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Part I

LYCIA, CARIA, LYDIA.



BY THE ROYAL ACADEMY OF TURKISH ARTS, SCULPTURED IN ON THE END OF A LION AT XANTHUS, NOW IN THE BRITISH MUSEUM.

ILLUSTRATED BY MR. GEORGE SCHARF JUNR.
DESCRIBED BY SIR CHARLES FELLOWS.

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PALM MALL.



THE FOLLOWING


PLATES

ARE DEDICATED (BY PERMISSION)

TO

THE HON. THE TRUSTEES OF THE BRITISH MUSEUM;

UNDER WHOSE AUSPICES THE ARTIST WAS ENABLED TO ENRICH HIS OWN PORTFOLIO,


AS WELL AS TO EXECUTE

THE NUMEROUS ILLUSTRATIONS,

WHICH FORM A PART OF

THE LYCIAN COLLECTION

NOW IN

THE BRITISH MUSEUM.





PLATE I.

XANTHUS.

The City of Xanthus, the Capital of Lycia, was built upon a ridge of rocks stretching across the beautiful valley watered by the river Xanthus: its distance from the sea, in a direct line, was about six miles. At the back or to the north of this ridge of mountain-limestone are deposited fossil freshwater shells and gravel; this formation, which is traced up the whole valley, indicates the former existence of an immense lake. A violent change seems to have rent open a narrow cleft in the ridge of rocks, the perpendicular side of which now forms the Cliff of the ancient Acropolis of the city; at the foot of this flows the gulphy river winding a course through the plain of about nine miles to the sea. The perfect level of this stoneless track acknowledges its recent formation. The hills of drifted sand form a striking feature in this view, stretching from the ancient Port of Xanthus, at the foot of Mount Cragus in the north-west, across the valley to the ruins of Patara in the south east.

The ruins of Patara are concealed by the wooded hills on the left of the view, at this city the oracle of Apollo resided half the year, the Roman arms were victorious under Brutus, and St. Paul landed on his voyage to Jerusalem.

The strong stream of the river Xanthus, together with a bar which is so often formed at the mouth of a river where no tides change the constant opposition of the sea to its muddy waters, render it almost unfit for navigation.

H. M. S. S. Medea is seen lying off the mouth attending the expedition of 1843. At the foot of the hill in the middle distance on the right are the ruins of a temple and a theatre, the ancient Letoum.*

The site of the city of Xanthus was occupied by a different people at various periods; a difference strongly marked by the remaining art of each. The works of the earliest inhabitants are seen upon the acropolis on the right of the front of the view, whilst on the left are the ruins of an Ionic Trophy erected to commemorate the destruction of this people, and in the midst are the ruins of the buildings of the conquering Greeks. To remove to the British Museum the Sculptures found beneath the surface on the site of the Trophitic monument was one of the principal objects of the Xanthian Expedition.

* See "Lycia" page 163 and "the Xanthian Marbles and their acquisition," page 17.





XANTHUS.

Hulsmann & Wahn Lithographes





PLATE II.

XANTHUS.

The principal object in this view, looking across the river Xanthus, is the bold rock of the Acropolis of the ancient city. Above this in the distance is the lower portion of the range of Mount Massicytus covered with snow. On the left are the rocky heights overhanging the Greek city of Xanthus, these heights command a splendid panoramic view of the lower part of the valley, and from this spot was taken the view represented in the first plate of this work, looking towards the sea. Upon these heights there is no trace of any monument erected by the ancient Greek inhabitants, although it appears to have been a stronghold of the early Christians; a large church and extensive buildings connected with it now form an important group of ruins on the summit.

Walls of defence formed of blocks of marble many of them sculptured and inscribed, portions of the temples and monuments of the Greek city below, are seen carried down the sides of the cliff, where nature had not afforded sufficient protection. These walls extended not only across the slope covered by the Greek city, but embraced the Acropolis of the city of the still earlier inhabitants, passing, in the centre of this view, the monument called from its sculptured frieze the "Harpy Tomb."

All the buildings upon the Acropolis displayed walls of the varied and beautiful styles of polygonal or Cyclopean construction; many of these were concealed by the later massive walls composed of the sculptured remains of the adjacent monuments, which appear to have been destroyed for the purpose. One of these connecting composite walls produced some of the earliest specimens of art; these are now deposited in the British Museum. On the right, and almost in the distant valley, is seen one of the most important sites of the labours of the Xanthian Expedition; near to an arch, erected in the time of the Emperor Vespasian, stood, upon the heights above, an Ionic trophic monument, the sculptured portions of which form so important a feature in the Greek sculptures now in the Museum.

The temporary houses and establishment of the expedition made this spot the centre of attraction to the whole neighbourhood. To describe the many incidents displaying the kind and excellent character of the peasantry shown towards the large and varied party of eighty strangers, sojourning amongst them for six months, would form an interesting, and perhaps instructive volume to more enlightened nations; and the beautiful scenes and groups of varied costumes of the handsome pastoral population would fill the folio of an artist.





