



## BASRELIEF OF IBRIZ.

(Tafel 13.)

Close to the village of Ibriz, numerous fountains burst out from the naked limestone rocks of the lofty Taurus mountains (which in this part are now called Bulgar Dagh) and form at once a considerable river. Flowing down through the town of Eregli, the ancient Cybistra-Heracleia, which is embowered in luxuriant orchards and gardens, the river is then lost in the Ak Göl, 'White Lake', which was in ancient times probably the Lake of Derbe. The lake reaches close to the precipitous sides of Mount Taurus, and discharges its surplus waters through a *zaráβoδρον* (what the Turks now call a *duden*), helping no doubt to feed the Cydnus or some other of the Cilician rivers, which rise in great springs from the southern flanks of Mount Taurus. The modern road, and certainly also the ancient road, from Konia or Iconium to the Cilician Gates, runs close under the cliffs of Mount Taurus, where they rise in lofty precipices straight from the plain, and crosses by a bridge the channel through which the lake communicates with the *duden*. In June 1882 the channel was dry and the *duden* was a little pond in a sunken hole under the cliffs, but three years previously, in the height of summer, the water was running through the channel with a strong current towards the *duden*<sup>1</sup>). The river therefore seems to be given by

God himself expressly to convert this little corner of the great plains of Lycaonia and Cappadocia into a blooming garden, and then to disappear again into the mountain.

In the rock beside the fountains at Ibriz, though not exactly over the largest sources, is carved the basrelief, which is represented on Plate 13. The subject is plain: a Priest or King is adoring the living God, and the striking contrast between the gorgeous embroidered robes of the Priest and the simple peasant's dress of the God has clearly lain within the intention of the artist. The God is conceived as the giver of corn and wine and of the fruits of the earth, who fertilises mother-earth with the life-giving river, and he bears his gifts in his hands. He is dressed as a husbandman, and the peasants of the district at the present day wear exactly the same kind of dress: the short tunic girt with a belt, and the boots made with two flaps and fastened by a thong passed several times round the ankle. The curious pointed hat of the God is the only part of his attire that differs from the modern dress of the district.

The monument at Ibriz is represented in Ritter's *Kleinasion* (vol. I, plate 3) from a drawing by Fischer, a hasty sketch by a traveller who had no time to make a finished drawing. Davis, an English clergyman, published in 'Life in Asiatic Turkey',

<sup>1</sup> Sir C. Wilson observed the difference in his two visits.

London 1879, p. 252, a small drawing, much more careful and correct than Fischer's. It gives the general effect very well, but as soon as the details are looked carefully into, it is found wanting. It has been made on too small a scale, and the very complex details can hardly be drawn except on a large scale.

While I have been obliged to differ from Davis' drawing on many points, I must express my great obligation to it. In the time which I had at my disposal it would have been impossible for me to make a large drawing of the entire monument, with its elaborate detail, while a small one would have been quite useless. Those who have travelled in rough style, without proper equipment, for months at a time, in Anatolia, will appreciate the difficulties Davis had in making his drawing. In order to justify my drawing in those points where it differs from Davis's, and to explain how far I have been obliged to leave some details uncertain, a few words are required.

When I accompanied Sir C. Wilson to Ibriz in June 1882, I was able to spend a day and a half before the monument, and I had with me a hasty tracing of Davis's published drawing<sup>2</sup>). In the first place I set myself to make an accurate copy of the hieroglyphics, and it will hardly be believed how much time and trouble were required before I succeeded in this. I then made a large drawing of the elaborately ornamented dress of the priest: but the paper which I had was not large enough to take in the head, and I made a separate sketch of the hat alone. The pattern of the Priest's garment recalls the pattern of the Tomb of Midas: the brooch which fastens his cloak is of similar shape to one of the gold ornaments found in a Lydian tomb and photographed in *Bull. de Corresp. Hellén.*, 1879 Pl. IV. V. (I saw the originals in Smyrna in 1880, and believe them to have been found in a tumulus south of Mount Messogis.) The artist had not skill enough to connect the left

arm with the left shoulder, or to represent the body properly in profile. The hands are clasped as if in prayer, and at least two fingers of the right hand appear at the side of the left hand.

