republic Act (RA) No. 10066, or the *National Cultural Heritage Act of 2009*, was signed into law on 26 March 2010 by President Gloria Macapagal-Arroyo. The main purpose of this Act is to preserve and govern the Philippine cultural heritage.

In order to operationalize the said provisions, the Act has defined the scope of Philippine cultural heritage. RA 10066 and its implementing rules and regulations (IRR) defined "cultural heritage" as "the totality of cultural property preserved and developed through time and passed on to posterity" (RA 10066, 2009, Definition of terms section, para. 12), while "cultural property" as "all products of human creativity by which a people and a nation reveal their identity, including churches, mosques and other places of religious worship, schools and natural history specimens and sites, whether public or privatelyowned, movable or immovable, and tangible or intangible" (RA 10066, 2009, Definition of terms section, para. 15). It has further subdivided the cultural properties into six categories, namely:

- National Cultural Treasures a unique cultural property found locally, possessing outstanding historical, cultural, artistic and/or scientific value which is highly significant and important to the country and officially declared as such by the pertinent cultural agency (RA 10066, 2009, Definition of terms section, para. 28).
- Important Cultural Property a cultural property having exceptional cultural, artistic, and historical significance to the Philippines as shall be determined by the National Museum (NM), the National Historical Commission of the Philippines (NHCP), the National Library of the Philippines (NLP) and/or the National Archives of the Philippines (NAP) (RA 10066, 2009, Definition of terms section, para. 23).
- World Heritage Sites a natural or manmade site, area, or structure recognized as being of outstanding international importance (or universal value) and therefore as deserving special protection ("World heritage site," n.d.) or as identified and declared by UNESCO.
- National Historical Shrine a hallowed

- site or structure in honor of a national hero or highly significant historical event (NHCP, 2011a).
- National Historical Monument An object, structure or site that commemorates, memorializes or gives reverence to a special historic personage or event (NHCP, 2011a).
- National Historical Landmark A site or structure closely associated with a significant historical event, achievement, characteristic, turning point or stage in Philippine history or (b) a structure made or created by a national hero (NHCP, 2011a).

Important Cultural Property (ICP)

For the purpose of this article, it is noteworthy to mention and discuss that Section 5 of RA 10066 and Rule IV, Section 8 of its IRR have provided the provisions for defining the scope of Important Cultural Properties across all types.

The following Philippine cultural properties or works found in the Philippines shall be considered Important Cultural Property (ICP):

- Works by a Manlilikha ng Bayan works by deceased *Manlilikha ng Bayan* awardees, unless declared or its presumption removed by the National Commission for Culture and the Arts (NCCA)
- Works by National Artists works by deceased National Artists unless declared or its presumption removed by NCCA
- Archeological, traditional, ethnographic material – All archeological and traditional ethnographic materials, unless declared or its presumption removed by the National Museum of the Philippines
- Works and structures (having historical value) – works of national heroes, movable or immovable structures marked by NHCP or any of its predecessor agencies or structures at least 50 years old, unless

declared or its presumption removed by the NHCP

- Archival materials or documents archival materials or documents at least 50 years old, unless declared or its presumption removed by the National Archives of the Philippines
- Rarebooks and incunabula rarebooks, special collections, and incunabula, unless declared or its presumption removed by the National Library of the Philippines

However, it should be noted that this is not automatically being recognized. Following the established policy and legal framework by NCCA, there is a procedure to be followed in recognizing each of these as such.

Philippine Registry of Cultural Property (PRECUP)

Article V, Section 14 of RA 10066 requires the establishment of a Philippine Registry of Cultural Property (PRECUP). PRECUP is the repository of all information pertaining to cultural properties in the Philippines deemed significant to our cultural heritage (NCCA, 2016), and is a combined effort of cultural agencies including the NM, NHCP, NLP, and NAP, as well as of Local Government Units (LGUs). Landing in the PRECUP can be provided privileges and regulatory measures on the aspects of conservation, preservation, export, transit, import and repatriation of these cultural properties.

