

- Tun, gmş ve altın kaseler:
- Nimrud, Kıbrıs, Yunanistan (Atina, Delphoi, Olympia), Girit ve İtalya (Praeneste, Cerveteri, Salerno).
- M.Ö. 8-7. yy.
- Mısır motifleri ağırlıklı olarak işlenmiş.
- Kaselerde ya geometrik (rozet, küre), ya da bitkisel (palmet, tomurcuk ve papirus çiçeđi vs.) öđeler ve Horus gözleri, kanatlı sfenks, kanatlı skarabe, fantastik kuşlar dört kanatlı skarabeler ve ko, geyik vs. gibi hayvanlar görülr.

### Silver bowl with scenes in relief

Phoenician, 8th-7th century BC  
From Amathus, Cyprus

This fragmentary silver bowl was discovered in a tomb at the end of the nineteenth century. The tomb had been looted, and its two chambers contained the broken fragments of fifteen sarcophagi. This bowl was found in a copper cauldron along with an iron dagger and the fragments of a shield. They may have been discarded as of little value; the bowl was heavily corroded and the silver only obvious after conservation.

The bowl is decorated in low relief with Canaanite and Egyptian deities, couchant sphinxes wearing Egyptian headdresses, and a scene showing the siege of a city. The decoration shows clear Egyptian or Egyptianizing and Canaanite motifs, but such mixed influences are typical of Phoenician products. It is comparable to bowls found elsewhere, such as the bronze bowls from Nimrud, several of which are in The British Museum. The outer frieze, with the siege scene, may illustrate a forgotten episode from Phoenician or Syrian mythology.

The use of similar artistic motifs over a wide area shows the extent of commercial contacts established by the Canaanites of the Levant coast (known as Phoenicians) in the first millennium BC. They grew rich by supplying luxury materials to Mesopotamia, Egypt, and Iran. Their natural harbours became major ports for handling international shipping.

L.P. di Cesnola, *Cyprus: its ancient cities, to* (London, John Murray, 1877)

B.F. Cook (ed.), *Cypriot art in the British Mus* (London, The British Museum Press, 1979)

