

SUMMARY

Artistic Traditions of Drawing and Painting in the Phoenicians' Civilization Between 1500 B.C. until 500 B.C. in Eastern Mediterranean

I forwarded the research introduction by talking about the rare specifications which the Phoenicians enjoyed, and the reasons which made them enjoy these qualifications such as environment in which they lived, and which had the role in forming their concepts and their economical, political, social, mental, and cultural structures, in addition , their rush towards seas and trade with all the civilizations of the old world, led to the collection of enormous wealth in the Phoenicians' hands, and these fortunes motivated them to build the fortified cities surrounded with high walls, which in turn, led to the appearance of the concept Kingdom City, or what is known by the name of City Kingdom, and the violent and fearful competition prevailed among these kingdoms , but this competition rarely and very rarely converted into military conflict, and the reason was the deep inclination towards peace which the Phoenicians were characterized with .

The Phoenicians circulated the idea of (Civil Kingdom) to the neighboring peoples and civilizations, so it appeared afterwards in the Greek and Roman Countries, and continued till the period of middle centuries.

In addition to the political concept, the Phoenicians presented another extremely important concept , which was “Globalization” for the first time in the human being's history, as they converted their fortified cities to very big centers where all kinds of peoples, thoughts, faiths, arts, cultures, goods and products gathered. This greatly led to mixing of people and their cultures, which converted, in its turn, these cities to Metropolitan cities in appearance.

In these Metropolitan cities the Phoenicians created a mixed art, and used and created many of the shapes, motives and symbols, which were used, in turn, in building and achieving these artistic Phoenicians works, which form confusing puzzle to many researchers and studiers of the old civilization arts.

Madeline Horas says.

“ Nothing deceived us more than being deceived by their arts , as it was not possible to deny Phoenicians' artists, born in Phoenicia, and their culture was Phoenicians. They were characterized with these arts , with which they were very excellent , but when we probe for their artistic creation, or define Phoenicians artistic qualifications, we would face many difficulties.”

The interacting and mixing of the Phoenicians art, made me study the civilizations arts which were contemporary with the Phoenicians during the

period of their intensive activity, making the comparisons and trying to define the interact volume.

I defined time and place of my research as the research included City kingdoms which spread geographically from the north of the Syrian Coast in Ogarite and Ibn Hani's cape, passing through Arwad, Amrite, Kizira (Kazal Heights) to the destination in Seidon and Sour , and temporally ,

I covered the period between the fifteenth century B.C. which was the period of Ogarite great activity, passing through the tenth century and ninth century B.C., it was the period of activity and great prosperity of Phoenicians city kingdoms until the fifth century B.C. The Phoenicians cities continued in their prosperity and development before the third century B.C. , which was the period when Alexander Al Makdouni appeared and occupied City kingdoms east of the Mediterranean.

I made a survey to some temporal events which stormed the history of these maritime kingdoms, or what was known as (Kernology), and how these cities faced their fate, and I threw light on the heroic cases and great remarkable deeds which some of these kingdoms presented when facing the great armies who were eager to have the Phoenicians wealth and their countries riches .

Phoenicians Homeland (Geography)

The land which was inhabited by the Phoenicians east and also west of the Mediterranean characterized with the strangeness and excellence of its locations, as all these places and colonies were converted to cities crowded with activity and life until this day.

Phoenicians land in the east of the Mediterranean, was a narrow coast plain, behind which extended mountain chains which separate it from the desert, and the internal cities in the east .

But in the south, the opening of Ibn Amer's Meadow , or what was called "Azdralion's Opening" , and the elevation of Al Karmel Mountain, completely separated it from Palestine.

And in the north, the extensions of Toros Mountains notably separated it from Asia Minor, especially when we know that the Phoenicia extension included all Asia Minor's coasts, and Eijeh Islands and the Black Sea.

This Geographical location, which was in the middle of the old world's civilizations, made the inhabitants of this place characterized with intellectual and mental qualifications, and special cultural mood, made them a center to produce, civilization, intellect , culture, and

a passage way to all cultures east and west . They were the entrance and mediators between God and people, as on there land the Profits and God's Apostles, the owners of heavenly missions were born. From their lands these missions were moved to all parts of the old world , these religions to which belonged the biggest groups of peoples in the world at large in these days.

And before these religions they transmitted to all parts of the old world, their Gods, legends, religions and heroes of their religions. This location made Syria the heart of the old world, and the connecting link between east and west. And its golden coast at which the Phoenicians appeared, represented a narrow strip between Iskandarona's Gulf until Al Karmel Mountain, through which passed the mountains descending to the sea, and it was widened only in few places, such as Akkar plain.

This long coast was distinguished by elevated mountain cliffs, which the Phoenicians changed to harbors and berths for vessels.

But the mountains which look on this coast, were Amanos Mountains in the north, and Alaweyeen's Mountains in the middle, which rise more than 2000 meters, then Lebanon Mountains, in which the highest Mount, The Black Mount, rises to 3000 meters.