I had no time to make a complete drawing of the God, but was obliged to restrict myself to a few details in which Davis was inaccurate. I drew the hat, whose form Davis has quite misconceived, the profile of the face, the pattern of the girdle, and the right leg with its boot and with the object (which to me is unintelligible<sup>3</sup>) between the two feet. I am uncertain about the manner in which the ears of corn were represented. In the hasty tracing of Davis's drawing which I carried with me I left the details blank, and thus I had no opportunity of comparing his representation of the corn with the original. The description of the monument which I wrote on the spot has been lost: and as I feel convinced now that Davis's details are inaccurate, I have only memory to depend on, and thirty eight months have elapsed since I saw the monument<sup>4</sup>). According to Davis the grains in the ears of corn are represented, not by zigzag lines, but by rows of little circles.

Another detail must remain uncertain. I have a note that both figures wear ear-rings, but I have no note as to the shape of the ear-rings. I may speak positively on this point, as I was particularly interested at that time to observe how far ear-rings were used by male figures in the Anatolian monuments. Davis on the other hand says, 'neither of the figures appears to have ear-rings'.

Finally the clusters of vine-leaves and grapes are simply imitated from Davis: I have no notes on this point.

In carving this subject the artist seems first to have prepared a smooth flat surface on the rock. He next indicated the outline of the two figures, and then cut away the rock all round the outlines to a depth of several inches, leaving the two figures

<sup>2</sup>) The tracing was made at Konia, where the late Col. Stewart (who was afterwards with Gordon in Khartum) had a copy of Davis's book at his residence.

<sup>3</sup>) This object is in very low relief, much lower than the legs and feet of the god.

<sup>4</sup>) It clings in my memory that the number of bars in the zigzag was uneven.

standing out in low relief within a sunken panel. The surface of each figure is therefore perfectly flat, and the details are indicated by incision on this flat surface. In Davis's drawing, on the other hand, the two figures are shaded so that they seem to be carved in the ordinary style of round relief. In one point, viz. the girdle of the priest, the treatment is a little more complicated, a double system of relief being employed. The circles are in relief on a raised band, while the small squares are in lower relief within a sunk square.

According to Davis's estimate made by eye, the God is about 6 metres, 20 feet high, and the Priest about  $3\frac{1}{2}$  metres, or 12 feet high<sup>5)</sup>. He mentions that Ibriz was first visited in 1737 by Otter, a Swedish traveller sent to the east by the French minister, Comte de Maurepas. Otter says „*on a taille dans le rocher où est sa source, une figure d'homme qu'on appelle Abris. L'on veut que ce soit une corruption du nom d'un certain 'Abrinos', seigneur de ce lieu.*“ One is familiar in Turkey with this kind of rationalistic explanation. Davis explains 'Ibriz' as derived from a Persian word meaning 'water', and though I doubt the admissibility of this derivation, I have no other to offer. The word may be an ancient name.

The monument at Ibriz is marked by the hieroglyphic inscriptions<sup>6)</sup> accompanying it as belonging to that distinct and well-marked class of monu-

<sup>5)</sup> The estimate appeared to us correct. Accurate measurement cannot be made without a scaffolding.

