

The Murillo Bulletin

Journal of PHIMCOS

The Philippine Map Collectors Society

Issue No. 3

October 2016



In this issue:

- Republic of the Philippines vs China : Final Arbitral Award ■
- Francisco Diaz Romero & Antonio Ghandia ■
- George Grierson ■ Charles Wirgman ■

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The Philippine Map Collectors Society (PHIMCOS) was initiated in 2007 by a group of five enthusiasts in Manila who conceived the formation of the first club for map collectors in the Philippines. Membership of the Society, which has now grown to a current total of 27 active members, is open to anyone interested in collecting maps, historical prints, paintings, and old photographs of the Philippines. At the Society's general meetings, held quarterly, members discuss club business, exchange cartographic news, and show each other items of interest. After dinner a member and / or invited guest gives a presentation. The Society also sponsors exhibitions, lectures and other educational events.

Front Cover: "Mar del Archipelago de las Islas Philipinas" from *Carta Chorographica del Archipelago de las Islas Philipinas, delineada por el Almirante Don Francisco Diaz Romero, y Sargento Mayor d. Antonio d. Ghandia* (Photograph ©The British Library Board, Maps 184.f.3.)

PHIMCOS News & Events

WITH a total of 19 members and 27 guests present, the PHIMCOS general meeting held at the Arya Residences on 24 August 2016 was our best-attended since the society was started. The principal reason for this excellent attendance was our guest of honour, Justice Antonio T. Carpio, who gave us an outstanding presentation on the Final Arbitral Award given on 12 July 2016 by the Permanent Court of Arbitration (PCA) in The Hague in the South China Sea Arbitration instituted by the Republic of the Philippines against the People's Republic of China.

The unanimous award in favour of the Philippines was issued by the PCA tribunal constituted under Annex VII to the United Nations Convention on the Law of the Sea (UNCLOS). To quote the PCA: "This arbitration concerned the role of historic rights and the source of maritime entitlements in the South China Sea, the status of certain maritime

features and the maritime entitlements they are capable of generating, and the lawfulness of certain actions by China that were alleged by the Philippines to violate the Convention." But the court emphasized that it did not "rule on any question of sovereignty over land territory [or] delimit any boundary between the parties."

As Justice Carpio explained, the government of the Philippines initiated proceedings against the PRC's sweeping claims and assertive behaviour in the West Philippine Sea in early 2013, in part because in 2009 China had forwarded to the UN Commission on the Limits of the Continental Shelf its controversial "Nine-Dash Line Map" of the so-called South China Sea.

This map, with its U-shaped line extending as far south as the wholly-submerged James Shoal in Malaysian waters, was created in 1936 by the eminent Chinese geographer and fervent nationalist Bai Meichu.



Justice Antonio T. Carpio addressing the PHIMCOS meeting on 24 August 2016

The “Nine-Dash Line Map” was formally published by the Ministry of Internal Affairs of the Republic of China in 1947, and subsequently adopted by the People’s Republic of China. The map was initially drawn with 11 dashes, but in 1953 (as a gesture of friendship) the Communist government reduced the number of dashes to nine by removing the two shown between China and Vietnam.

Justice Carpio then talked in some detail about the six major issues raised in the arbitration, and the reasons why the PCA found in favour of the Philippines on all six issues. To summarise, in response to the 15 submissions made by the Philippines, the principal decisions made by the tribunal in its Final Award were the following:

1. under UNCLOS there is no legal basis for China to claim historic rights to resources within the sea areas falling within the “nine-dash line” since all historic rights were extinguished upon the effectivity of UNCLOS and there is no evidence that China had historically exercised exclusive control over the waters of the South China Sea;

2. none of the rocks, islands or other geological features in the Spratly Islands generates a 200 nautical mile Exclusive Economic Zone (EEZ) that overlaps with Palawan’s EEZ;

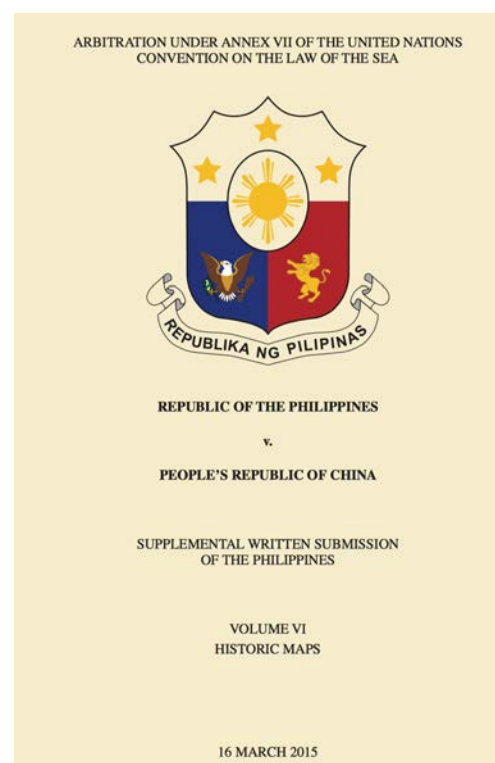
3. the tribunal has the jurisdiction to rule on these maritime issues since the status and maritime entitlement of the geological features “low-tide elevations” (e.g. shoals), “high-tide elevations” (i.e. rocks) and islands (which must be capable of human habitation) are not sovereignty issues, and maritime entitlement is separate from sea boundary delimitation;

4. the Scarborough Shoal is legally a rock and is consequently entitled to a territorial sea of 12 nautical miles but not to an EEZ; and Filipino fishermen have traditional fishing rights in the Scarborough Shoal’s territorial sea;

5. China has violated its obligation under UNCLOS to “protect and preserve the marine environment” by dredging and building islands on seven reefs and failing to prevent its fishermen from harvesting endangered species (such as sea turtles, corals and giant clams) in the Spratly Islands and Scarborough Shoal; and

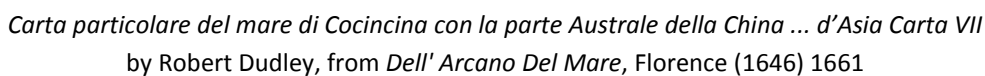
6. China has committed unlawful acts against the Philippines within the EEZ of the Philippines by interfering with the fishing activities of Filipino fishermen and the petroleum activities of Filipino vessels, failing to prevent Chinese fishermen from fishing within the EEZ, and constructing artificial islands and structures within the EEZ and the continental shelf.

An important part of the evidence submitted to the PCA was a thick volume of 278 maps (both Western and Chinese) that show the traditional southern limits of the Chinese empire as being Hainan and the Pratas Islands. Justice Carpio showed members a copy of this official volume of maps, as submitted by the Republic of the Philippines to the Arbitral Tribunal.



