



Fig. 1 Sketch and title on the frontispiece of the diary

PART I: THE HISTORY OF THE JOURNAL

The Journal

HENRY WESTCAR'S journal is written in a linen-covered small quarto book of 288 pages. Sometime later a separate tailormade jacket was added. WESTCAR seems to have written the diary *en route* since it begins and ends in Egypt: the first date, 6th of November 1823 being the very day of arrival, and the last one, September 12th 1824, the day of WESTCAR'S departure. Within these nine months WESTCAR travelled the Nile up to the Second Cataract.

Like many other journals from that time, WESTCAR'S diary is written in the form of a series of letters, in this case to an imaginary recipient. There is no specific address or the slightest hint who this reader might have been. In fact there are only four references in all to his possible readership. Three in the beginning of the diary read: "Fancy now you see us trudging behind an enormous camel", "This must seem curious to my readers", and "your humble servant was taken for the son of Sir Sidney Smith..." plus another on the very last page: "I ... assume you wish me a good voyage. Adieu."³

The journey itself was quite unsettling. Bad luck and circumstance, like a rebellion that rose in Upper Egypt in the beginning of 1824, as well as the annual plague that occurred in Lower and Middle Egypt, forced WESTCAR'S party sometimes to delay and stay for days and weeks at the same place, and at other times to bypass the most important sites in great haste. In Aswan, the party only narrowly escaped

shipwreck while crossing the cataract in their boats. The whole journey seems to have been ill-timed and WESTCAR himself appears to have been more than happy when he got an excuse to return home prior to the scheduled end of his voyage. After having acquired two horses in Cairo, WESTCAR cancelled the extension of his trip through Syria and Greece, in order to accompany them on their passage to England.

Back home the diary most probably landed in a drawer or on a shelf for a couple of years. There are some indications that WESTCAR may have planned to edit his diary. Within the wrapper are three loose leaves. One contains a small bibliography, another one is about the cisterns of Alexandria, and a third describes WESTCAR'S arrival in Alexandria much more eloquent than the account on the first page of the book. Furthermore there is a small inscription on the inside of the backwrapper reading "Westcar 1828", giving a possible date for a planned new compilation. But it seems the first page was destined to be the last one too. Maybe WESTCAR himself considered his account as superfluous in the context of the many publications by his countrymen, who, according to the British Consul-General in Egypt HENRY SALT: "take walk – make book"⁴. In the 25 years between 1800 and 1825 no less than 47 British travel accounts on Egypt were published, followed by 14 French and 8 Germans⁵. According to a contemporary critic some were only "masses of ephemeral literary rubbish"⁶. Or maybe WESTCAR was willing to go public but could not find a publisher: an experience that even befell the famous SIR GARDNER WILKINSON with his first manuscript⁷. Far too many potential authors, especially from the English gentry, were touring the Nile. Since the ordinary European itineraries for travellers were barred by NAPOLEON'S enterprises, the "idle and curious"⁸ detoured to Egypt, which therefore became an almost fixed part of the 'Grand Tour'. Many of those who published felt obliged to apologize as almost every traveller followed the same schedule on the river Nile, repeating the same visits and listening to the same stories by their dragomans over and over again. In almost every book there are phrases like: "To

1 KEIMER, *Quelques details oubliés ou inconnus*, p. 171 fig. 18.

2 pBerlin 3033.

3 See below pp. (7), (30), (37), (284).

4 Quoting an Indian expression: see HALLS, *Henry Salt*, Vol. I, p. 500.

5 After KALFATOVIC, *Nile Notes*, pp. 79–106.

6 GLIDDON, *Appeal*, p. 28.

7 His "Journey in Nubia, the Eastern Desert, & to Báhnéséh" remained unpublished, cf. THOMPSON, *Sir Gardner Wilkinson*, pp. 60–61. The Frenchman JEAN-JACQUES RIEAUD had the same experience after his return from Egypt in 1827. The notables of Marseille were not interested in purchasing his collections or papers at all. Until his death in 1852 he was able only to publish a minor part of his more than 6,000 designs and sketches. See FIECHTER, *Esquisse biographique*, p. 15.