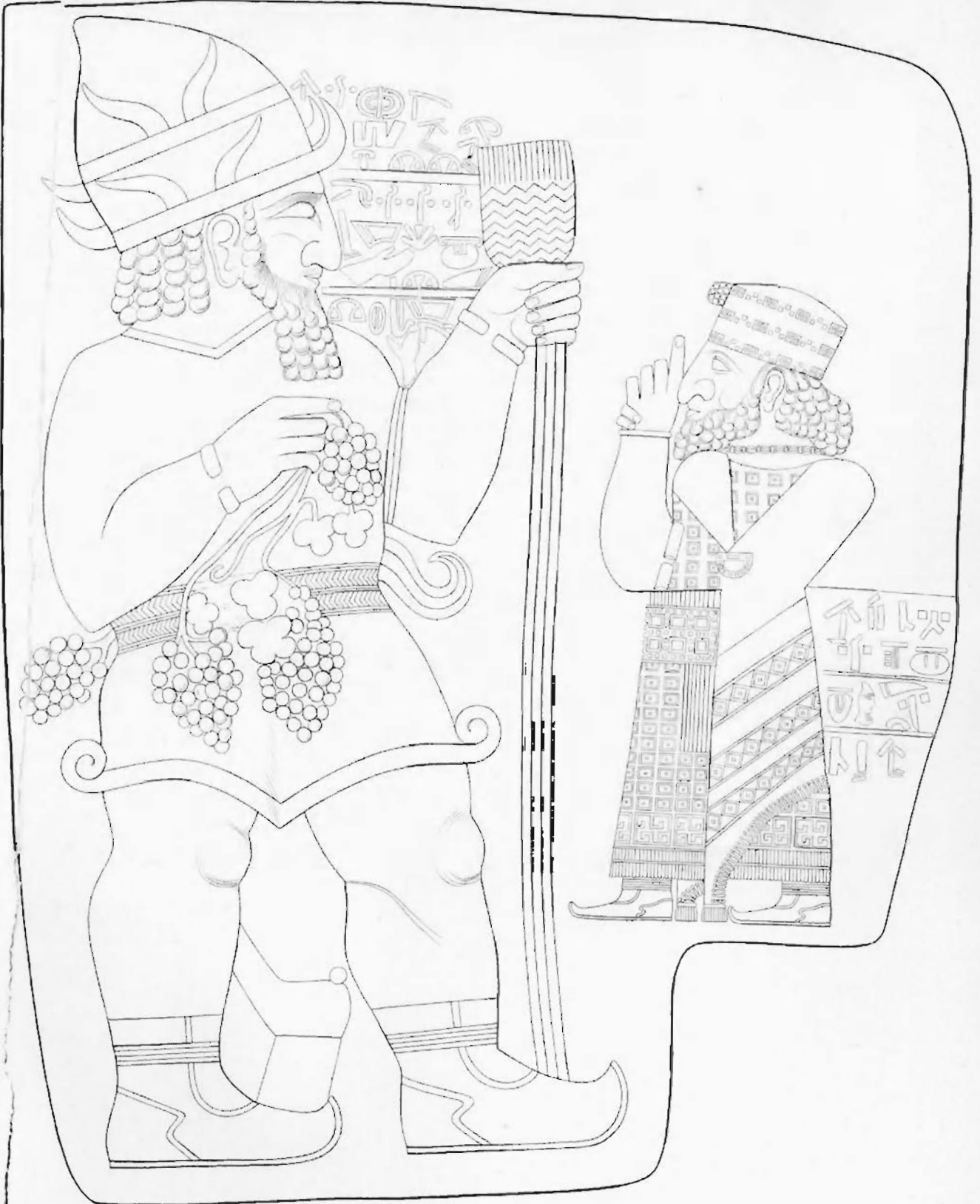
<sup>6)</sup> Two are given in the accompanying plate: a third longer one is carved below the monument, but being under the level of the water it has been much defaced.

ments which are found all over Asia Minor from Smyrna to Marash, and in northern Syria. This class of monuments, whose striking similarity of character can be appreciated only by those who have seen a large number of photographs together with some at least of the actual monuments, is frequently called 'Hittite'; but this name implies the acceptance of an historical hypothesis, which, though it has certainly expressed part of the truth, appears to me at least to require considerable modification, before it can be accepted. The marvellous agreement in general style and in details between monuments excavated at Jerabis and those found in Anatolia is a fact from which we have to start, but the inference that a race from northern Syria conquered and ruled over the whole of Asia Minor is certainly unjustifiable at present, and seems to me to be opposed by other evidence.

Comparing the monument at Ibriz with the rock-monuments in the north of Asia Minor, at Boghaz Keui, Eyuk, Giaour Kalesi, Magnesia, etc., there appears to be a certain difference in style. The former seems to belong to a different and later period and to be much more under the influence of Assyrian art, whereas the northern monuments probably show more the influence of Egyptian art. But along with this difference there is in the whole style a close resemblance between the southern monument and the northern group; and even without the existence of identical hieroglyphics in both there could be no question that all belong to an art distinct from both Egyptian and Assyrian.

Oxford.

W. M. RAMSAY.



FELSENRELIEF VON IBRIZ.