The title page of the volume of maps submitted to the Permanent Court of Arbitration by the Republic of the Philippines

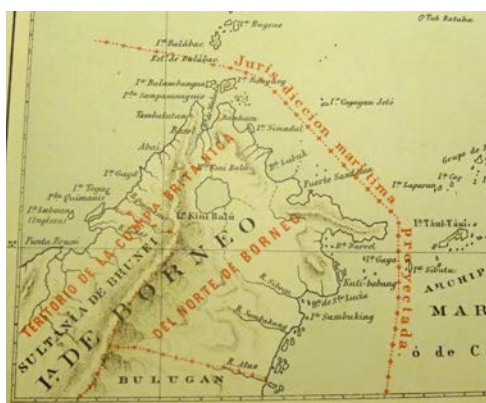
Justice Carpio’s presentation included slides showing many of the historic maps submitted to the PCA, including Chinese maps from the Ming dynasty and maps by Abraham Ortelius, Gerard Mercator, Jan Huygen Van Linschoten, Willem Blaeu, Jan Jansson, Samuel Purchas, Vincenzo Coronelli and Fr. Pedro Murillo Velarde. In the slides the relevant features have been magnified and highlighted.



Justice Carpio has kindly made his presentation available in full for downloading from the PHIMCOS website: www.phimcos.org

In conjunction with Justice Carpio's talk, several members brought relevant maps to show us:

- Albert Montilla displayed a contemporary example of the "Nine-Dash Line Map" (which now has ten dashes, to make it clear that Taiwan falls within the U-line). This map can be found in offices and classrooms across China.
- Carlos Madrid showed us a Spanish chart of the China Sea, *Carta General del Mar de China y Gran Parte del Archipiélago Asiático*, published by the Dirección de Hidrografía, Madrid in 1869 (with corrections to 1897) which has manuscript markings showing the territorial limits of the Philippines following the adjustments made in the Treaty of Washington of 1900.



Detail from *Mapa de las Islas Filipinas, Joló y Borneo*, Madrid (1882) 1885

- Alfredo Roca brought along a map published by Lit. Viuda de Roldan, *Mapa de las Islas Filipinas, Joló y Borneo*, Madrid (1882) 1885, which shows the boundary between British and Spanish territory in Sulu established by the Madrid Protocol of 1885. Under this agreement, Great Britain and Germany recognised the sovereignty of Spain over the Sulu Archipelago, and Spain renounced "as far as regards the British Government, all claims of sovereignty over the territories of the continent of Borneo which belong or which have belonged in the past to the Sultan of Sulu (Jolo) ... as well as all those comprised within a zone of three maritime leagues from the coast, and which form part of the territories administered by the [British North Borneo Company]".

- Peter Geldart exhibited *Carta particolare del mare di Cocincina con la parte Australe della China ... d'Asia Carta VII* by Robert Dudley, from *Dell' Arcano Del Mare*, the first sea-atlas of the whole world, published in Florence in 1646.

The chart shows the "Mare di Cocincina" (Sea of Cochinchina) including the "Mare delle Philippine" (Sea of the Philippines), "La Seccagna di Bollinao" (Shoal of Bolinao, to be named the Scarborough Shoal in 1748) and "Witters Islands" (named after the Dutch admiral François de Wittert, but called Las Hermanas by the Spanish). The "Mare della China" (Sea of China) is shown to the northeast of Hainan, but of particular note is the use of the name Sea of the Philippines some 366 years before President Aquino's Administrative Order No. 29 of 5th September 2012 officially created the West Philippine Sea.



The PHIMCOS Roving Exhibition has spent the past few months touring Cebu, where it has been on display at the University of San Carlos, Talamban Campus (11 July to 22 July), St. Theresa's College, Cebu City (27 July to 12 August), four campuses of the University of Cebu (22 August to 16 September), and the University of the Philippines, Cebu Campus (26 September to 21 October).

At San Carlos University, Marga Binamira's lecture *A Venetian in the Visayas: Antonio Pigafetta Maps the Islands* was attended by an audience of 300 students, faculty and administration members. The Association of Central Visayas Museums has indicated its interest in hosting the exhibition in museums in different islands in the Central Visayas.



Margarita V. Binamira lecturing at the University of San Carlos, Cebu on 19 July, 2016



**Carte Hydrographique &
Chorographique des Isles Philippines**
Pedro Murillo Velarde/George Maurice Lowitz
1760
hand-colored copper engraving
41" x 25" (104 cm x 64 cm)

Founded in 2010, Leon Gallery is primarily known as the leading gallery specializing in historically important and museum quality Philippine art. Old Master paintings such as those done by Juan Luna, Felix Resurreccion Hidalgo, Fabian de la Rosa, and Fernando Amorsolo lie at the core of Leon Gallery's collection. The gallery's holdings include modernist works of notable artists such as Fernando Zobel, Romeo Tabuena, Diosdado Lorenzo, and Federico Aguilar Alcuaz, among others.

Since the pieces of Leon Gallery are steeped in history and tradition hence having impeccable provenance, the gallery persists to have an exemplary level of scholarship, especially in the authentication and documentation of important pieces. Thus, authenticity for each artwork is guaranteed.

Furthermore, Leon Gallery is a purveyor of Philippine antiques, which hark from the pre-Hispanic to the Hispanic era. Antique furniture, ivory, orientalia, pottery, and rugs are included in the gallery's special heirloom and estate pieces.

The meticulous selection of antiques and objets d'arts complement Leon Gallery's active purchase and acquisition of Philippine art of distinct caliber in the local and international fields, apart from handling personal and private consignments. Accordingly, we encourage you to contact us for works you would wish to sell or acquire.

The Philippine Islands Through the Eyes of Francisco Diaz Romero and Antonio Ghandia

by Alfredo Roca

ALTHOUGH much of the Philippines was under Spanish sovereignty for the best part of four centuries, early printed maps of the archipelago by Spanish cartographers are surprisingly rare. In 1601 a map of Southeast Asia entitled *Descripcion de las Indias del Poniente* was published in Madrid in the *Historia general de los hechos de los Castellanos en las Islas ... del Mar Océano* by the historian Antonio de Herrera y Tordesillas; but this chart, copied from a manuscript chart of c1575 by Juan López de Velasco, is inaccurate, shows little detail and includes only the southern coast of Luzon.