The PRECUP includes the six categories of cultural properties discussed above, however, two more categories were added, namely:

Presumed Important Cultural Property –
cultural property which is not declared as
National Cultural Treasure, UNESCO World
Heritage Site, National Historical Shrine,
National Historical Landmark, National
Historical Monument, or Important Cultural
Property but still possesses the characteristic
of an Important Cultural Property.

 Local Important Cultural Properties – cultural property declared by the Sanggunian as such. These are cultural properties which are significant to local culture and history.

Adding these two categories may imply that PRECUP is intended to be as comprehensive as possible without leaving behind the cultural properties that are significant in the localities and those that are not officially declared to fall among the six categories discussed above. Since there's a process to be undertaken that might take time before a cultural property is to be declared, the need to categorize them as "Presumed ICP" is necessary. In this manner, the Presumed ICP will be also given the same treatment, privilege and regulatory measures, as the other cultural properties in the PRECUP under the other categories listed above.

Having a comprehensive and updated PRECUP is also beneficial for researchers in studying the explored and unexplored fields of heritage and culture of the Philippines. For Wiley (1954), a national register of historical documents and relics will aid a researcher in discovering possible topics for research. He added that a registry will help the researcher in saving time and other resources for finding the exact location and provenance of the materials needed.

Recognition of Documentary Heritage and Artifacts as Cultural Properties

In order for these Philippine cultural properties to be categorized as ICP, the cultural agencies identified by law should declare these properties as such, through a procedure provided by the same Act and its IRR. There is a general procedure for declaring Important Cultural Properties based on Rule IV, Section 11 of the IRR.

Furthermore, each cultural agency involved may develop procedures on their own that are within the context of their agency. However, it should be

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aligned with the general procedures provided by law. One example of this is the National Museum of the Philippines' *Procedures on the Declaration and Delisting of Significant Cultural Properties* being implemented by its Cultural Properties Regulation Division (National Museum of the Philippines, 2016).

It is also important to note that once a cultural property is declared as an ICP, certain privileges will be vested to it. ICP may receive government funding for its protection, conservation, and restoration. An official heritage marker may also be placed on an immovable ICP to identify such (RA 10066, 2009). This is the kind of recognition being sought for the bibliographic cards and similar records/artifacts.

One example of documentary heritage / artifact that has been declared under this legal and policy framework is the two 17th-century *Baybayin* documents from the University of Santo Tomas (UST) Archives, also known as UST *Baybayin* Documents (Sembrano, 2014). These documents are deeds of sale written in *Baybayin*—the ancient Filipino syllabary in use during the Spanish contact in the 16th century. The UST *Baybayin* Documents were declared as National Cultural Treasure - the first declaration made by the National Archives of the Philippines and the first paper document to be declared as such.

Rizaliana Artifacts as Important Cultural Property

Going back to the list of cultural properties that would qualify as an Important Cultural Property, the category which Rizal's bibliographic cards (and the rest of the Rizaliana artifacts) would fit in is:

• Works and structures (having historical value)

- works of national heroes, movable or immovable structures marked by the National Historical Commission of the Philippines (NHCP) or any of its predecessor agencies or structures at least 50 years old, unless declared or its presumption removed by the NHCP Below is a discussion on the eligibility of the bibliographic cards (and the other Rizaliana artifacts) to be considered as Important Cultural Property, particularly as: 1) a work of a national hero, and work not removed/excluded by NHCP as a Philippine Cultural Property.

Work of a National Hero

A national hero of the Philippines is a Filipino who has been recognized as a hero for his/her sterling character and remarkable achievements for the country.

Section 8.4 of the Implementing Rules and Regulations of RA 10066 (RA 10066 IRR, 2013) specifies that works of national heroes, "unless declared or [its] presumption [of being Important Cultural Property is] removed by the NHCP, shall be considered Important Cultural Property" (Works and structures section, para. 1). However, it is important to note that there is currently no official or institutionalized list of Philippine national heroes based on law, executive order, or proclamation (NCCA, 2015). Loosely, the term may refer to all Filipino historical figures recognized as heroes, but the term more strictly refers to those officially designated as such.