8 LEGH, *Narrative*, p. V.

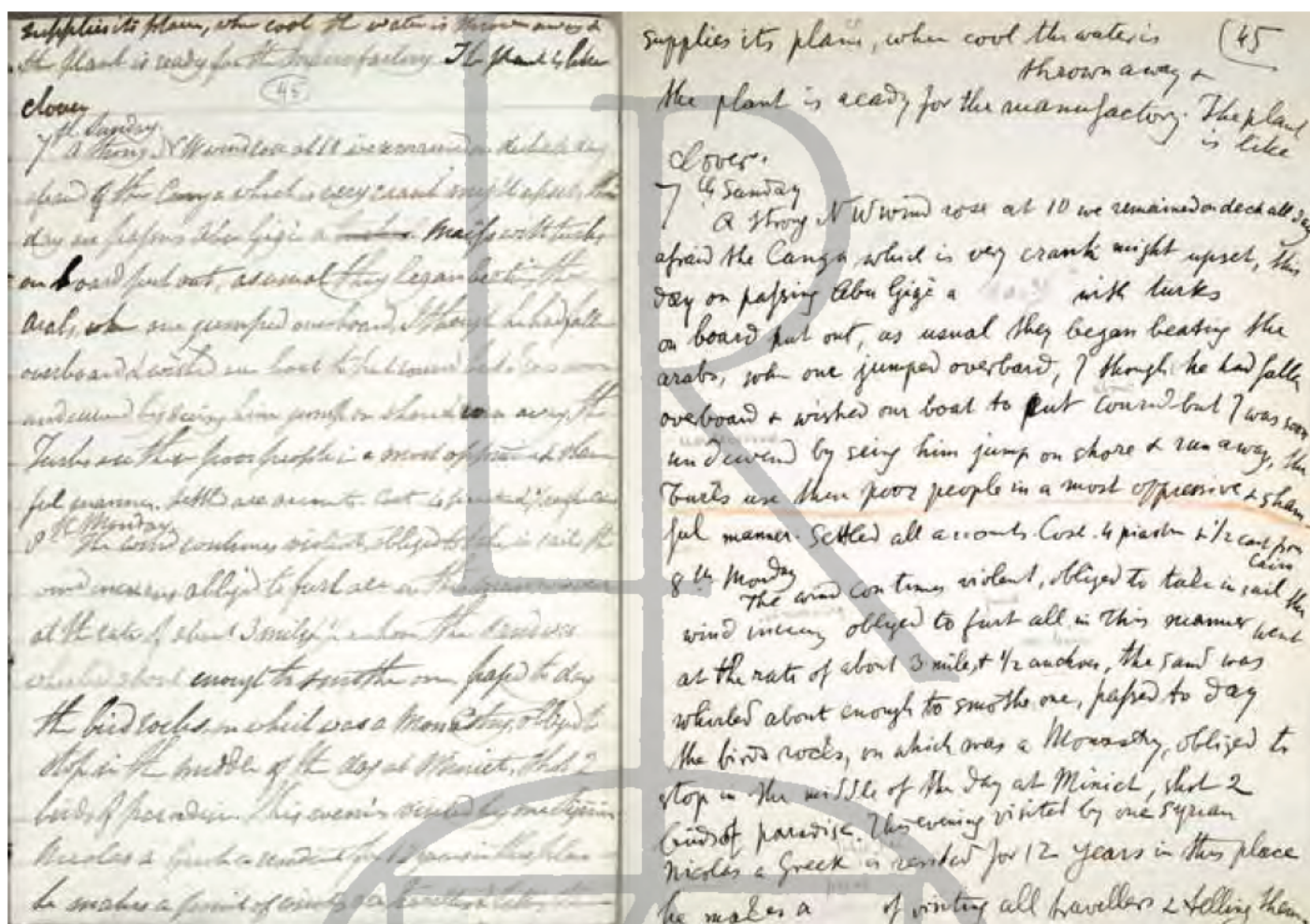


Fig. 2
Page 45 of the
original diary and
the corresponding
page of KEIMER's
handwritten
transcript

repeat what has been so often written ... would be both tedious and superfluous, ... the full descriptions to be found in the various books of travels will be deemed sufficient to satisfy the curiosity of the most inquisitive;⁹ or concerning the Great Pyramid: "The excellent description by Denon of this the largest pyramid in the world, renders further observations almost unnecessary."¹⁰ The release of the "Description de l'Égypte" may have intimidated many would-be authors from publishing their own memoirs, because they felt they could never compete with this unique work of scholarship. Those whose books underwent a second or third printing felt obliged to remark: "an author must have very considerable confidence in his own powers of writing, who would venture to add to the descriptions of Denon, Hamilton, and, above all, of the costly and elaborate work lately published by the French government."¹¹ Despite the fierce competition, some of the later publications became real

bestsellers. JOHN LLOYD STEPHENS' "Incidents of Travel in Egypt, Arabia Petrae and the Holy Land", published in America in 1837, was an enormous commercial success. Within only two years more than 20,000 copies were sold, earning the author the sum of 25,000 US dollars¹².

Whatever the circumstances, WESTCAR's travelogue remained a manuscript and somehow made its way into the collection of the German Egyptologist LUDWIG KEIMER. Unfortunately KEIMER never men-

⁹ LEGH, *Narrative*, pp. 39–40.

¹⁰ HENNIKER, *Notes*, p. 76.

¹¹ LEGH, *Narrative*, p. 41, referring to DENON's *Voyage*, HAMILTON's *Aegyptiaca* and the *Description de l'Égypte*.

¹² VON HAGEN, *Search for the Maya*, pp. 95–97. Even English critics – who by their own words never read an American book – were full of praise. Unfortunately we do not know the cost of printing, which might have been considerable, cf. for example the £ 50,000, equivalent to around US\$ 2,000,000 of

tioned how he got hold of the diary, an astonishing fact considering his profound study of the manuscript and his handwritten page-by-page transcription.