A more accurate map, *Planta de las Islas Filipinas* by Manuel Orozco,⁽¹⁾ was published in Madrid in 1663 in the *Labor evangélica* by Fr. Francisco Colin; and in the 17th century

Spanish cartographers produced fairly detailed manuscript charts of the Philippines and the surrounding seas.⁽²⁾ However, because Spain had an official policy of secrecy regarding the geography of its colonies and their maritime routes, until well into the 18th century nearly all published maps of the East Indies were by Dutch, French, English or Italian mapmakers.

Then, in 1734, the Jesuit Fr. Pedro Murillo Velarde produced the most famous of all maps of the Philippines: his *Carta Hydrographica y Chorographica delas Yslas Filipinas*, engraved in Manila by Nicolás de la Cruz Bagay. Only a few original examples of this magnificent map have survived ⁽³⁾ but, to quote Carlos Quirino,⁽⁴⁾ “so important is Pedro Murillo Velarde's map to Philippine cartography, so neat is the engraving

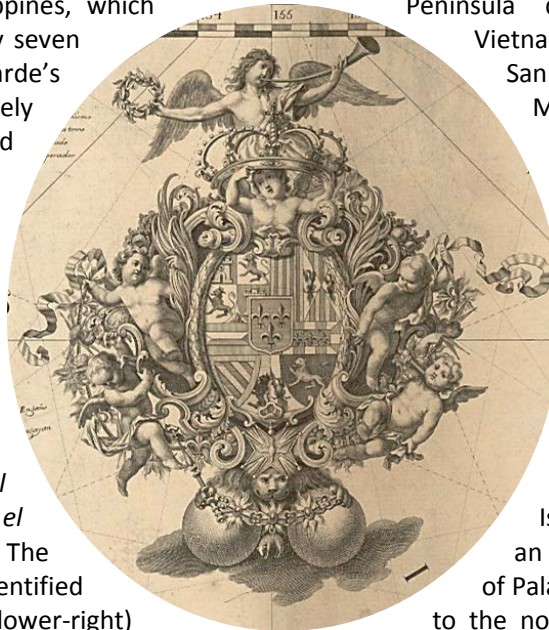


Carta Chorographica del Archipelago de las Islas Philipinas, delineada por el Almirante Don Francisco Diaz Romero, y Sargento Mayor d. Antonio d. Ghandia (Photograph ©The British Library Board, Maps 184.f.3.)

and so faithful are the illustrations” that it was widely copied by other cartographers and remains by far the best-known 18th century map of the Philippines.

Ricardo Padrón writes that “this map was a product of the Spanish navy, newly professionalised in every sense, including in its cartographic production.”⁽⁶⁾

In contrast, another equally spectacular early Spanish chart of the Philippines, which was published in 1727 (only seven years before Murillo Velarde’s great chart), remains largely unknown. The map is entitled *Carta Chorographica del Archipelago de las Islas Philipinas, delineada por el Almirante Don Francisco Diaz Romero, y Sargento Mayor d. Antonio d. Ghandia, Diputados de la Ciudad, y Comercio de Manila : en cuyo nombre la dedican a la Cat. M. del Señor Don Phelipe V el Animoso. Año MDCCXXVII*. The engraver of the chart is identified (below the cartouche at lower-right) as “J. á Palom^o sculp. Mti anno 1727”.



The map covers an area from the coast of the Peninsula de Camboja (present-day Vietnam) to the “Archipelago de San Lazaro ô de las Islas Marianas”, and includes parts of southern China, the islands of Hainan and Formosa, the Archipelago de los Palaos, and parts of the islands of Borneo, Celebes and Gilolo. The Philippine islands are positioned to the left of centre, surrounded by a circular title that reads “Mar del Archipelago de las Islas Philipinas”, engraved in an arc from the southern tip of Palawan (“Isla de la Paragua”) to the northeast point of Mindanao, designated as the “Reino de Mindanao.”

An example of this large map from Admiral Lord Howe’s Collection, printed on six sheets (each of which measures 57 cm x 54 cm), is held in the British Library. The map is at a scale of 1 : 2,900,000 and is catalogued as having been published in Madrid, but this may not necessarily be correct; according to R.A. Skelton:

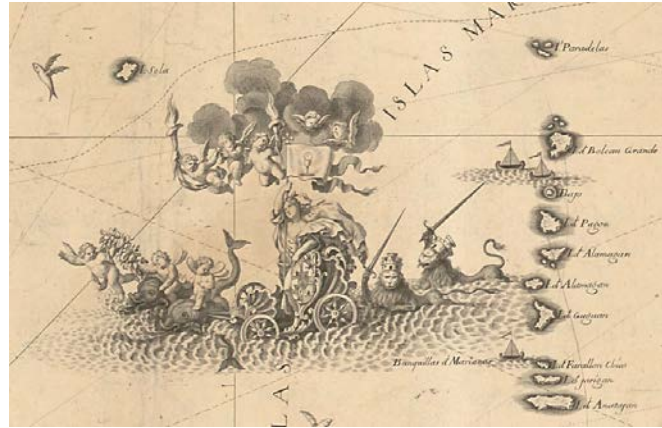


The Bourbon coat of arms (above) and florid title cartouche (below) from the Francisco Diaz Romero / Antonio Ghandia chart. (Photographs ©The British Library Board, Maps 184.f.3.)

“The second quarter of the 18th century is a turning point in the cartography of the Philippines [with] the first topographical maps of the whole group drawn on a scale and to scientific standards comparable to the mapping of European countries. While the initiative for this step came from the Spanish authorities, we may note that these maps were not only drawn, but also engraved and published in Manila.”⁽⁵⁾

The map identifies many places in the archipelago, albeit without very much topographical detail, and “the coasts, shown in elevation, are boldly and confidently drawn, with some errors of outline (e.g. the east coast of Luzon).”⁽⁵⁾

However, the most prominent features of the map are the powerful and ornate royal Bourbon coat of arms (at centre top) that emphasises Spain’s sovereignty over all the islands; the exuberant title cartouche (at bottom left) with its crowned Castilian castle, merlion wielding a sword, cherubs, piles of arms and cornucopia; and the elaborately florid cartouche (bottom right) surrounding three scales in Leguas Españolas, Leguas Alemanas and Leguas Francesas Equinociales.



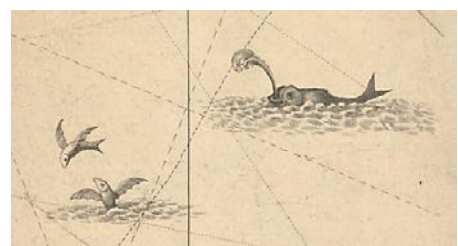
Asia and America sit atop the scale cartouche of the Francisco Diaz Romero / Antonio Ghandia chart (left), which also has a vignette of Faith bringing Christianity to the Philippines from the Americas (right).
(Photographs ©The British Library Board, Maps 184.f.3.)