1995, the Philippine National Heroes Committee officially recommended several people for the designation, but this was not acted upon. It is speculated that this will probably trigger many requests for proclamations, and can trigger bitter debates involving historical controversies about the heroes (NCCA, 2015). Currently, no one has ever been officially recognized as a Philippine national hero. Even José Rizal and Andres Bonifacio are not institutionalized as national heroes in such a manner. Instead, due to their invaluable contributions to societal change and overall course of Philippine history, they are popularly recognized and celebrated as national heroes.

In Rizal's case, there are legislations and issuances that imply indirectly the recognition of his national hero character and great contribution to the Philippines. To name a few:

- Decree of December 20, 1898, issued by General Emilio Aguinaldo, declared December 30 of every year a day of national mourning in honor of Dr. Jose Rizal and other victims of the Philippine Revolution (NCCA, 2015).
- Philippine Commission Act No. 137, which organized the politico-military district of Morong into the Province of Rizal, was the first official step taken by the Taft Commission to honor our greatest hero and martyr (NCCA, 2015).
- Philippine Commission Act No. 345 set
 December 30 of each year as Rizal Day, and made it one of the ten official holidays of the Philippines.
- Republic Act No. 229, enacted by President Quirino on 9 June 1948, instructed to create a committee to take charge of the proper celebration of Rizal Day in every municipality and chartered city.
- Republic Act No. 9492 decreed that Rizal Day be celebrated on the Monday nearest December 30.

Moreover, it is inscribed in the NHCP's (2011b) marker that he is a "national hero." This is enough justification to consider him a national hero, and thus his works, including the bibliographic cards, are considered work of a national hero.

Work Not "Removed" / "Excluded" by NHCP as a Philippine Cultural Property

As mentioned in the previous section of this article, at present, the bibliographic cards are under the care of the HSED of the NHCP. The fact that the bibliographic cards are part of their artifact collection and are queued to undergo preventive

conservation treatments at NHCP, who is the agency in charge of works of national heroes, these bibliographic cards are not excluded in the list of cultural properties. These still hold its eligibility to be declared as an Important Cultural Property.

If sooner or later, the bibliographic cards and the rest of the Rizaliana artifacts, will be included in the PRECUP, it will be classified as "Presumed Important Cultural Property," pending official declaration from NHCP as an Important Cultural Property.

Archival Materials or Old Documents Dating at least 50-years old

Another category that falls under the category of "Presumed Important Cultural Property are those "archival materials or old documents dating at least 50 years old (unless declared by the National Archives)." (NCCA, 2016; RA 10066). Going back to the analysis of these bibliographic cards as records, and presuming that these bibliographic cards were created by Rizal during 1882–1887 and 1888–1891, there is no doubt that these cards can be considered as "Presumed Important Cultural Property" under this category.

CONCLUSION

Even when Rizal was a recognized book collector and also a bibliophile, it is largely unknown to many that he catalogued some of his books and created bibliographic cards for his collection in a suspected effort to ease his retrieval of information from his book collection. Historian Esteban de Ocampo (1960) listed a total of 252 bibliographic cards from Rizal's collection, while historian Ambeth Ocampo (1990, 2012) also mentioned of additional 99 bibliographic cards housed in the Lopez Memorial Museum and Library—signifying the authenticity of the existence of these bibliographic cards as truly from Rizal. This article revisited the bibliographic cards and presented its document history and analysis on these, particularly those in

custody of the National Historical Commission of the Philippines.

The document history of Rizal's bibliographic cards traced its provenance and validation of its legitimate historical value associated with them as part of the universe of Rizaliana artifacts. It also presented the context of its creation and what it went through over the years.

