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Bowls from Cyprus and the
Mediterranean.

Responsibility by Glenn
Markoe. Imprint Berkeley :
University of California
Press, c1985. Physical
description xiii, 379 p.,
[1] folded leaf of plates :
ill., map ; 26 cm. Series
University of California
publications.

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The Phoenicians who lived along this coastline explored and colonized far
Glenn Markoe reconstructs

The Phoenicians By Glenn E. Markoe

Over 150 bronze bowls were found in a palace at the city of Nimrud. These bowls were made in Phoenicia (modern-day Lebanese and Syrian coasts), and were brought to Nimrud as tribute or booty by one of the kings who campaigned in the west, perhaps Tiglath-pileser III (reigned 744-727 BCE). Neo-Assyrian Period, 800-700 BCE.

Phoenician Bronze Bowl from

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Nimrud (Illustration) . . .

G.E. Markoe, Phoenician
Bronze and Silver bowls from
Cyprus and the
Mediterranean, Berkeley,
1985. These bowls have been
found in Cyprus, and a large
number in sites in Italy,
the Aegean and the Near
East. It has been suggested
that this particular example
was produced by a Phoenician
craftsman working in
Etruria.

A PHOENICIAN SILVER GILT BOWL , CIRCA MID 7TH CENTURY B.C . . .

This bowl was part of a
hoard found by Sir Henry
Layard in 1850-1851 CE in
the North-West Palace at

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Nimrud (ancient Kalhu). They were probably deposited there in the 8th century BCE. The decoration on the bowls is Phoenician, very similar in many respects to the that of the so-called "Nimrud ivories". The bowls might have been tribute or taken as booty by the Assyrians during one of their military campaigns in the western part of the Assyrian Empire.

Phoenician Bronze Bowl From Nimrud (Illustration ...

Phoenician Bronze and Silver Bowls from Cyprus and the Mediterranean. Berkeley, CA, University of California Press. Jewellery in the

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Cyprus Museum. Nicosia,
Republic of Cyprus, Ministry
of...

The Phoenician gold
jewellery from Kition,
Cyprus

Phoenician Bronze and Silver
Bowls from Cyprus and the
Mediterranean, Los Angeles
Moscatti, S., 1998.

Phoenician Jewelry | Antique
Jewelry University

1985--Phoenician Bronze and
Silver Bowls from Cyprus and
the Mediterranean. Series:
University of California
Publications: Classical
Studies 26. Berkeley, CA:
University of California.
1990--The Emergence of

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Phoenician Art. Bulletin of
the American Schools of
Oriental Research 279:
13-26. Moscati, S. 1968--The
World of the Phoenicians.

Phoenician Art

Markoe 1985 / Phoenician
bronze and silver bowls from
Cyprus and the Mediterranean
(Cy4, pp. 172-174 & figs.
pp. 248-249) Myres 1933 /
The Amathus bowl (pls. I-
III) Laffineur et al. 1986 /
Amathonte III. Testimonia 3.
L'Orfèvrerie. Scarabées,
scaraboïdes et cônes. La
coupe en argent du British
Museum (pp. 177-194 & figs
127--131)

bowl | British Museum

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The Phoenicians (New York: Abbeville, 1988), 446 (plate); Gibson, Textbook of Syrian Semitic Inscriptions, 3:71. Ten of the Phoenician metal bowls cataloged by Glenn Markoe have inscriptions; see Phoenician Bronze and Silver Bowls from Cyprus and the Mediterranean (Berkeley: University of California Press, 1985), 72. He briefly mentions ten ...

Sacred Writing on Metal Plates in the Ancient ...

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bowls from Cyprus and the
Mediterranean. [Glenn
Markoe]

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...
Markoe GE (1985) Phoenician
bronze and silver bowls from
Cyprus and the
Mediterranean. University of
California Publications.
Classical studies 26.
University of California,
Berkeley Google Scholar.

Differential access to metal
wealth from colony to
capital ...

On a more modest scale,
Phoenician artists made
highly crafted bowls made
from bronze, silver, and
gold. Produced during the
8th and 7th century BCE,
surviving examples have been

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found as far afield as
Nimrud, Delphi, and Salerno
in Italy.

Ancient Phoenician Art – Brewminate

It is proposed that the
story of the Hurrian deity
'Silver', as portrayed in
the Late Bronze Age Song of
Silver, is a plausible
precursor to the classical
myth of Phaethon.

(PDF) 'Silver': A Hurrian Phaethon

Winter I. J. Review of
Phoenician Bronze and Silver
Bowls from Cyprus and the
Mediterranean by Glenn
Markoe Gnomon 1990 62 3 236
241. Search Google Scholar;

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Export Citation; Yasur-
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Landau A. A message in a
jug: Canaanite, Philistine
and Cypriot iconography ...

Ethnicity and Musical Identity in the Lyric Landscape of ...

In the 1960s, several cist
graves were uncovered, one
with two bodies buried with
cylinder seals, bronze
bowls, a bronze double axe,
lance heads, and an ivory
bowl with lion couchant.
Other graves contained
pottery, figurines, scarabs,
and bronze and silver
jewelry, also pointing to
wealth.

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Tomb of Phoenician father,
mother and child found in

...
With the exception of
Byblos, which had been a
flourishing center from at
least the third millennium
B.C., the Phoenician cities
first emerged as urban
entities around 1500 B.C. As
Egyptian and Near Eastern
documents record, the Late
Bronze Age (ca. 1600–1200
B.C.) was a time of economic
prosperity for these trading
centers.