This latter cartouche is surmounted by “two allegorical figures, personifications of Asia and America, as a reminder that the Philippines is the meeting point of these two continents.”⁽⁶⁾

The triangle formed by the royal coat of arms and the two cartouches is balanced by an inverse triangle of three compass roses, and the map includes an abundance of entertaining details. On land (but not in the Philippines) we see animals (elephants, monkeys, carabaos, two caymans, a bull and even a rhinoceros); there is a spirited vignette of the naval battle between the Portuguese and the Dutch at the island of Ternate; and the seas teem with activity with ships, whales, flying fish and sea birds including

the “Pajaro Bobo”. And there is more to the cartographers’ visual narrative, as explained by Ricardo Padrón:

“Even though the map exhibits considerable symmetry ... the off-centred portrayal of the Philippines imbues the image with internal tension and movement. The tension and movement make this map lovely to look at, but they are also key to its ideological operation. Foundering in the seas at the center of the triangle, the eye easily follows the rhumb line that leads northwards ... until it stumbles upon the allegory in the upper right corner. There it discovers Faith personified sailing westward from the Marianas, and by implication the



In the early 18th century the Oceans of the East were full of activity and dangers!
(Photographs ©The British Library Board, Maps 184.f.3.)

Americas, in a sea chariot bedecked with a Castilian escutcheon that echoes the royal arms and escorted by sword-brandishing, natatorial Leonese lions with Castilian castles upon their heads. The image reminds the reader that Spanish might and the Catholic faith arrived in the Philippines together from across the Pacific.”⁽⁷⁾

Only seven years after its publication, the Diaz Romero / Ghandia chart was eclipsed by the great Murillo Velarde map. The latter was not only more accurate than the former, notably in its depiction of Mindanao, but Murillo Velarde was working to an order from King Philip V and had the support of the Governor-General, Fernando Valdés y Tamón. As quoted by Juan de San Antonio in his *Crónicas* (1738-44), Murillo Velarde claimed to have placed in his map “all the towns, points, coves, ports, shoals, reefs, routes, courses, rivers, forts and distances, as was possible in so difficult a matter and within the scale.” Inevitably, the Diaz Romero / Ghandia chart could not compete; Murillo Velarde’s newer, more detailed map replaced the older, and became justly renowned.

The author wishes to thank Peter Geldart for his assistance in researching and writing this article.

References:

(1) See the back cover of *The Murillo Bulletin* Issue No. 2 for a photograph of the Manuel Orozco map.

(2) cf. *Mapping the Philippines - The Spanish Period* by Edgardo J. Angara, José Maria A. Cariño & Sonia P. Ner; READ Foundation, Inc., Quezon City ©2009.

(3) See *The Murillo Bulletin* Issue No. 1 for details and a photograph of the Murillo Velarde map recently donated to the National Museum of the Philippines by Mr. Mel Velasco Velarde.

(4) *Philippine Cartography 1320-1899* by Carlos Quirino; Third Edition ©2010 Carlos Quirino and Vibal Foundation, Inc., Manila.

(5) *Philippine Cartography in the British Museum* by R. A. Skelton, published in Quirino (q.v.)

(6) Translated by the author from *Las Indias olvidadas – Filipinas y América en la cartografía imperial Española* by Ricardo Padrón, Terra Brasilis (Nova Série) 4 (2015) ©Rede Brasileira de História da Geografia e Geografia Histórica.

(7) From *Abstraction to Allegory: The Imperial Cartography of Vincente de Memije* by Ricardo Padrón, published in *Early American Cartographies* edited by Martin Brückner ©2011 The University of North Carolina Press.

PHIMCOS is proud to sponsor

Mapping the Philippine Seas

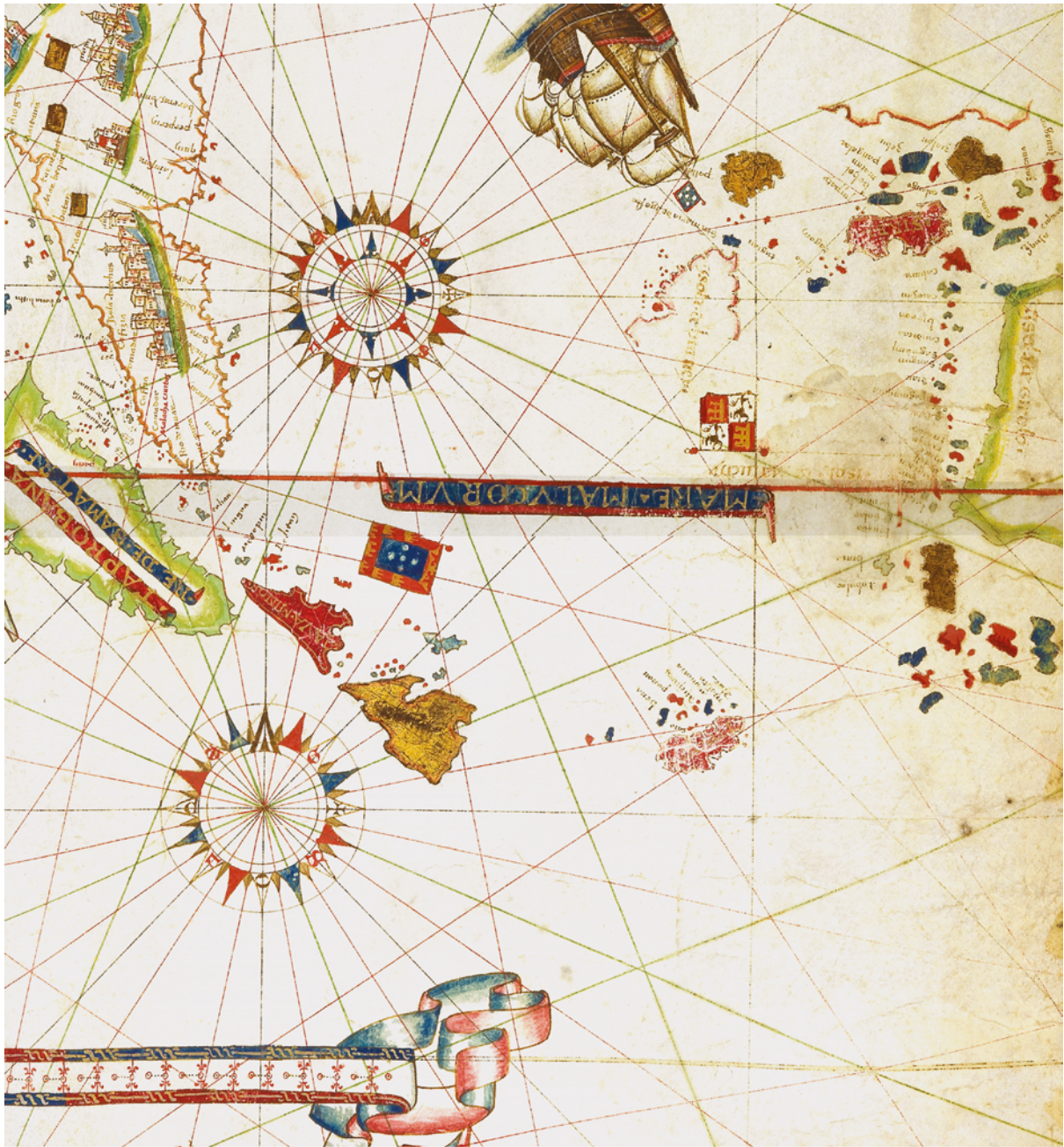
An Exhibition of Rare Historical Maps and Charts from c1540 to c1900