During this work KEIMER most probably numbered the pages of the diary in pencil and wrote some transliterations above the most illegible words. According to the German ethnologist, ROLF HERZOG who worked on the diary in the 1960s, KEIMER had bought the book in Europe, but of this there is no further proof¹³. HERZOG furthermore mentions that KEIMER had prepared a typewritten manuscript of the diary, but this was not traceable in the collection held in Cairo¹⁴. Already in the 1950s, the British Egyptologist and antiquarian WARREN R. DAWSON worked on KEIMER's transcript and prepared his own type script¹⁵. This is most probably the one HERZOG is referring to, mistakenly attributing it to KEIMER since there are notes in his handwriting on it. This type script, or a copy of it, is kept in the British Museum¹⁶, while another carbon copy was given to KEIMER. Together with this copy are a handwritten as well as a typewritten introduction, plus a carbon copy of the latter by DAWSON. All these are in the possession of the German Archaeological Institute¹⁷.

It seems that KEIMER and DAWSON had plans to publish the diary, but despite these efforts the manuscript was put on the shelf again. According to HERZOG, this may have been because of KEIMER's unfamiliarity with the English language, plus his difficulties in deciphering some parts of the diary¹⁸. DAWSON for his part was not overwhelmed by the diary's contents although he asserted once: "The journal is of great value for the information it supplies of the movements of other travellers, collectors and deal-

ers."¹⁹ But most probably it was KEIMER's untimely death that prevented the joint German-English publication and DAWSON might not have had the permission or interest to publish alone. Moreover it seems Dawson never even had the original diary in his hand but only KEIMER's transcript. This is clearly visible whenever a word is missing in the transcript and DAWSON tries to fill the gap without reference to the original. For example on page twelve of the manuscript DAWSON adds the word "mud", where KEIMER has just omitted the clearly visible word "from". Or on another occasion where for sure the names of two places are mentioned, KEIMER read "E_____ & Maide". DAWSON changes his to "evening at Maragha", which is impossible in comparison to the original text²⁰. Last but not least DAWSON has written opposite p. 178 in KEIMER's handwritten transcript: "These lines unintelligible without photograph or facsimile."

A further attempt was made by the same ROLF HERZOG in 1964, together with HANNS STOCK, then Director of the German Archaeological Institute in Cairo, to publish the journal with financing from a German-Egyptian pharmacological institution. All came to an end in May 1965, however, when the continuous discord between the Egyptian and West German Governments concerning the state of Israel led to the breaking of diplomatic relations between the two countries; ill timing again it seems. Until now the diary has therefore remained unpublished, even though it was mentioned in 1973 as being on the market²¹. In fact only a few excerpts of the journal were quoted in an article by HERZOG in 1969, and some other unreferenced quotations in another recent publication²².

today, that were raised by FRANCIS GRAHAM MOON in order to publish DAVID ROBERTS' "The Holy Land, Syria, Idumea, Arabia, Egypt and Nubia"; WILLIAMS, *The Visual Image of Nineteenth-Century Cairo: The British Discovery*, p. 44. Although one has to keep in mind that in those days the price of illustrations was extremely high.

13 HERZOG, *Über Henry Westcars Tagebuch*, p. 201. The French scholar DEWACHTER mentions that KEIMER bought the diary in 1949, see DEWACHTER, *Graffiti des Voyageurs du XIX^e siècle*, p. 154 N. 3, quoting an article by KEIMER. There is no indication, however, for any acquisition of the diary in this specific article: the only date mentioned is the public auction of the CADEMENOS Library in 1946, but this refers to another book. See KEIMER, *Quelques details oubliés ou inconnus*, p. 171. Dawson relates that KEIMER bought the book in 1948, but again there is no final proof.

14 Everything concerning WESTCAR, except his Diary which is

held separately, is kept in KEIMER, *Konvolut* 139 of the German Archaeological Institute in Cairo.

15 On p. 115 N. 2, the 'author' of this typewritten manuscript gives his initials as W. R. D., i. e. WARREN ROYAL DAWSON.

16 *British Museum, Add. MS. 52283*. The manuscript is quoted in the following as KEIMER/DAWSON.

17 See Appendix II.

18 HERZOG, *Über Henry Westcars Tagebuch*, p. 201.

19 HERZOG, *op. cit.*, p. 202.

20 KEIMER/DAWSON, *MS Westcar*, p. 64.

21 VON HAGEN, *Search for the Maya*, p. 15 notes: "Everyone, on that expedition, except Catherwood, it seemed, published a book illustrated with his own drawings. Henry Westcar, wrote A Journal of a Tour made through Egypt, Upper & Lower Nubia in 1823–1824."