The analyses made on the bibliographic cards as card catalog, record and artifact (or object-document) presented new perspectives on how we can view the bibliographic cards as mere sacred pieces of paper that are bound to be kept in the storage. As an important and historical documentary heritage, the analysis supplied more context on viewing and understanding the bibliographic cards in the standpoint of librarianship, archives and historiography. The authors argued that in the fields by which these resources are commonly being produced and used, these bibliographic cards are important particularly in this context that might lead to further interest and analysis.

Lastly, as historically important pieces of documentary heritage, this article provided the recommendation for its recognition and declaration, under existing legal and policy frameworks in the Philippines, as Important Cultural Property, as supported by the plausible discussion and points raised in this article.

The authors hope that similar document history and analysis of important documentary heritage in the Philippines, would lead to awareness, opportunities for learning, and recognition of their values and contributions to the fields of their interests. More than their face value and popular knowledge, articles such as this hope to open windows of opportunities for the rediscovery of these documentary heritage.

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DECLARATION OF ATTRIBUTION

The artifacts depicted in this article are used with permission. They are part of the original collection at the Museo ni Jose Rizal Fort Santiago and property of the National Historical Commission of the Philippines (NHCP).

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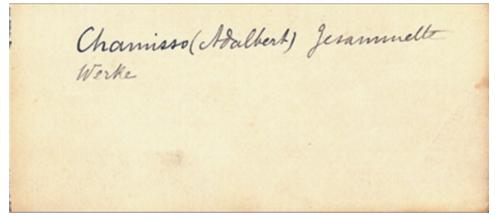
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APPENDIX

BIBLIOGRAPHIC CARD



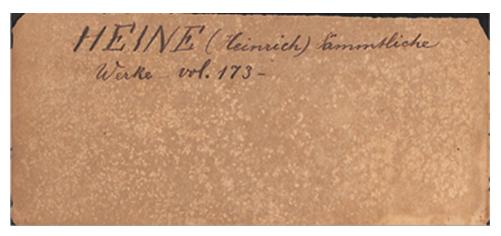
Note. From the NHCP Collection.

REFERENCE AND REMARKS

Rizal to Blumentritt Berlin, 22 November 1886

Rizal bought home the tragedies of Schiller and the tales of Andersen for his nephew, and Chamisso's work that gave an accurate description of the Philippines

(Epistolario Rizalino, V. I, p. 27)



Note. From the NHCP Collection.

Rizal to Blumentritt Paris, 19 June 1889 (Epistolario Rizalino, V. 2, p. 457)

Poet's dreams in the mists of Rhine

Again cited in Rizal to Blumentritt Dapitan, 19 December 1893 (Epistolario Rizalino, v. 2, p. 657)

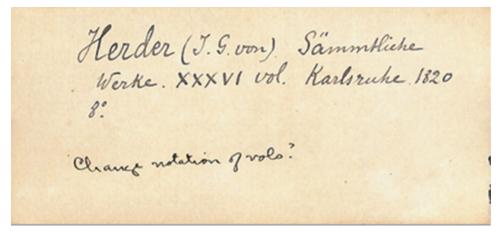


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Poet's dreams in the mists of Rhine

Again cited in Rizal to Blumentritt Dapitan, 19 December 1893 (Epistolario Rizalino, v. 2, p. 657)



Note. From the NHCP Collection.

REFERENCE AND REMARKS

Rizal to Blumentritt Brussels, 26 May 1890 (Epistolario Rizalino, V. 2, p. 564)

Horace (Fraduction en vers de ses stes avec le texte. - Paris 1818.

Note. From the NHCP Collection.

Madrid, 5 January 1884

Bought the books [The Wandering Jew for 10,00 ptas and works of authors Hugo and Horacio for 2,50 ptas].