The exhibition, which will showcase approximately 165 original maps and sea charts from the private collections of PHIMCOS members and museums, will be open to the public at the Metropolitan Museum of Manila from 14 March 2017 to 30 April 2017.

The theme of the exhibition will be to explain the historical importance of the location of the Philippines at the centre of eastern and southeast-Asian trade routes, the discovery and use of those maritime trade routes by European explorers, colonists and traders, the search for new, faster and safer sea passages around and through the Philippine archipelago, and the use of scientific hydrography to improve the charts and thereby the safety of seafarers.

A full-colour catalogue with photos of the exhibits and explanatory text will be published as a contribution to the public record of the cartographic history of the Philippines. In conjunction with the exhibition, PHIMCOS will also arrange a series of lectures by experts who will discuss different aspects of the history of maritime cartography of the archipelago.





MAGGIOLO, Vesconte. *[Planisphere]*. Genoa, 1531.

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WILLIAM & THOMAS:
George Grierson's Version of Herman Moll's Map of Asia
by Peter Geldart

HERMAN MOLL (1654–1732) was one of the most prolific engravers and map publishers in London in the early 18th century. German (or possibly Dutch) by birth, Moll moved to London in 1678 to work as an engraver, and his early work includes the engraving of the charts (not all signed) for William Dampier's *A New Voyage round the World* (1697). Around the turn of the century Moll set up his own shop, where he produced a large number of high-quality maps and atlases. His best known publications are the 30 double-page folio maps he produced for *The World Described; or A New and Correct Set of Maps: Shewing the Several Empires, Kingdoms, Republics, Principalities, Provinces &c. in All the Known Parts of the Earth*, first published in c1715.

Collectors of antique maps of the East will be familiar with Moll's beautiful map of the continent of Asia from *The World Described*, which measures 58 cm x 96 cm. The ornate cartouche depicts an elaborately turbaned and berobed oriental potentate receiving Asiatic treasures from a Silk Road trader holding a crested parrot; a caparisoned elephant with its princely mahout, umbrella and escort of spear-men; and a Parthian archer contemplating that rarest of exotic fruit: a pineapple.



Far less well-known is George Grierson's version of this map, published in c1730. At first glance Grierson's map is almost an exact copy of Moll's, but there is an obvious difference. Moll's map (below) is dedicated: "To the Right Honourable WILLIAM Lord COWPER, Lord High Chancellor of Great Britain", whereas Grierson's map (above) is dedicated: "To His Excellency THOMAS Lord WYNDHAM Baron of Finglas Lord High Chancellor and One of the Lords Justices of Ireland Ec. ie." On closer examination a number of other differences between the two become apparent, as I discuss below.



George Grierson (c1678–1763) was born in Scotland but emigrated as a young man, founded a printing house in Dublin in 1703, and became one of the most important publishers, editors and mapmakers in 18th century Ireland. In 1729 he was appointed the "King's Printer" for Ireland, authorised to print government papers and Bibles. Grierson was a prolific plagiarist of London publications and is often called a "pirate" publisher, but he appears to have made an effort to comply with the provisions of the Copyright Act of 1709/10 (*aka* the Statute of Anne) by not publishing (or at least signing) his versions of Moll's maps until the latter's copyright had elapsed.



▲ To the Right Honourable WILLIAM Lord Cowper, Lord High Chancellor of Great Britain. This Map of ASIA According to y^e Newest and Most Exact Observations is most Humbly Dedicated by your Lordship's most Humble Servant Herman Moll Geographer (c1715) 1719. (Photograph courtesy of Wattis Fine Art)

To His Excellency THOMAS Lord Wyndham Baron of Finglas Lord High Chancellor and One of the Lords Justices of Ireland Ec.ie. This Map of Asia According to y^e Newest & most exact Observations is most Humbly Dedicated by yo^r Excellencies most Humble Serv.^t Geo. Grierson (c1730). (Author's collection) ▼



When he copied Moll's maps Grierson had new copper plates engraved, with different armorial cartouches and dedications to contemporary Irish notables. Moll's dedicatee, William Cowper (c1665–1723), was a Whig politician with the reputation of being one of the most effective parliamentary orators of his generation; he became the first Lord High Chancellor of Great Britain in 1707, resigned in 1710, was re-appointed in 1714, and resigned again in 1718. Grierson's dedicatee, Thomas Wyndham (1681–1745), was an Irish lawyer and politician who was appointed Lord Chancellor of Ireland in 1726; he was raised to the peerage of Ireland as 1st Baron Wyndham of Finglass in the County of Dublin in 1731.