These mountains which crossed the coast and reached the sea, had two important influences, the first, was that they prevented the Phoenicians from forming a unique state for the reason which made the link possibility between city kingdoms very difficult. And the second, that they stood as a curtain between the coast kingdoms, and the Syrian Interior kingdoms, in spite of the fact that they contained some natural paths, such as Baghja path and Pilan path in Amanos Mountains, and the opening of the mouth of Orontes River, and Homs opening in the Alaweyeen Mountains, also there are two openings in the mountain wall near Haifa (Ibn Amer Meadow) , and on the mouth of the Northern Big River (Eleutherus) which separates Western Lebanon Mountain Chain from Alaweyeen Mountains.

The distributing and spreading of the Phoenicians city kingdoms, in the form which is existed at present , was the natural result to link the internal transport lines with sea ports, and on the contrary, in addition to the protection and natural inaccessibility location which these kingdom enjoyed, represented by the above-mentioned chain of mountains, i.e.

Amanos, Alaweyeen, and Lebanon Mountains, which were as a wall in the face of emperors armies and Syrian Internal Kingdoms.

Karl Gostaf Mofertz sees that the Phoenicians cities established first around Iskandarona Gulf until Toros Mountains

But our study will be limited only to Phoenicians city kingdoms on the coast east of Mediterranean, as from Ogarite, passing through Arwad and Amrite to the destination of Byblos (Jbeil) , Banias, Paltos, Symira, Tripoli, arriving to Seidon and Sour.

Ogarite (Ras Shamra)

Ogarite enjoyed an excellent geographical location, as it was on the head of northern commercial roads between the Mediterranean Sea and Euphrates highest level.

And according to what Claude Shiefer, Ogarite was flourishing with activity as from the fifth thousand B.C.

It was the most important in the east of Mediterranean, for many reasons, most of which, the first alphabet in the history of all the human beings, was found among it's ruins, this alphabet from which most of the alphabets were derived in our present world. George Pero says:

“ The invention of the Alphabet , was a very important event, that can not be compared to any other event in the history of all the human beings, and it is greater than the invention of the printing , because the analyzing of words , and returning them to their primary origin, requires great mental work”

The small clayey plate which contained thirty letters was not the only discovered plate which represented the first alphabet in the history of all the human beings, but Ogarite presented to us also the first piece of music in the world, as it returned to 1400 B.C. which means a thousand years, the oldest piece of music known by the west. It was the musical performance Orastis, produced by (Euribidis).

The musical plates of Ras Shamra, showed that they were the origin of the western science of music which was invented by Fithagors in 500 B.C. for it is the Diatoni heptagonal musical scale.

The musician Kroker , after ten years training, played the musical piece in a big festival in Priekly University, rose the admiration of and astonishment of the audience.

This is a little of plenty of what Ogarite presented to humanity, and its important geographical location and its supervising the commercial lines coming from between the two tributaries country, which joined together and flew into its very-well known port, played important role in that far time.

Arados -Arwad

Which is one of the most important Phoenicians cities, if not the most important. It was built on a rock in the middle of the sea , and its distance from the shore is about /2.5/ Kilometers, this is the distance which separates it from its land part, called Amrit, the important Phoenicians city, which is still hiding within its folds the very many secrets.

Arwad was built by connecting a group of neighboring small islands in a way that showed engineering genius, which was unparalleled.

In spite of its small area, the Phoenicians engineers built houses of many stories, the same as Phoenicians did for each of their kingdoms.

Also they built wave-breaker, and two ports, northern and western, which made them guarantee a place for vessels anchoring in all kinds of weather, and different conditions , storms, rains and maritime currents.

But as for the problem of fresh water, this problem was solved in an actually genius way. The Phoenicians noticed that there were bubbles of water in various place in the surrounding sea, in the midway between the island and the sea shore, it appeared to them that these bubbles were springs of fresh water, gushed out from the bottom of the sea. This made them invent astonishing idea, which was lead funnel, connecting with pipes made of leather that reached the island . They used in addition to this method , the method of leather canteen which were filled from the sea water surface exactly in the same place of the bubbles.

Arwad was a castle city, which was a castle in which the city refuge, and its geographical location in the middle of the sea, east of the Mediterranean gave it an important role in the prosperity of its commerce and greatness of its marine fleets.

Banias

Is situated in the mid-way between Tartous and Lattakia , it is an old place on a small quiet depression, Al Markab Castle looks on it.

Its importance came from its location in the end of the road coming from Hama, passing through Alaweyeen Mountains, and Doso was able to define the place of this old port in the castle of Kour.

Symira (Somor) Kazal Hill

It is also in the current Tartous Governorate , situated on the road between Kadash and Amreet, and it was a part of Amoro state which contained also

Olatha, Arthosia, Majdleem, Ahbi (Its location had not been defined yet), Jbeil, Shijata. Arkata (Now Araka) Tobikhi and Akhila.