S. Moscati, *The Phoenicians* (New York, Rizzoli, 1999)





# Amathus 800-700



10 I. Kıbrıs, Fenike grubundan tunc kâse



600-550



21 III. Kıbrıs-Fenike grubundan tunç kâse



22 Olympia'dan tunc kâse

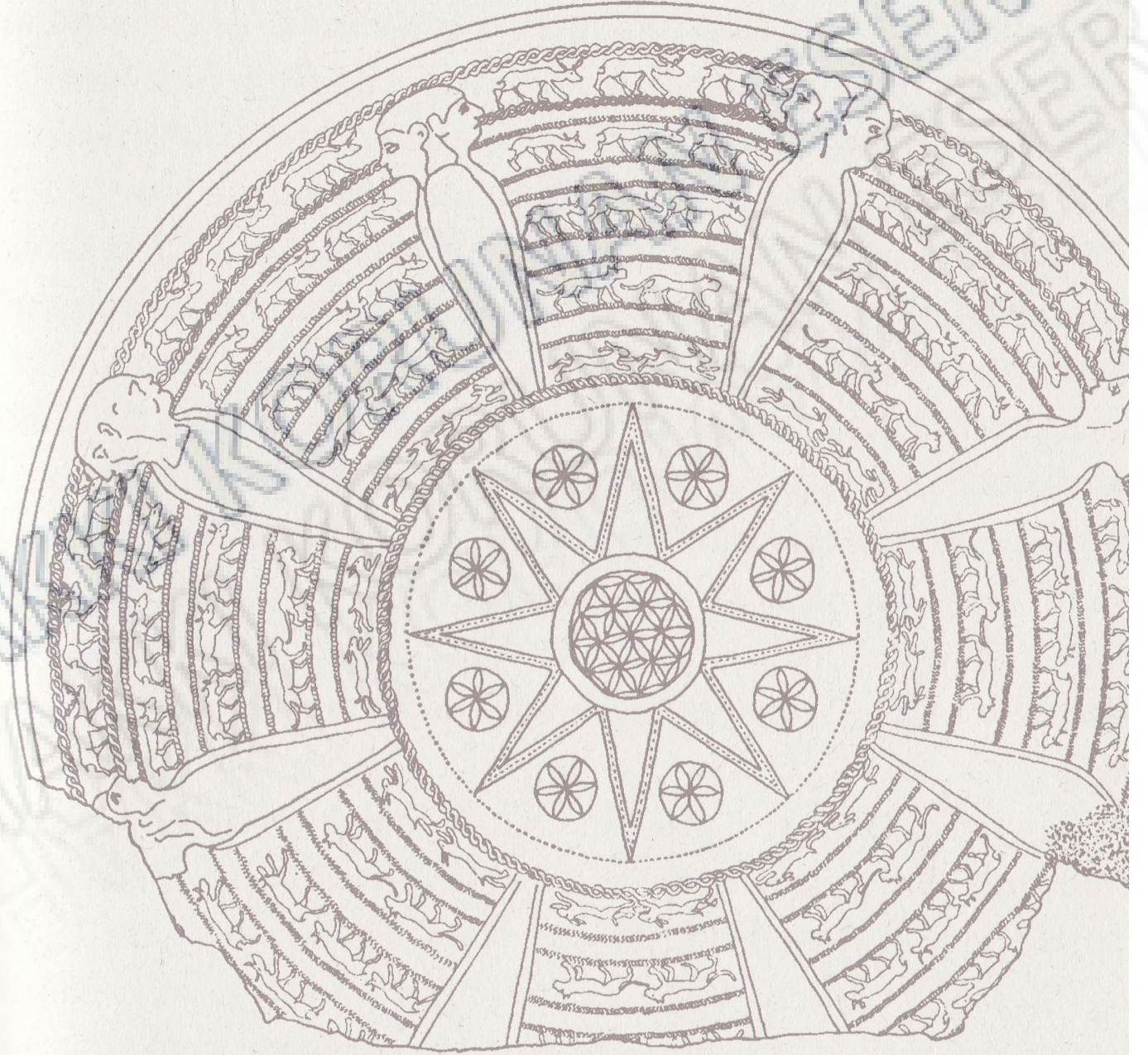
M.Ö 7. yy. sonu  
Eşmunazar bin Aşto



23 Praeneste'den Mısırlaştırıcı üslupta tunç kâse



Nimrud  
Kb  
Sarayı.  
II.  
Sargon



18 Nimrud'dan, ortak merkezli frizlerin görüldüğü, madalyonlu tunç kâse

## Bronze bowl

Phoenician, about 8th century BC  
From Nimrud, northern Iraq

### The slaying of the demon Humbaba

This very fragmentary bronze platter was discovered in the last century in the palace of the Assyrian king Ashurnasirpal II at Nimrud. It was probably acquired as tribute or booty by the Assyrian monarchs as they led their armies towards the Mediterranean.

The decoration is typically Phoenician, a mixture of Near Eastern and Egyptian motifs. One figure with raised hands and gripping a demon's hair has been identified as related to the slaying of Humbaba. This is part of the story of the Mesopotamian hero king Gilgamesh who, with his companion Enkidu, defeated the demon Humbaba. This tale is first known from Sumerian stories of the early second millennium BC, but by around 1200 BC the Epic of Gilgamesh, which incorporated the Humbaba story, had become known throughout the Near East: fragments of cuneiform tablets recording the tales are known from Megiddo in Palestine, Emar on the Euphrates, south of Carchemish, and Hattusas, capital of the Hittites in Anatolia.

Here the slaying of Humbaba is incorporated into a scene where figures are depicted as Egyptian pharaohs.





Phoenician, about 8th century BC  
Found at Nimrud (ancient Kalhu), northern Iraq

**Probably part of Assyrian booty from a campaign in the West**

On 5 January 1849 the excavator, Henry Layard, made a remarkable discovery in the palace of Ashurnasirpal II at Nimrud. Behind twelve cauldrons was a pile of bronze bowls. Many of them had disintegrated, but he was able to bring back about 150 complete or fragmentary bowls to the British Museum.

Many of the bowls have intricate chased or incised decoration on the inside and sometime the designs are embossed or raised from the back. There are various decorative schemes. This bowl has clear Egyptian motifs with a central scarab beetle and bands of simple incised animals, plants and winged sphinxes. Similar bowls have been found at various places in the Mediterranean, including the Greek mainland, Crete and in Etruscan tombs.

The bowl may have originally come from Phoenicia on the Mediterranean coast, from where it was brought presumably as booty or tribute by one of the Assyrian kings who campaigned in the west. It is known from contemporary accounts that vast quantities of booty were removed from captured cities. It is not known why the bowls came to be piled up in a palace room at Nimrud.





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It possibly originates in Phoenicia on the Mediterranean coast from where it was brought presumably as booty or tribute by one of the kings who campaigned in the west. It is known from contemporary Assyrian accounts that vast quantities of booty were removed from captured cities. It is not known why the bowls came to be piled up in a palace room at Nimrud.





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Such bowls are depicted on Assyrian reliefs where they are held by the king, resting on the fingers of one hand (for example, a relief from the North-West Palace of Ashurnasirpal II). It is also from such a bowl that Ashurbanipal pours a libation (liquid offering) over dead lions after one of his hunts (as shown on a relief from Ashurbanipal's Palace). This one may have belonged to such a wine service.

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## Silver beaker

Phoenician, 8th-7th century BC  
Found at Fort Shalmaneser, Nimrud (ancient Kalhu), northern Iraq

Each campaigning season the Assyrian army gathered at the palace and military complex at Nimrud, known today as Fort Shalmaneser. The excavators of the site discovered large quantities of ash and burnt debris there, resulting from the destruction of Nimrud at the end of the seventh century BC. They found several small objects and a considerable quantity of pottery among the remains in the living quarters. These are typical of the small personal possessions lost by their owners before the palace was finally abandoned. Fortunately two trophies, this beautiful silver beaker and a silver bowl decorated with lion's heads (now in the Iraq Museum, Baghdad) were hidden in a small pit beneath the floor, and escaped looters. The weight of the soil has, however, crushed the beaker.

This vessel has two bands of gold leaf overlaying incised geometric and floral decoration on the neck and another at the base. The button or 'nipple' base also forms the centre of a rosette, the petals of which are also covered with gold leaf.

Beakers of similar shape are known in pottery from Nimrud and the city of Ashur.

J. Oates, 'Late Assyrian pottery from Fort Shalmaneser', *Iraq*-5, 21 (1959)