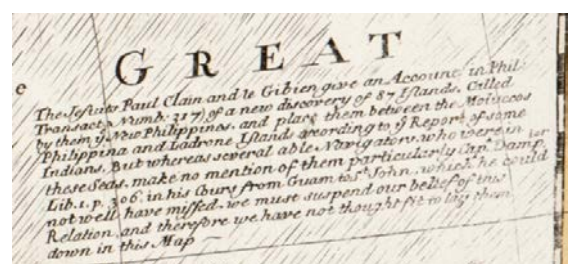
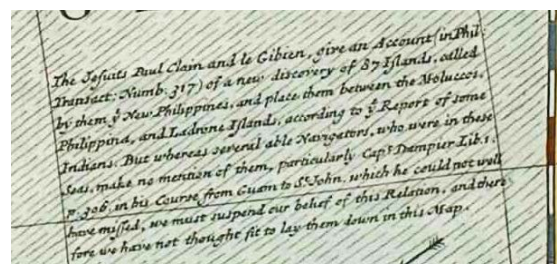
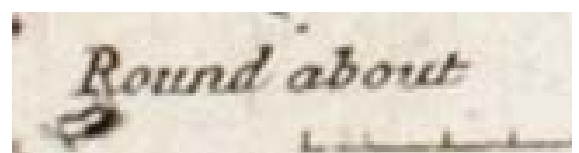
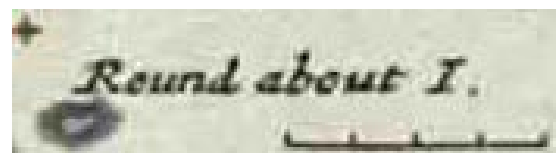
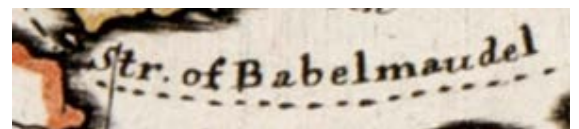
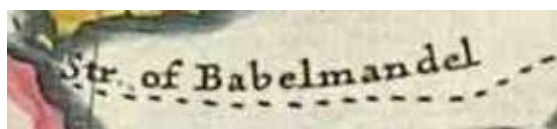
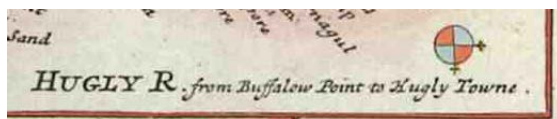
The large size of the plates in *The World Described* represented a major technical challenge for the Irish engravers, and consequently Grierson's maps are noticeably less refined than the London originals. This can be seen in the coarser details, spelling mistakes and corrections. For example, in the fourth inset Moll shows the "Hugly R. from Buffalow Point to Hugly Towne", but the Irish engravers, having forgotten the "R.", add a caret mark below and "River" above Hugly. At the mouth of the Red Sea Grierson's map misspells the "Str[ait] of Babelmandel" as "Babelmaudel", and in the inset of Chusan "Round about I." has become simply "Round about".

Having engraved the charts for his books, Moll was familiar with William Dampier's travels. Consequently both maps have an interesting note concerning the New Philippines:

"The Jesuits Paul Clain and le Gibien, give an Account (in Phil: Transact: Numb. 317) of a new discovery of 87 Islands, called by them ye New Philippines, and place them between the Moluccos, Philippina, and Ladrone Islands, according to ye Report of some Indians. But whereas several able Navigators, who were in these Seas, make no mention of them, particularly Capt. Dampier Lib.1. p. 306. in his Course from Guam to St. John, which he could not well have missed, we must suspend our belief of this Relation, and there-fore we have not thought fit to lay them down in this Map."

In Moll's map this note is skilfully engraved, with the lines carefully justified between the meridian lines; but this accuracy was beyond the capabilities of the engravers in Dublin who spread out the note on both sides of the meridian lines, misspelled "Cours", increased the number of lines from nine to ten, and still left them unjustified on the right.

Details from Moll's map are on the left, and the mistakes made by the less-skilled Dublin engravers in Grierson's map are on the right.



Grierson also published a copy of Moll's *A Map of the East-Indies and the adjacent Countries ...* in which he removed (but did not replace) the dedication "To y^e Directors of y^e Hon.^{ble} United East-India Company" and the large coat of arms above the title cartouche.



Detail from George Grierson's version of Moll's *A Map of the East-Indies*. (Author's collection)

Moll's cartography was highly regarded and his maps were popular, especially those from *The World Described* which were issued in many editions (both in bound atlases and as separate

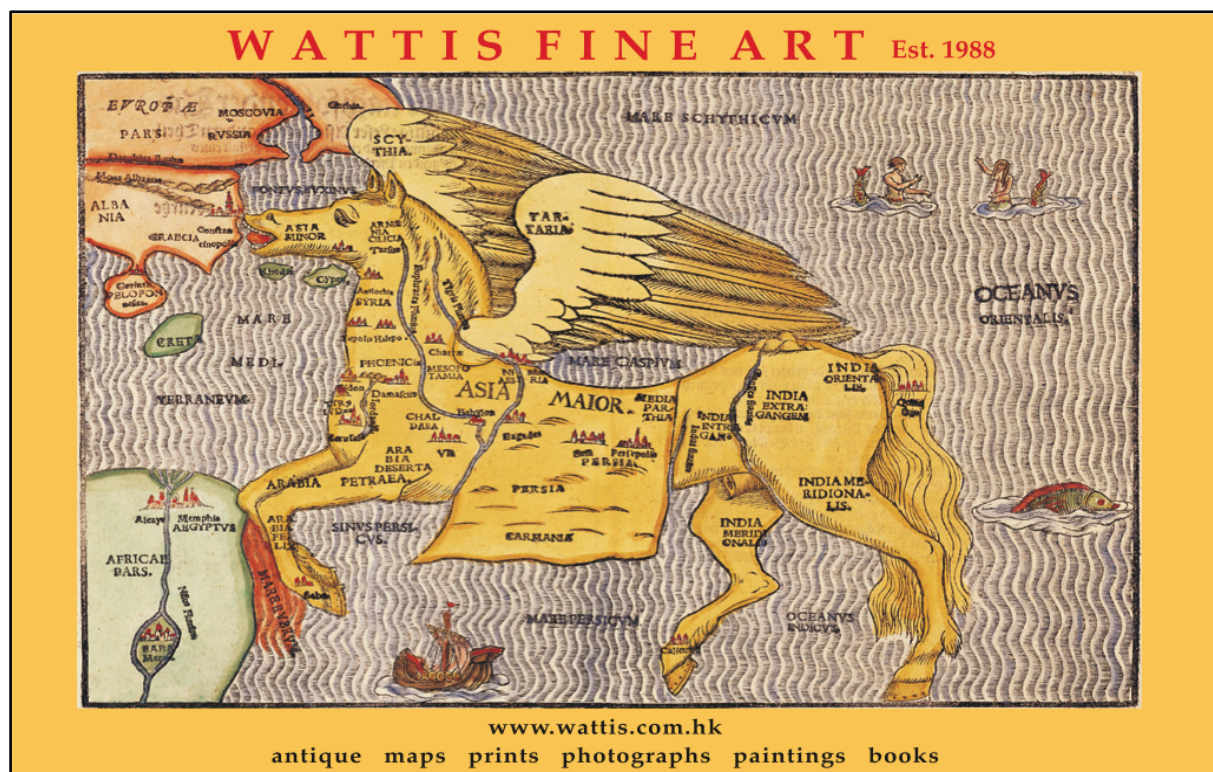
maps) until 1756. Consequently copies are not hard to find and appear for sale regularly at auction and in the antique map trade. In contrast, all of George Grierson's maps are uncommon, and those from his editions of *The World Described* are exceptionally rare since Dublin was a small market and, because of the inferior quality, there was presumably no great demand for them outside Ireland despite their "rough and appealing charm" ⁽¹⁾.