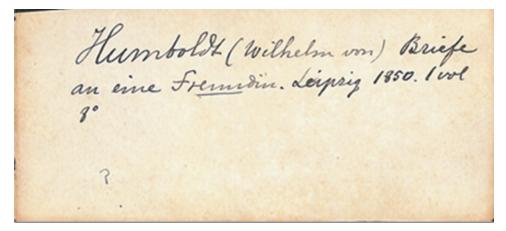
(Retana, 1907, p. 74)



Note. From the NHCP Collection.

Rizal to Blumentritt Brussels, 26 May 1890

(Epistolario Rizalino, V. 2, p. 563)



Note. From the NHCP Collection.

REFERENCE AND REMARKS

Rizal to Blumentritt Berlin, 28 November 1886

Rizal finds Humboldt's work admirable

(Epistolario Rizalino, V. 1, p. 34)

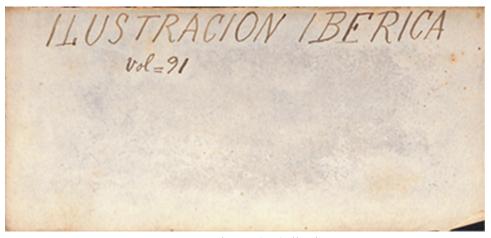
Humboldt (Wilhelm von). Uber die Kawi-Sprache auf der Insel Java, Berlin. 1836-38-39. III Bände 4°. 3 Prinda?

Note. From the NHCP Collection.

Rizal to Blumentritt Berlin, 28 November 1886

Rizal finds Humboldt's work admirable

(Epistolario Rizalino, V. 1, p. 34)



Note. From the NHCP Collection.

Included in the 108 titles that he purchased from bookseller Antonio Rosés in Spain.

(Retana, 1907, p. 63)

77



Note. From the NHCP Collection.

REFERENCE AND REMARKS

Rizal to Blumentritt Berlin, 26 January 1887

Rizal manifested his plan to translate this book into Tagalog.

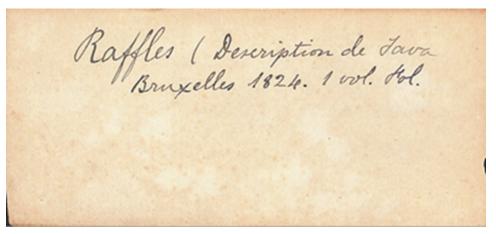
(Epistolario Rizalino, V. 1, p. 65)

(Epistolario Rizalino, IV. 4, p. 112.)

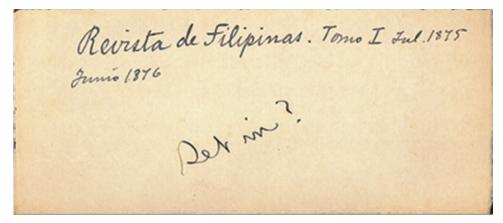


Note. From the NHCP Collection.

Rizal to Blumentritt Brussels, 26 May 1890 (Epistolario Rizalino, V. 2, p. 564)



Note. From the NHCP Collection.

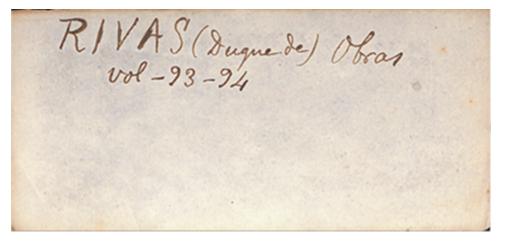


Note. From the NHCP Collection.

REFERENCE AND REMARKS

Rizal received this from Blumentritt

(Epistolario Rizalino, V. 2, p. 401)



Note. From the NHCP Collection.

Rizal to Ponce. London, 16 June 1888.

Rizal asked Mariano Ponce in Barcelona to buy for him these works

(Epistolario Rizalino, V. 2, p. 13.)