22 HERZOG, *Über Henry Westcars Tagebuch*, and THOMPSON, *A Scottish Effendi*.

WESTCAR's spelling is, compared to modern English, sometimes erratic. The orthography of names and places differs considerably from modern use, because they were spelt according to their pronunciation. Like many contemporary texts the script is almost unpunctuated and only divided by the dates. This was changed in the transcript for the comfort of the reader. Some words are hard to read or illegible, and these are denoted with a question mark. Five lines of the diary are written in a kind of secret code. They contain the description of a dance, considered by the young Englishman as obviously too obscene to be in plain script. Therefore WESTCAR invented his own code to describe, what in his own words: "was rather too much for me, but curiosity tempted me to see it out."²³

Starting from the 7th of February 1824, while visiting the temples of Nubia, WESTCAR quite frequently left some lines of the diary blank. Most probably he wanted to add some sketches or some more lines from the diaries of his companions, which, by the way, all remained unpublished as well. Whenever these blanks occur, an allusion is added in square brackets.

For the present publication little was changed in the original text of the diary. The journal never underwent any editing: it is an unmodified field journal written *en route*. Punctuation has been inserted for the convenience of the reader, and some place names assimilated or changed to a more common version. Words were added when obviously lacking, and these are set in square brackets. Whenever WESTCAR just gave initials for an individual the whole name is added in square brackets. Abbreviations for WESTCAR's fellow travellers, however, like "Cath" for CATHERWOOD or "Dem" for DEMETRIO, were left unchanged.

Fellow Travellers

HENRY WESTCAR, the author of the journal, was born on 26th of June 1798 at Hill House, Souldern, Oxfordshire. WESTCAR studied at Exeter College, Oxford, where he got a BA in 1820²⁴. What exactly his profession was remains unclear. Unlike his three companions he seems to have been one of those gentlemen travellers, members of the English gentry, who roamed the Old Continent and adjacent Mediterranean countries before getting married and settling

in the British Isles. Some scholars consider all four travellers as "trained architects"²⁵, but according to the plans and sketches in the diary and WESTCAR's own discontent when mentioning his abilities in that field²⁶, he seems to have been no professional. Moreover he himself wrote: "The taste displayed in the architecture of this, according to the judgement of my companions, was very pure & elegant. I was pleased with it, but, of course, could not enjoy it so much as persons who had made it their study."²⁷ Other authors called him a "traveller and collector"²⁸, an "antique dealer"²⁹, or "antiquarian"³⁰, but considering the fact that WESTCAR only mentions purchasing antiquities twice in his diary³¹, one can hardly imagine him being in the trade of antiquities. In fact he was not enthusiastic at all concerning excavations and antiquities in general. His behaviour shows an apparent lack of interest in culture: he much preferred visiting the local notability³², hunting³³, or riding horses³⁴ to another day in the ruins of what once was the splendour of Egypt. It seems that he was rather embarrassed by all the excavation he saw, as he wrote at the very end of his diary: "Every body now in Egypt seems mad to purchase antiquities, & nothing is going forward but excavation."³⁵ WESTCAR was the very prototype of the 'carefree' traveller, described so well by GIOVANNI D'ATHANASI, the main agent of HENRY SALT, who got to know many representatives of its kind. "Amongst the numerous travellers, who from time to time proceed to Memphis and the pyramids, there are very few who observe with attention what they came across, and reflect upon what they see. The greater number of them content themselves with entering the pyramids, and casting a glance at an anthro-sphinx and a tomb; then mount their asses and take their departure, writing upon their tablets that on such a day, in such a month, they had examined

23 See below p. (25).

24 DAWSON, *Who was Who*, p. 438, see also DAWSON's more elaborate biography below, Appendix II.

25 MANLEY/RÉE, *Henry Salt*, p. 219.

26 Compare for example the entries on the 29th of January or 16th of February. At the latter date WESTCAR states he is "determined to try my skill as an architect": not the words one would expect from a professional.

27 Cf. below pp. (16) and (17).

28 DAWSON, *Who was Who*, p. 438.

29 SILIOTTI, *Entdeckungreisen*, p. 327.

30 CRINSON, *Empire building*, p. 27.

31 On 1st of June in Thebes (small purchases) and in July 1824 while in Cairo (coins & vases). See p. (231) and p. (274) below,

with the greatest attention the pyramids, &c. &c. We very soon see them on their way to the second cataract, having left behind them so many beautiful curiosities which they promise themselves to examine more carefully on their return; but before this comes about they have lost their taste for travel, and discouraged by the heat of the weather or by sickness, they beat a speedy retreat, after having paid a hasty visit to the places considered most worthy of remark, in order to be able to say on some future day that they have been there.”³⁶ These remarks would not apply to CATHERWOOD, PARKE and SCOLES, who made lots of sketches and plans at the various sites they visited, but seem quite appropriate to WESTCAR. Adventures like conquering the top of the second pyramid, or buying horses, pleased him much more than seeing just another temple. In fact, besides WESTCAR’s being a well-off young English gentleman making the ‘Grand Tour,’ an early “English tourist”³⁷, the very object of his journey may well have been the acquisition of some purebred Arabian horses³⁸.

After the voyage HENRY WESTCAR returned again to Exeter College, where he finished his MA in 1826. His marriage to EMMA LEAF followed suit in June 1827. WESTCAR fathered two children, a boy and a girl, and finally died in Brenchley, Kent, on October 18th 1868.