The atlas is a particular rarity: "Ashley Baynton-Williams, the foremost authority on maps published in the British Isles, reports that only two examples of the Grierson edition of *The World Described* are recorded. One example is to be found in the collections of the Royal Geographic Society (London) and the other at the Library of Trinity College (Dublin), although it is not known if these atlases are complete." ⁽²⁾

A copy of Grierson's map of Asia can also be found in the *Kirishitan Bunko* Library of Sophia University, a private Jesuit university in Tokyo. My own examples of Grierson's maps came from "a very damaged, incomplete and patchily restored collection of the maps which, perhaps around 1800, had been taken to Australia." ⁽¹⁾

(1) Quoted with thanks to Jonathan Potter

(2) Quoted with thanks to Barry L. Ruderman



Charles Wirgman: The First Artist Correspondent to Visit the Philippines

by Jonathan Wattis

CHARLES WIRGMAN (1832–1891) was a Special Artist and Correspondent who worked for the world's first illustrated newspaper, *The Illustrated London News* ("ILN"), and was the first artist correspondent to visit the Philippines. His lively and humorous writing and vivid watercolour sketches provide us with rare and amusing glimpses of Manila and other parts of the Philippines in 1857, before the arrival of photography.

Although Wirgman is a Swedish name (his family were successful silversmiths who had emigrated from Sweden early in the 18th century), Charles was an Englishman, born in St Pancras, London on 31 August, 1832. He studied painting briefly in the early 1850s in Paris, but at the end of 1856 he set off from London for China to report on the outbreak of the Second Opium War. Wirgman travelled on the opium ship *Pekin* from India to Hong Kong between April and May 1857 and made a number of sketches on board which were published in the magazine along with stories of his voyage.

Arriving in Hong Kong in April 1857, Wirgman used the colony as his base for visits to Manila, Macao and China. He stayed in the Philippines from early July to mid-October 1857, and posted his stories and drawings to the ILN both from Manila and from Hong Kong after his return. The reports and watercolour sketches were shipped back to Fleet Street in London, where his drawings, including those of the Philippines, were engraved in reverse on boxwood blocks and printed in black-and-white on newsprint for *The Illustrated London News*.

During his stay in Manila Wirgman made a number of expeditions to the interior of Luzon, often with Western friends. These included an "impatient German-American" (possibly an employee of the American trading company Russell & Co.) and, in all likelihood, Charles W. Andrews, another English painter who flourished between 1853 and 1865 in Australia and Hong Kong from where he is known to have made several visits to the Philippines.

On one occasion, when they went on a shooting trip to an island near Los Baños, the supplies and necessities for the journey were supplied by "Mr Jardine, a merchant of note in the East"; this was probably Andrew Jardine, a nephew of William Jardine (the founder of Jardine, Matheson & Co.), who is known to have worked at the company's Manila office. Wirgman also visited the Taal volcano, Santa Cruz, Laguna, Tanauan and Calamba, and described the pleasures of rural travel:

"We mounted our caballos, with handkerchiefs round our heads to keep off the sun. We at length did get to the summit, and sat down under a shed (a wayside inn), got some cocoanuts and drank the milk, remounted our horses, and rode on some more even ground."



MANILLA: A BANCA PARTY >



< "OUR STREET" AT MANILLA DURING A FLOOD

"But when you have rain descending in perpendicular torrents for ten days and nights without intermission, accompanied by crashing thunder, flashing forked lightning, and roaring winds, with the addition of a flood like that we had at the beginning of July, you may say you have seen bad weather, and not till then.

I never shall forget how the

Indians enjoyed it, laughing all day long up to their waists in water, and taking great pleasure in wetting any Chinamen that came near them. We used to swim in the streets: but it was cold pastime. We sat at our window all day sketching: then a boatful of girls and men going to the cigar manufactory would pass; then another boat of Spaniards out for the day, wet through and shivering, but supremely happy. Our house was in a miniature ocean, three feet of water in the shallowest places." ⁽²⁾

"The scenery was lovely, and the breeze delicious. Got to a tremendous waterfall, where we had tiffin, Indian fashion: squatting down, eating rice with our fingers off a plantain-leaf, and drinking out of a cocoanut-shell." ⁽¹⁾

Although Wirgman's visit to the Philippines was only brief, he had time to experience typhoons, floods, earthquakes, volcanoes and other calamities. In particular his descriptions of the wet season are lively:



MANILLA GIRLS SHOPPING



MARRIAGE PROCESSION IN MANILLA

"We have had several earthquakes, but the houses are generally so built that they can't possibly fall. The rain is now unceasing – morning, noon and night – thunder, lightning, wind and deluge. We are in a regular lake; yet, thanks to our temperate diet and total abstinence from almost everything except tea, we feel in good condition. How different from what I felt at Hong-Kong, with the late dinner, heavy, soporific wines, and pale ale! ... I have quite altered my diet; and never, even in Europe did I feel stronger, or possess such health." ⁽³⁾

At the age of 25 Charles Wirgman was a keen observer of people, particularly the pretty girls who appear in a number of his drawings. Few of his sketches were purely topographical or architectural, although both aspects feature as backdrops to his imaginative scenes of native life and local pastimes:

"The girls are a perfection of natural grace; and I question whether the most refined European lady would equal them – I mean, of course, in native elegance, for they are occasionally observed to spit and smoke cigars, and chew the betel-nut. I send you a real Manilla sketch- some Indian girls at a shop. You see the extraordinarily large bamboo hat on the basket the centre girl has on her head. These hats are much worn by

the women in the country; they keep off the sun and rain effectually. The old Indian with the cock is Manilla all over. You continually see persons carrying about their birds, as their chief amusement is cock-fighting." ⁽⁴⁾

"Next day it was Corpus Christi Day: so we went to mass, and a more picturesque sight I never saw than the interior. The whole of one side of the church was crowded with girls in the most splendid colours, with the veils they always wear at church. Every colour that was grateful to the eye was on that side of the church, while on the other side were the shirt-men. The band in the church struck up a most lively waltz at the end of the service, much to our surprise." ⁽⁵⁾

Wirgman obviously enjoyed visiting Manila, and he records many interesting details in both his written descriptions and his sketches. He mentions the types of clothes worn, the variety of hats and the popular music, noting one tune called "The Lancers" being played on a number of occasions. He also describes popular pastimes such as cock-fighting, football, billiards and card playing, as well as the ubiquitous smoking of cigars. From his vivid descriptions in the magazine, he clearly believed this was a place artists should visit, explore and paint in the future.