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Another "Peoples of the Past" book, this richly illustrated book traces the Phoenician civilization from the Late Bronze Age (c. 1550 B.C.) to the start of the Hellenistic period (c. 300 B.C.).

The series Beihefte zur Zeitschrift für die alttestamentliche Wissenschaft (BZAW) covers all areas of research into the Old Testament, focusing on the Hebrew Bible, its early and later forms in

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Ancient Judaism, as well as its branching into many neighboring cultures of the Ancient Near East and the Greco-Roman world.

In der Reihe Beihefte zur Zeitschrift für die alttestamentliche Wissenschaft (BZAW) erscheinen Arbeiten zu sämtlichen Gebieten der alttestamentlichen Wissenschaft. Im Zentrum steht die Hebräische Bibel, ihr Vor- und Nachleben im antiken Judentum sowie ihre vielfache Verzweigung in die benachbarten Kulturen der altorientalischen und hellenistisch-römischen Welt.

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A synthesis of research on the material culture of Greece in the Archaic and Classical periods.

Phoenicia has long been known as the homeland of the Mediterranean seafarers who gave the Greeks their alphabet. But along with this fairly well-known reality, many mysteries remain, in part because the record of the coastal cities and regions that the people of Phoenicia inhabited is fragmentary and episodic. In this magnum opus, the late Brian Peckham examines all of the evidence currently available to paint as

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Complete a portrait as is possible of the land, its history, its people, and its culture. In fact, it was not the Phoenicians but the Canaanites who invented the alphabet; what distinguished the Phoenicians in their turn was the transmission of the alphabet, which was a revolutionary invention, to everyone they met. The Phoenicians were traders and merchants, the Tyrians especially, thriving in the back-and-forth of barter in copper for Levantine produce. They were artists, especially the Sidonians, known for gold and silver masterpieces engraved with scenes from the stories they

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from Cyprus and The
Mediterranean

told and which they
exchanged for iron and
eventually steel; and they
were builders, like the
Byblians, who taught the
alphabet and numbers as
elements of their trade.
When the Greeks went west,
the Phoenicians went with
them. Italy was the first
destination; settlements in
Spain eventually followed;
but Carthage in North Africa
was a uniquely Phoenician
foundation. The Atlantic
Spanish settlements retained
their Phoenician character,
but the Mediterranean
settlements in Spain,
Sicily, Sardinia, and Malta
were quickly converted into
resource centers for the

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North African colony of Carthage, a colony that came to eclipse the influence of the Levantine coastal city-states. An emerging independent Western Phoenicia left Tyre free to consolidate its hegemony in the East. It became the sole west-Asiatic agent of the Assyrian Empire. But then the Babylonians let it all slip away; and the Persians, intent on war and world domination, wasted their own and everyone's time trying to dominate the irascible and indomitable Greeks. The Punic West (Carthage) made the same mistake until it was handed off to the Romans. But Phoenicia had

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From Cyprus and the Greek matrix and in time had the sense and good grace to slip quietly into the dominant and sustaining Occidental culture. This complicated history shows up in episodes and anecdotes along a frangible and fractured timeline. Individual men and women come forward in their artifacts, amulets, or seals. There are king lists and alliances, companies, and city assemblies. Years or centuries are skipped in the twinkling of any eye and only occasionally recovered. Phoenicia, like all history, is a construct, a product of historiography, an answer to questions. The history of

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Phoenicia is the history of its cities in relationship to each other and to the peoples, cities, and kingdoms who nourished their curiosity and their ambition. It is written by deduction and extrapolation, by shaping hard data into malleable evidence, by working from the peripheries of their worlds to the centers where they lived, by trying to uncover their mentalities, plans, beliefs, suppositions, and dreams in the residue of their products and accomplishments. For this reason, the subtitle, Episodes and Anecdotes from the Ancient Mediterranean,

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is a particularly appropriate description of Peckham's masterful (posthumous) volume, the fruit of a lifetime of research into the history and culture of the Phoenicians.

Provides a broad view of the history and current state of scholarship on the art of the ancient Near East This book covers the aesthetic traditions of Mesopotamia, Iran, Anatolia, and the Levant, from Neolithic times to the end of the Achaemenid Persian Empire around 330 BCE. It describes and examines the field from a variety of critical

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Perspectives: across approaches and interpretive frameworks, key explanatory concepts, materials and selected media and formats, and zones of interaction. This important work also addresses both traditional and emerging categories of material, intellectual perspectives, and research priorities. The book covers geography and chronology, context and setting, medium and scale, while acknowledging the diversity of regional and cultural traditions and the uneven survival of evidence. Part One of the book considers the methodologies and approaches that the field

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has drawn on and refined.

Part Two addresses terms and concepts critical to understanding the subjects and formal characteristics of the Near Eastern material record, including the intellectual frameworks within which monuments have been approached and interpreted. Part Three surveys the field's most distinctive and characteristic genres, with special reference to Mesopotamian art and architecture. Part Four considers involvement with artistic traditions across a broader reach, examining connections with Egypt, the Aegean, and the

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Mediterranean. And finally,
Part Five addresses
intersections with the
closely allied discipline of
archaeology and the
institutional stewardship of
cultural heritage in the
modern Middle East. Told
from multiple perspectives,
A Companion to Ancient Near
Eastern Art is an
enlightening, must-have book
for advanced undergraduate
and graduate students of
ancient Near East art and
Near East history as well as
those interested in history
and art history.

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