FREDERICK CATHERWOOD

Closest to HENRY WESTCAR seems to have been FREDERICK CATHERWOOD, who was born into a modest Scottish-Irish family on 27th of February 1799 at 20, Charles Square, Hoxton, then a suburb of London. After school CATHERWOOD spent five years as an apprentice of the architect MICHAEL MEREDITH³⁹. Like his companions HENRY PARKE and JOHN JOSEPH SCOLES, he was a trained architect and student of the

Royal Academy. Although CATHERWOOD shared the boat on the Nile with WESTCAR, the journal reveals little about him. In fact, we would not even know his Christian name, if WESTCAR’s diary would have been the only available source of knowledge, because here he is always mentioned as “Cath.” or even simply as “C.” This was a peculiarity WESTCAR shared with another later companion of CATHERWOOD, the American JOHN LLOYD STEPHENS, who was an intimate friend for fifteen years but who referred to him in his diaries always as “Mr. Catherwood”⁴⁰.

It seems CATHERWOOD was a rather reticent individual, a fact much regretted by his first biographer VICTOR VON HAGEN, who wrote: “It was as if some spiteful poltergeist had followed in Catherwood’s wake, destroying every page of his life’s testimony”⁴¹. ... there was a fundamental disequilibrium in his psyche. He was modest to a fault; he pushed the classic English virtues – dignity, serenity, reticence – to such a point that he diminished his own personality. Formal and restrained, he exhibited early symptoms of melancholia, often lapsing – for reasons never wholly clear – into periods of morose silence.”⁴² Or, as another biographer summarized: “... whose modesty could even have been pathological.”⁴³ In later years CATHERWOOD’s reticence seems to have developed more and more into resentment⁴⁴. Maybe this is why all his acquaintances were reluctant to linger on his character or interests. Even no portrait of him seems ever to have been taken, although he spent many months in the company of prominent artists such as JOSEPH BONOMI to name but one⁴⁵. A distant relative, GORDON CHAPLIN, hints that CATHERWOOD was a “pathological womanizer”, referring to a letter of CATHERWOOD’s widow, but this letter does not exist anymore⁴⁶. Nor does the diary of WESTCAR indicate anything of this nature.

although WESTCAR writes several times that people offered them objects, for example in Corte on February 15th.

32 Cf. below p. (106).

33 Cf. below p. (123).

34 Cf. below p. (100).

35 Cf. below p. (274).

36 D’ATHANASI, *Brief Account*, pp. 95–97. See also the account of MADDEN, who, on top of the Great Pyramid, met a young Englishman and “joined the engineer at his repast, and soon ascertained he had more joy in a beef steak pie than in all the monuments of antiquity.” MADDEN, *Travels*, Vol. I, p. 368.

37 THOMPSON, *Between Two Lost Worlds*, p. 131

38 Cf. below, pp. (89–90), (109–110), (173), (179), (256–258). His uncle JOHN was a well-known breeder of cattle.

39 COLVIN, *British Architects*, p. 203.

40 BOURBON, *The lost cities of the Mayas*, p. 10.

41 VON HAGEN, *Catherwood*, p. VI.

42 VON HAGEN, *Catherwood*, p. 10.

43 BOURBON, *Lost Cities*, p. 10.

44 VON HAGEN, *Search for the Maya*, pp. 278 and 331.

45 During his years in Egypt BONOMI made many sketches of the people around him whether Egyptian, English or French, but CATHERWOOD could not be identified amongst them. The only portrait of CATHERWOOD known so far is a self-portrait showing him in Central America, cf. BOURBON, *Lost Cities*, pp. 10–11.

46 CHAPLIN, *The Fever Coast Log*, pp. 16 and 18.



Fig. 3 Part of the Charles Square Mural by NEIL IRONS commemorating FREDERICK CATHERWOOD as explorer of the Mayan culture

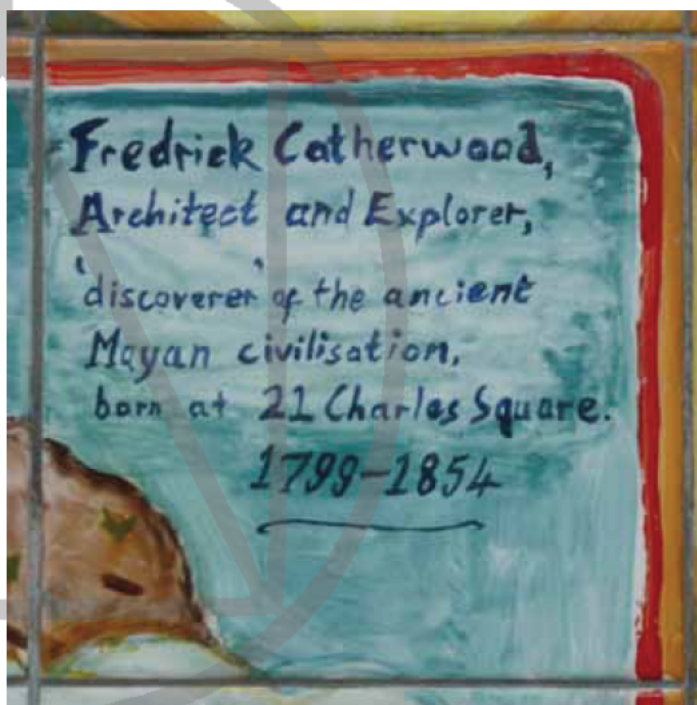


Fig. 4 Details of the Charles Square Mural. The inscription mistakenly mentions N° 21 as CATHERWOOD's parental home. In fact he was born in N° 20, while N° 21 belonged to his uncle. Only in later years did he live in his uncle's house¹⁷.