"Well this Manilla is the paradise of the East, there is no doubt of it, and, for an artist, the first place in the world to study nature; for there is nothing that is not picturesque, from your water-bottle to the roof of your house; and I leave it with regret. However, I would not have missed seeing it for the world, for the pictures one can make from the scenery are legion." ⁽⁶⁾.

"Talking about pretty girls, I saw a marriage procession this morning for the first time, such events not occurring every day here. A band of music, playing the jolliest air I have heard for a long time, preceded the lady, who wore a straw hat with three feathers under it; the veil is worn all over the head as at mass; splendid piña camisa, tapis of glorious stripes, and such a dress!" ⁽⁷⁾.

After working in China for a few years, in 1861 Wirgman travelled to Yokohama where (two years later) he married a Japanese woman, Ozawa Kane. He remained in Japan for the rest of his life and witnessed the opening up of the country to Westerners at the beginning of the Meiji era. In 1862 he founded *Japan Punch*, a cartoon magazine patterned after the English original, which featured political cartoons, parodies, satires, and clever caricatures of the inhabitants of the foreign settlements in Yokohama. He also taught drawing and painting, and continued to work sporadically for *The Illustrated London News* until 1887.

As the first western-style humorous and graphic magazine published in Japan, *Japan Punch* had a tremendous influence on Japanese artists. In recent years Charles Wirgman has been honoured as one of the founders of the tradition of manga comics in Japan, and exhibitions of his work were held in Kanagawa and Kobe in 1990 to mark the centenary of his death on 8 February, 1891.

I was fortunate to attend the auction "Fine China Trade Paintings including the property of Mr. and Mrs. Frank Castle and the Charles Wirgman Portfolio" held by Christie's Swire at the Hilton Ballroom in Hong Kong on September 26, 1989. Sitting at the back of the room, I was able to witness two bidders, one from the Philippines and the other from Japan, bidding strongly for Wirgman's original watercolour views of Manila and the Philippines.



CALZADA DE SAN SEBASTIAN,
A SUBURB OF MANILLA

These made record prices: the watercolour of *Manila Girls Shopping* (Lot 881), reproduced in the ILN on Sept. 26, 1857, sold for HK\$550,000 (US\$70,500) against an estimate of HK\$10,000 – HK\$14,000. Another pencil sketch with watercolour, *Cazada de San Sebastian, A Suburb of Manila* (Lot 893), measuring 20.4 x 26 cm, sold for HK\$572,000 (US\$73,300) against an estimate of HK\$9,000 – HK\$12,000.

The portfolio, of over a hundred of Charles Wirgman's drawings and watercolours, fetched a total price of HK\$13 million (US\$1.67 million). All of the pictures of Manila and the Philippines were sold for well over their estimates, which was very exciting but for me quite disappointing as I was unable to buy any of my marked lots. Fortunately the original engravings from *The Illustrated London News* can still be found, often with later watercolour added. Although the more recent colouring may not be in the same palette that Charles Wirgman himself used, it nevertheless allows us a vivid and fascinating view of Manila and its surroundings in the middle of the 19th century.

Sources:

- (1) ILN *Sketches in Manilla*, Sept. 26, 1857
- (2) ILN *Sketches from Manilla & Hong Kong*, Oct. 17, 1857
- (3) ILN *Sketches in Manilla*, Oct. 3, 1857
- (4) ILN *Sketches in Manilla*, Sept. 19, 1857
- (5) ILN *Sketches in Manilla*, Sept 26, 1857
- (6) ILN *Sketches in Manilla*, Oct. 3, 1857
- (7) ILN *Sketches in Manilla*, Nov.28, 1857

Photographs from the author's collection.

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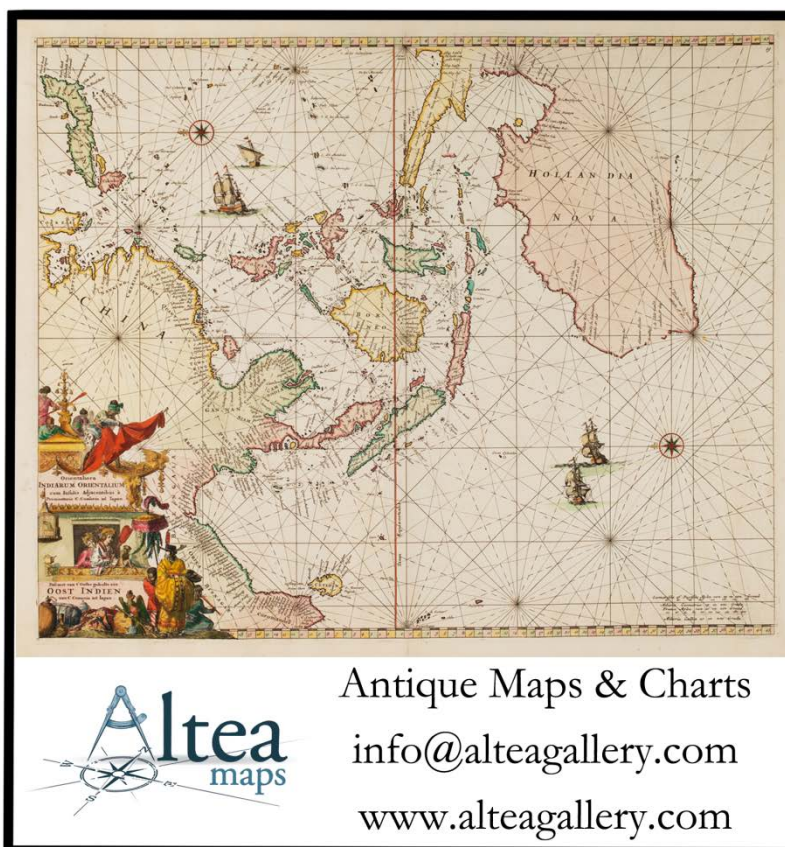
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Back Cover: *BARGAINING FOR HORSES AT CALAMBA* by Charles Wirgman
from “Sketches in Manilla” published in *The Illustrated London News*, Sept. 26, 1857
(Photograph courtesy of Wattis Fine Art)

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