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Hellmaderl & Walton Lithographers

XANTHUS.





PLATE III.

THEATRE AND TOMBS AT XANTHUS.

This view, looking to the back of the Acropolis of Xanthus, embraces several objects rendered the more interesting to the historian, as indicating changes at various periods. On this site the earliest inhabitants erected their simple massive monuments, which still stand, whilst time or earthquake has displaced all surrounding buildings. These ancient tombs, sculptured at a very early period, are formed with stones some weighing fifty and others eighty tons each, and carved into simple architectural forms imitative of wooden constructions. A picturesque specimen of one of these is seen in the front of the view.

These monuments stood near the Agora or market place of the ancient city. Amidst, and even covering these tombs, the later Greek occupants built their Theatre, and a succeeding people destroyed the upper seats of this building to erect a strong wall of defence across the arc of the Theatre; the broken stones and ornamental seats, cornices and inscriptions being cemented together in bastions, running along the edge of the ancient Acropolis; this appears to be the work of the Christians—perhaps of the Knights of St. John when occupying these coasts, after their expulsion from Rhodes. When recently discovered, the whole Theatre was covered by a thicket of shrubs sheltering the wolf and the wild boar.





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Hillmannschel & Waisen Lithographiers

XANTHUS.





PLATE IV.

MACRY WITH THE ANCIENT THEATRE OF TELMESSUS.

The sites of the Theatres of the ancient Greeks almost always commanded extensive and interesting views, either of their country or the finest of their public buildings.

In front of the Theatre of Telmessus, facing the north, was the view of its beautiful bay—the Glaucus Sinus—with its wooded islands, backed by the snow-capped Mount Dædalus, forming the western extremity of the range of the Taurus Mountains. The present view is taken from near the Theatre, looking towards the east, up the valley of the Glaucus: in the distance is the Taurus range covered with eternal snow—somewhat nearer is a lower range of mountains forming the eastern, and still nearer is the western boundary of the upper valley of the Xanthus; among the latter mountains, to the left, lies the singular and beautiful city of Cadyanda, the most northern of the Lycian cities.

The present small port, or scala of Macry, consists of a mosque with its baths, a Greek church, and the warehouses and shops of its industrious inhabitants. The families of both Greek and Turk have their residence at Levisse, a village in the hills on the right four miles distant, the air in the valley being extremely unhealthy, from the swamps immediately surrounding the ruins of Telmessus. The growth of the magnificent oriental plane and of the palm tree bespeaks a constantly warm temperature.

Macry is not without its interest to the traveller; its inhabitants are principally Greek and it is at all times a busy scene. All the articles exported from the interior of the country, for a circuit of a hundred miles, pass this little port. On the land the strings of camels, with their gay trappings and sonorous bells, constantly arriving, winding their path amidst the ancient tombs, now serving as the huts of the peasantry, form subjects highly pleasing to the lover of the picturesque. The gay costume of the Turk loading the boats in the harbour, and the picturesque vessels daily setting sail to the island of Rhodes, give constant animation to this little bay. Rhodes, about thirty miles distant, is wholly dependent upon Macry for its supply of cattle and firewood.







MACRY.





PLATE V.

ROCK TOMBS AT TELMESSUS.

Telmessus is situated at the Northern foot of the Cragus mountains, and was the frontier city of the Lycians. In the ruins of this city are first seen specimens of the peculiar art and inscriptions of the early inhabitants of Lycia. When Telmessus was famed for its soothsayers, and when chiefs flocked thither to be forewarned of their destiny, these cliffs formed the necropolis of the city. The varied and beautiful tombs are now the great attraction to the antiquary and architect; in them are seen representations of the Ionic temple-like constructions, standing as statues a part of the cliff, the rock being cut into porticoes and chambers, in other cases are representations of wooden constructions with the morticed beam-ends, dentils and other ornaments surrounding the mullioned windows, a style resembling the buildings of our Elizabethan age. Some few Sarcophagi are also sculptured by this ancient people, but several massive tombs represented in the front of this view are of a later date, probably during the supremacy of Rome under her Emperors.

The inscriptions upon these are always in the Greek — while those upon the tombs in the rocks are generally in the Lycian language.





G. Scharf Junr

Hulsmädel & Walton Lithographers

TELMESSUS.





PLATE VI.

TLOS.

The position of the ancient Greek city of Tlos, (or by the still earlier Lycian inscriptions found amongst the ruins ascertained to be Troas,) is one of the finest in Lycia; it is in the valley of the Xanthus, about twenty-five miles from the sea, and built upon a cliff projecting from the side of Mount Massicytus and raised about four miles above the river in the valley. The modern village of Doovéeer, with the Conàk or establishment of the Aga, occupies the summit of the ancient Acropolis, within which the rocks are cut into steps and parapets the remains of the ancient fortification.