The only personal entries about CATHERWOOD in WESTCAR's diary concern the former's health. From March 19th 1824 onwards CATHERWOOD was suffering for nearly a week from a fever that recurred one more time, on May 23rd⁴⁸. He also was in need of spectacles⁴⁹. Furthermore CATHERWOOD's birthday is referred to on 27th of February; the only birthday of a member of the travelling party that is mentioned at all. WESTCAR stopped his daily entries only one day before his own birthday on June 25th, and two days prior to SCOLES' on the 26th.

On the 3rd of August 1824 CATHERWOOD and PARKE left Alexandria on board the 'Dickins', heading to Malta, where they arrived on the 31st⁵⁰. During this period CATHERWOOD met the young English gentleman ROBERT HAY. The whereabouts and exact date of this meeting are somehow disguised, since it took either place on Malta in September 1824 or on the 4th of October in Alexandria⁵¹. ROBERT HAY OF LINPLUM, heir to the marquis of Tweeddale, was heading to his first visit to Egypt and it was CATHERWOOD's drawings and sketches that raised his enthusiasm for Egyptology. This ultimately led to an expedition that lasted for more than ten years, from 1828 till 1838, involving such well known artists as: JOSEPH BONOMI, FRANCIS ARUNDALE, JOHN GARDNER WILKINSON, JAMES HALIBURTON, GEORGE A. HOSKINS, EDWARD LANE, and last but not least FREDERICK CATHERWOOD himself⁵².

Although everything seemed to develop satisfactorily for CATHERWOOD after the trip up the Nile with WESTCAR, he somehow was never a favourite of fortune. Most of his Egyptian sketches and drawings

were, for one reason or the other, never published – neither the ones he made during the trip with WESTCAR and his friends nor the ones he executed as a member of ROBERT HAY OF LINPLUM's scientific expedition⁵³. Sometime in the beginning of the 1830s he left HAY in favour of an employment by MUHAMMAD 'ALI PASHA. He was engaged as an engineer to repair the mosques of Cairo and it was also with a *firman* of the Pasha in his pocket that he travelled together with JOSEPH BONOMI and FRANCIS ARUNDALE to Sinai and further on to Jerusalem. In 1833 he was the first Christian architect ever to sketch the interior of the Dome of the Rock – but the London publishers were indifferent, so these unique drawings were only published in fragments more than a decade later and their whereabouts are now unknown⁵⁴.

Most probably in 1836 CATHERWOOD met the American traveller JOHN LLOYD STEPHENS in London while the latter was on a stopover on his trip home from the Levant to New York. STEPHENS, who was very much impressed by CATHERWOOD's work, might have recommended New York as a perfect place for an experienced architect, and CATHERWOOD soon followed the advice, since he opened later in the same year a studio in New York at 94, Greenwich Street. His companion was at that time FREDERICK DIAPER, another English architect who became well-known for his buildings on Wall Street⁵⁵. But New York failed to cast its spell on CATHERWOOD. In 1839 he was already on the road again, this time in the company of JOHN LLOYD STEPHENS, and about to rediscover the lost cities of the Mayan civilization. The publication of his "*Views of Ancient Monuments in Central America,*

47 VON HAGEN, *Search for the Maya*, p. 3.

48 Cf. below pp. (149), (220).

49 Cf. below pp. (211–212).

50 According to an entry in The Malta Government Gazette, cf. RÉE, *Research Resources: Malta National Library Valetta*. I am very much indebted to DEBORAH MANLEY and PETA RÉE of ASTENE for providing me with the information about the Malta Government Gazette.

51 According to HAY's biographer SELWYN TILLET, quoted in: CRINSON, *Empire building*, p. 27 w. N. 20, and THOMPSON, *Between Two Lost Worlds*, p. 131 w. N. 4, they met on Malta, and according to JOSEPH BONOMI, who travelled in the company of ROBERT HAY, CATHERWOOD and PARKE shared a dinner on that date with ROBERT HAY in Alexandria. Quoted by VON HAGEN, *Catherwood*, pp. 24–25 w. N. 13.

52 VON HAGEN, *Catherwood*, pp. 26–27.

53 Only some of CATHERWOOD's sketches were published in THOMAS HARTWELL HORNE, *Landscape Illustrations of the Bible*,

1835; STEPHEN OLIN, *Travels in Egypt, Arabia Petrae and the Holy Land*, 1843; VICTOR VON HAGEN, *Catherwood and Search for the Maya*; FABIO BOURBON, *The lost cities of the Mayas*. ROBERT HAY OF LINPLUM's 49 folio volumes of paintings, drawings, plans and panoramas of Egyptian antiquities are still lying unpublished in the manuscripts section of the British Museum.