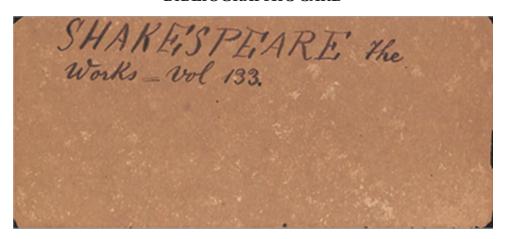


Note. From the NHCP Collection.

Rizal to Blumentritt. Berlin, 22 November 1886

Rizal translated Wilhelm Tell into Tagalog

(Epistolario Rizalino, V. 1, p. 27).

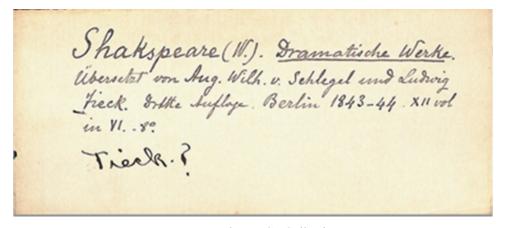


Note. From the NHCP Collection.

REFERENCE AND REMARKS

Rizal to Blumentritt Brussels, 5 July 1890

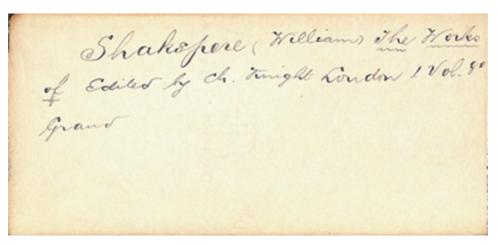
(Epistolario Rizalino, V. 2, p. 574)



Note. From the NHCP Collection.

Rizal to Blumentritt Brussels, 5 July 1890

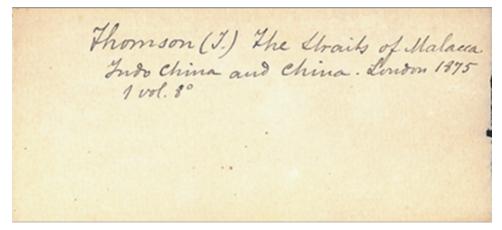
(Epistolario Rizalino, V. 2, p. 574)



Note. From the NHCP Collection.

Rizal to Blumentritt Brussels, 5 July 1890

(Epistolario Rizalino, V. 2, p. 574)

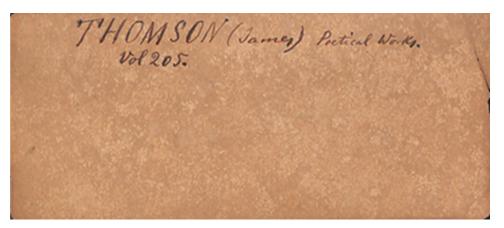


Note. From the NHCP Collection.

REFERENCE AND REMARKS

Rizal to Blumentritt Brussels, 17 April 1891

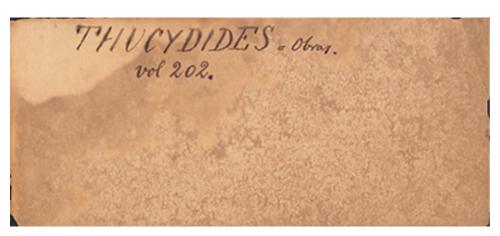
(Epistolario Rizalino, V. 2, p. 556)



Note. From the NHCP Collection.

Rizal to Blumentritt Brussels, 17 April 1890

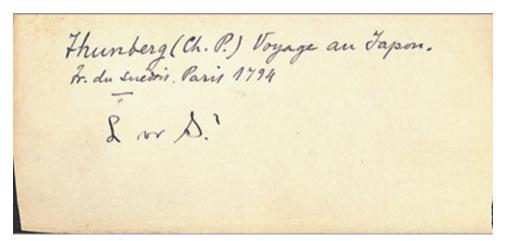
(Epistolario Rizalino, V. 2, p. 556)



Note. From the NHCP Collection.

Included in the 108 titles that he purchased from bookseller Antonio Rosés in Spain.