The rock-tombs at Tlos are numerous and elaborately cut, some containing sculptures of the legends of the country handed down to us by Homer.

Upon the spot, whence this view was taken, was found a pedestal, erected in honor of a hero twenty-five centuries ago, upon one of the sides of which is sculptured a landscape view of the besieged Acropolis of Tlos, precisely resembling this view. Casts of this pedestal and also of the ancient sculptures in the rock-tombs are deposited in the British Museum.



G. Schart Jan.

Hallmandel & Walton Lithograph.

TLOS.





PLATE VII.

MYRA.

The beautifully sculptured rock-tombs at Myra, casts from some of which are now in the British Museum, show the city to have had wealthy inhabitants at a very early period. In the Christian Æra St. Paul touched at Myra on his voyage to Rome. In the year 326, St. Nicholas, a popular saint of the Greek Church, was buried here, and his tomb is still an object for pilgrimage for sailors passing the coast; probably to this circumstance may be ascribed the perpetuation of the ancient name of Myra to these ruins. I am not aware that in the numerous inscriptions found here, that the city is ever named as Myra. A theatre, of the date of the Roman supremacy, is seen standing boldly from the foot of the rocky cliff which contains the tombs of the earlier people. The absence of other visible ruins is to be accounted for by the great accumulation of deposit brought down by the large river called by the Turks Dembre-chi. It is probable that from the point whence this view is taken, the earth may be fifteen or twenty feet above the monuments of the ancient city. The walls seen in the foreground are constructed of the materials of the old city, but form a part of the ruins of the buildings surrounding the comparatively modern Greek Church of St. Nicholas. The palm-trees show a fine climate and rich soil, which amply reward the labours of an active and wealthy population. The climate in this most southerly district of Asia Minor is sensibly warmer than in any other part of Lycia. The camels are here represented as waiting to transport the boxes of casts prepared by the Xanthian expedition. In the middle distance on the left, is the Conak or residence of the Aga of the district.