54 For the trip to Sinai and Arabia Petra see the account of FRANCIS ARUNDALE, *Illustrations of Jerusalem and Mt. Sinai*, and VON HAGEN, *Search for the Maya*, p. 17. In 1846 CATHERWOOD was approached by JAMES FERGUSON, an eminent historian of architecture, who was working on the Dome of the Rock that time. CATHERWOOD handed over all his papers to FERGUSON who used some for his own work. After that they seem to have been lost, cf. VON HAGEN, *Catherwood*, pp. 24–37, and CRINSON, *Empire building*, pp. 27–28.

55 BOURBON, *The lost cities of the Mayas*, p. 38.

Chiapas and Yucatan”, would not only bring the civilization of the Mayas back to life, but gain STEPHENS and CATHERWOOD a place in the history of American archaeology. Fate, however, was ready to strike at him again. When he and STEPHENS returned from their expedition in June 1842, they set up an exhibition of their objects in the Rotunda on Prince Street. Only a little more than one month later, on the 31st of July, the Rotunda caught fire and everything within was burned to ashes⁵⁶. His biographer VICTOR VON HAGEN summarized his misfortune as having been an: “Author, traveller, artist, engineer—...and all in vain.”⁵⁷

Even death came with a twist of fate. Having survived recurring fever attacks and the deadly climate of Mesoamerica, FREDERICK CATHERWOOD met an untimely death on September 27th 1854 on board of the S. S. Arctic, a steamship of the American Collins Line, when he was on his return from England to New York. Being the largest and most luxurious of the Collins’ liners, the Arctic was considered in those days as “the queen of the world’s top class of ocean-going steam vessels”⁵⁸ and one of the fastest ocean liners of its days. The passage was terminated close to Cape Race off the coast of Newfoundland, when the S. S. Arctic collided with the much smaller, but iron-built, French screw-propeller steamship Vesta. Soon after the collision the ocean liner sank. The captain and most of the crew immediately entered the life boats and survived – not so most of the passengers including FREDERICK CATHERWOOD⁵⁹. He was the last to be listed as missing – two weeks after the accident. He left a wife, MARIA DE AFRIRA GERTRUDIS PASQUALA ABBOTT Y SUAREZ DE CATHERWOOD, a son FREDERICK ABBOTT CATHERWOOD, and two daughters by the names of ANN and ELIZABETH⁶⁰.

Two years after his fateful death CATHERWOOD’s library was sold at PUTTICK and SIMPSON’s on December 1st 1856.

Fate conspired against CATHERWOOD even after his death. VICTOR VON HAGEN planned a retrospective work on CATHERWOOD’s years in Egypt entitled “The Lost Egyptian Journals of Frederick Catherwood” – needless to say VON HAGEN died in 1985 without having published⁶¹. Nevertheless there seems to be a slight change in CATHERWOOD’S fortune over the last decades. In 1984 the Argentinian LEANDRO KATZ started his ‘Catherwood Project’, a photographic reconstruction of the visual documentation of the Mayan monuments by CATHERWOOD⁶². In 1999 the British artist NEIL IRONS honoured him by featuring him in a mural of Charles Square, Hoxton, as one of the most famous residents of the period 1800–1900. Furthermore the ‘Casa Frederick Catherwood’ was opened in Merida, Mexico, at N° 572, Calle 59 as a tribute to the explorer and artist who initiated the rewriting of the history of Mayas.

HENRY PARKE

HENRY PARKE was born in Owen Square, London in 1792. He wanted to become a lawyer, but due to an impediment in his speech he abandoned jurisprudence in favour of architecture⁶³. In 1814 he was apprenticed by the famous architect SIR JOHN SOANE and soon became his favourite pupil. Despite this splendid beginning PARKE never seemed to really have practised as an architect, being: “diffident and retiring...ill fitted for the jarring warfare of life, and consequently was little known beyond the immediate circle of his friends”⁶⁴, – a worthy companion of CATHERWOOD it seems. Thanks to a funding of £ 100 from SOANE he was able to travel the Mediterranean between the years 1820 and 1824 together with CATHERWOOD, SCOLES and WESTCAR. After their trip up to the Second Cataract, PARKE and SCOLES published the first map of Nubia, indicating each impor-

56 BOURBON, *The lost cities of the Mayas*, p. 194.

57 VON HAGEN, *Artist of a buried world*.

58 SHAW, *The Sea shall embrace them*, p. 30.

59 The story of the tragic shipwreck is remembered in the above mentioned book by DAVID W. SHAW, *The Sea shall embrace them – The tragic story of the steamship Arctic*.

60 Cf. CATHERWOOD’S Will and Testament in the Public Record Office, National Archives, Catalogue Reference prob 11/2204.

61 VICTOR VON HAGEN’S daughter ADRIANA VON HAGEN was so kind to confirm in personal communication that her late father was not able to finish his work.