(Retana, 1907, p. 63)



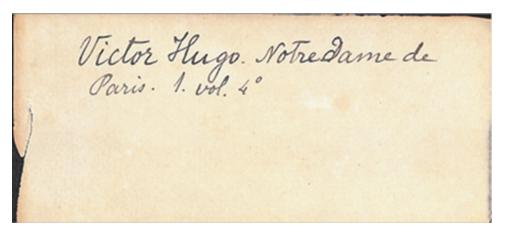
Note. From the NHCP Collection.

REFERENCE AND REMARKS

Bought by Rizal

Letter to Blumentritt Brussels, 17 April 1890

(Epistolario Rizalino, V. 2, p. 556)

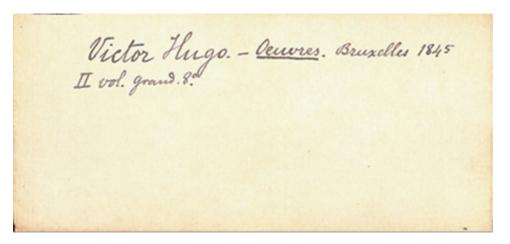


Note. From the NHCP Collection.

Letter to parents and brother Paris, 21 June 1883

Rizal visited and toured the Church of Notre Dame for 50c. He got reminded of Victor Hugo's novel.

(100 Letters of Jose Rizal, p. 104)



Note. From the NHCP Collection.

Bought the books [The Wandering Jew for 10,00 ptas and works of authors Hugo and Horacio for 2,50 ptas].

Madrid, 5 January 1884 (Retana, 1907, p. 74)



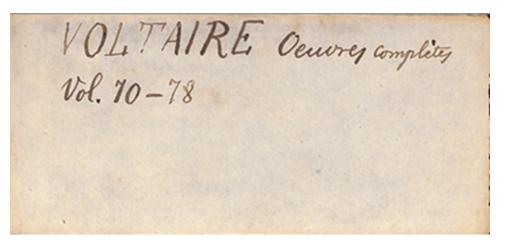
Note. From the NHCP Collection.

REFERENCE AND REMARKS

Letter to Blumentritt London, 18 August 1888

Included in the 108 titles that he purchased from bookseller Antonio Rosés in Spain. (Retana, 1907, p. 63)

(Epistolario Rizalino, V. 1, p. 289)

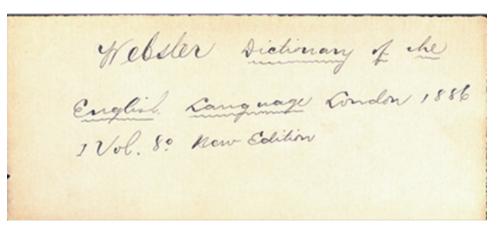


Note. From the NHCP Collection.

Letter to Blumentritt London, 18 August 1888

Included in the 108 titles that he purchased from bookseller Antonio Rosés in Spain. (Retana, 1907, p. 63)

(Epistolario Rizalino, V. 1, p. 289)



Note. From the NHCP Collection.

Letter to Basa Dapitan, 18 December 1894

Rizal asks for his English dictionary to be sent to him in Dapitan.

(Epistolario Rizalino, V. 4, p. 225)

AUTHOR BIOGRAPHIES

Martin Julius Villangca Perez is an archivist (foreign service staff employee) in the Archives of the Department of Foreign Affairs (DFA), wherein he has been involved in its establishment and management since 2014. Martin is also assisting in the records and archives management work in the DFA. He is also a part-time lecturer teaching courses on archives and records management in the UP School of Library and Information Studies. He obtained his bachelor's degree in LIS (magna cum laude) in 2011, and is currently working to finish his master's degree in LIS, both in UP Diliman. Martin is a licensed librarian, and has formerly worked for the Sto. Domingo Convent Archives and Library, the Far Eastern University Library, and the Carlos P. Romulo Library of the Foreign Service Institute.

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