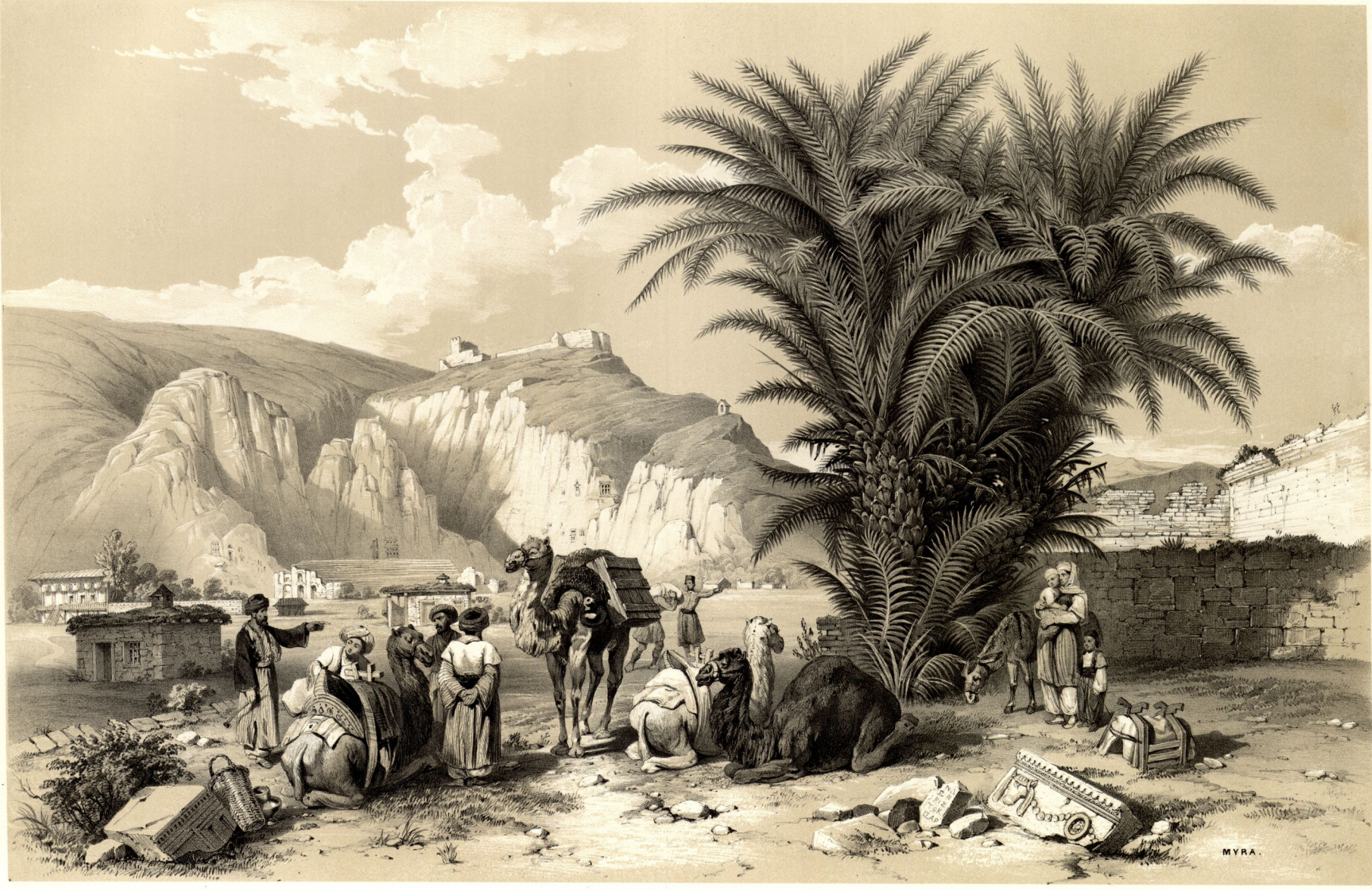




PLATE VIII.

ALMALEE.

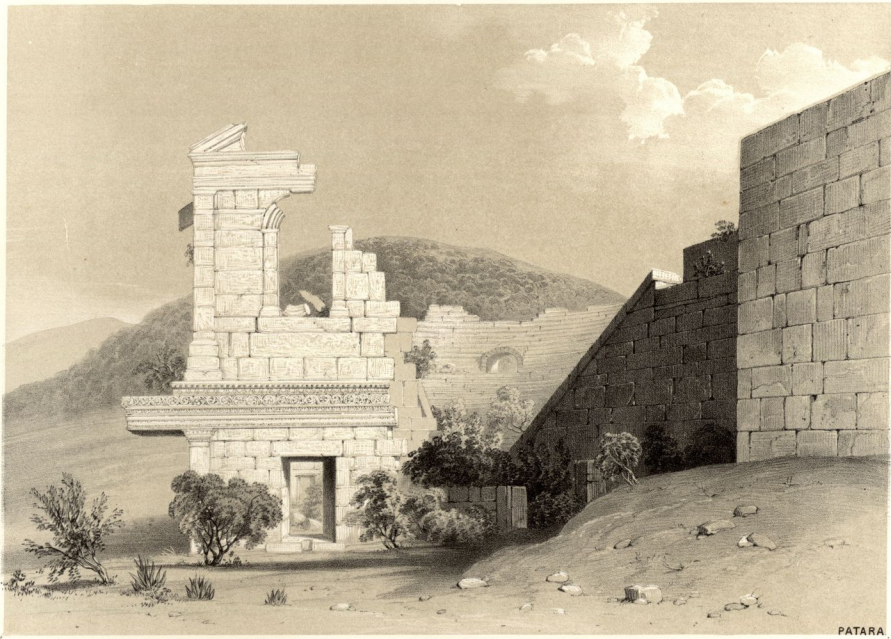
Until the spring of the year 1840, the large town of Almalee was unknown to Europeans. It is situated at the north-east end of a plain about twenty-five miles in extent, and at an elevation of more than 3000 feet above the level of the sea. The town is built at the foot of a mountain, a part of the chain of Mount Climax, whose summit is ever covered with snow.

Almalee is by far the largest town in Lycia, and is amongst the most populous of the cities in Asia Minor: its industrious trading population of more than twenty thousand souls, is amply rewarded for the cultivation of the extensive plains of corn lands with which they are surrounded. The plentiful streams of water which flow through the streets, add much to the picturesque effect, giving motion to numerous mills, and supplying the wants of the various tan-yards, dye-houses and factories of the industrious inhabitants. The buildings are mostly constructed of wood, from the forests of cedars, on the neighbouring mountains; the fuel, which scents the air with its perfume, is from the same source.

THEATRE AT PATARA.

The sands drifting in from the sea shore are rapidly entombing the Theatre at Patara, and it may be an object in future ages to excavate the comparatively perfect remains of architectural art seen in this view of the ancient proscenium. On the wall at the other end of this portion of the Theatre is an inscription, interesting as shewing the manner in which the Theatres of the ancients were formed and supported. We learn that in the tenth year of the reign of Antoninus Pius, whose pedigree is deified for four generations, a woman of Patara, Velia Procula, daughter of Quintus Velius Titianus, for the love of her dearest native city, adorned the proscenium which her father had built from its foundation, with statues and sculptures, and encrusted the *logeion* or stage, with marbles; and that Quintus Velius Titianus had previously built the seats above the eleventh row of the second *diakoma* or lobby, and had provided awning for the Theatre.









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