62 Cf. the website of KATZ: <http://www.leandrokatz.com/Pages/Catherwood.html>.

63 COLVIN, *British Architects*, p. 619.

64 COLVIN, *British Architects*, p. 620.

tant sight on the banks of the Nile⁶⁵. Soon after the voyage PARKE must have married, but he died young at the age of only 43 on May 5th 1835 at his home in Queen Square, Westminster.

Many of PARKE's oil and water colour paintings were sold at Sotheby's in May 1836, and around 500 of his drawings were bequeathed by his wife KATHERINE in 1836 to the Royal Institute of British Architects in London (R. I. B. A.). One album entitled 'Egypt' contains the drawings and sketches executed during his trip on the Nile⁶⁶.

JOSEPH JOHN SCOLES

The fourth traveller in WESTCAR's party was JOSEPH JOHN SCOLES, who was born on June 27th 1798 in London into a Roman Catholic family. From 1812 on he became an apprentice to his relative JOSEPH IRELAND, the leading Roman Catholic architect of his time. In 1820 SCOLES was admitted to the Royal Academy. Only two years later, in 1822, he left England together with JOSEPH BONOMI⁶⁷ for a tour on the Continent including Italy, Greece, Sicily, Egypt, Palestine, Syria and Lebanon. In Sicily he worked at the excavations of the British architects SAMUEL ANGELL and WILLIAM HARRIS before he joined CATHERWOOD and PARKE on their trip through the Levant. As already mentioned, WESTCAR does not provide many details about his companions. Concerning SCOLES he just mentions that he had a "very large bum", and that he was of some interest to the Egyptian ladies⁶⁸.

After having finished their trip on the Nile and having left WESTCAR in Cairo, the three travellers proceeded to Alexandria, from where CATHERWOOD and PARKE carried on to Malta. Their entry is mentioned in the Malta Government Gazette, while there is no indication concerning SCOLES. He seems to have continued first to Greece heading afterwards southeast again to the Levantine capital Beirut, where BONOMI addressed a letter to him in the summer of 1825⁶⁹.

Returning to England in 1826, SCOLES resumed his work with his relative JOSEPH IRELAND and later on acquired some fame as an architect of Catholic churches⁷⁰. During his time as a fellow of the Royal Institute of British Architects from 1835 on, he frequently read papers about Egypt and the Holy Land⁷¹. Without any doubt SCOLES was the most productive architect within the group of three friends, although the suspension bridge over the river Bure at Yarmouth, Norfolk, designed by him in 1830, collapsed in 1845.

SCOLES was the only one out of the group of travellers who kept in contact with CATHERWOOD until the latter's tragic death in 1854. JOSEPH fathered twelve children, four sons and eight daughters, before he died on 29th of December 1863 at the age of 65 at his residence Crofton Lodge, Hammersmith, London.

DEMETRIO

More or less nothing is known about DEMETRIO, the dragoman of WESTCAR's voyage, who can presumably be identified as DEMETRIOS PAPANDRIOPULOS. His name as well as his ability to speak Greek⁷² suggests that he was a member of the *Parikia*, or Greek colony of Alexandria. Most probably WESTCAR hired him upon his arrival in Alexandria as a dragoman and servant. He is as often mentioned in the diary as most of WESTCAR's other travel companions. It seems that PARKE and SCOLES were accompanied by a man named MUSTAFA (MUSTAPHA), a boy named RADWAN (RADOAN), and another boy by the name of MUHAMMAD (MAHOMET)⁷³.

A graffito at the great temple of Abu Simbel is said to mention WESTCAR, CATHERWOOD, PARKE, SCOLES and DEMETRIO⁷⁴. Unfortunately it could not be traced in January 2010, most probably because it is engraved too high to be seen from the ground nowadays, since the temple was half submerged by sand during WESTCAR's time. All the graffiti closer to the ground are from later times.

65 DAWSON, *Who was who*, p. 319. The map was highly praised in several reviews, see *The Athenaeum*, Vol. 94, 12/08/29, p. 498; *The London Literary Gazette*; and *Journal of Belles Lettres, Arts, Sciences, & c. for the year 1829*, London 1829, pp. 258–259.

66 The R. I. B. A Drawings Collection, Vol. 74.

67 For BONOMI see DAWSON, *Who was who*, pp. 53–54.

68 Cf. below pp. (122) and (66).

69 JOSEPH BONOMI sent the letter in August 1825 from the island

of Philae. The letter is held at the Royal Institute of British Architects Inv.N° ScJ/1/2/3.

70 For a list of the monuments and churches designed by SCOLES see COLVIN, *British Architects*, pp. 723–724.

71 COLVIN, *British Architects*, p. 723.

72 Cf. below pp. (101–102).

73 Cf. below p. (41) w. N. 202, p. (85) w. N. 324, and p. (155).

74 Cf. CHRISTOPHE, *Abou Simbel*, p. 82 w. N. 29, and KEERSMAECKER, *Traveller's Graffiti IV*, p. 56.