The most important Phoenicians' cities, whose archive had kept to us documented events, which is Ogarite, the grandmother of the Phoenicians kingdoms.

As we talked in these documents, that the period between the Mid of the fifteenth century to approximately twenty years of the fourteenth century B.c., was the most prosperous age of Ogarite kingdom in all aspects, economical, intellectual, political and other.

The armies of this kingdom took part in the famous battle Kadesh (beside Homs now), together with Hithyeen armies against Pharaoh's armies the Egyptian Ramsis the second, from the Egyptian nineteenth family , and in this battle, no one was defeated as it appeared, and it was ended with royal marriages, as Ramsis the Second married one of the daughters of Hithyeen's king (Shobilolioma)

In the mid of fourteenth century B.C. Ogarite was exposed to a very big shock, represented by the sea peoples who came to this kingdom, as it was thought, and Ogarite was totally disappeared from the stage of history events, and it never showed up after that . It was thought that this happened in the year 1180 B.C.

This kingdom which was greatly fortified in the sea depths, was mentioned by Hirodot in his histories, and he expatiated in the description of its beauty , strength, and the marketability of its trade.

In the year 1100 B.C. Tijlat Plaser the First (1113-1074 B.C.) , imposed Tribute on it.

And in the year 976 King Ashore Naser Pal again imposed Tribute on it, in addition to Seidon and Sour.

In the year 850 B.C. Arwad's king broke up his obedience, and tried not to pay the tribute, but Shelmaser the Third (860-858) obliged him to pay the tribute for the second time.

And in the year 734 B.C. Arwad enjoyed some of the complete and actual independence, with non-payment of the tribute for several years, but in this year King Tijlat Plaser the Third (745-727) B.C. repeated the imposition of the payment of annual tribute .

And in the year 701 B.C. King of Arwad Abdiliti, together with some of the Phoenicians' kings revolted against Sinharib (705-681) who conquered their alliance, and forced them to pay the annual tribute.

In the ruling period of the famous king Ashor Banibal (668-626 B.C.) Arwad kings paid annual tribute.

Its economical power had been widened in the Persian Ruling period, and when Alexander Al Makdouni arrived to the region, Arwad was one of the kingdoms who welcomed him and helped him in his marine military campaigns .

Jbeil (Biblos)

This city enjoyed distinguished commercial location as from the oldest times. This made it play an important role in the history stage in the old world.

Jbeil had strong relationship with Pharaohs Egypt. This is confirmed with the archeological discoveries in Jbeil and in Pharaohs' land.

The relationship between Jbeil and Pharaohs Egypt deteriorated in the era of the sixth family, then it returned to its normality in the era of the middle state , and the nature of this relationship had not been known in the era of Heksos who ruled Egypt for 150 years .

In the eras of the nineteenth and twentieth two families , the volume of commercial exchange and Egyptian influence became less in Jbeil, and it was totally ended in the era of the family twenty first .

In the period in which Tejlal Blaser the first, king of Ashor (1112-1074), invaded the southern part of Syrian region to get the cedar wood, mostly Jbeil presented to him the tribute, it was likely that he did not enter any battle.

Sour

Was one of the most important and most famous kingdoms which Phoenicians had built. Hirodot visited it, and he wrote a description of its famous temple, it was dedicated to the city God Milvart.

Sour enjoyed wide international relationships which enabled it to build a big fortune, and many colonies.

It had a good relationship with Pharaohs Egypt in the era of the eighteenth family. It was the biggest commercial and cultural partner with Pharaohs Egypt . It eternized many of the wall painting plates of the Phoenicians vessels which came from Sour, and from other Phoenicians' cities, such as the painting plate which returned to the modern state in Egypt , and represented the arrival of the commercial Phoenician vessel to Tiba

And in the period of the conflict between Hithyeen and Egyptians, the kingdom of Phoenicians' cities detached from Egypt, and supported Hithyeen in their battles against Pharaohs Egypt such as Kadish battle near Homs, in which neither of the two parties defeated the other.

When Sity the First became a ruler of Egypt, he prepared a military campaign to regain the authority over the Southern region of Syria out of Hithyeen hands, and in the era of his successor Raamsis the Second, he Led another campaign and reached the boundary of Al Kalb river, near Beirut. In the year 1200 B.C. the legions of what was known in the history 'Marine Peoples' invaded the regions of east Mediterranean and its kingdoms. This led to great ruins spread in the Phoenicians' cities .

After the elimination of this great wave, the Phoenicians were able to regain their Commercial and constructional activities, and realized big achievements in all fields.

This great prosperity spread to nearly two centuries , and in the year 876 B.C. Ashor Naser Bal the second levied the tribute on Sour , Seidon and Arwad, and in the year 805 B.C., Adad Nirary the Third, led a military campaign on Syria and its kingdoms, and in the year 745 B.C. Tejlat Blaser the third led a military campaign, levied the tribute on Sour and Seidon, and in the era of Sarjon the Second 721-705 B.C. , City kingdoms were subdued to his authority, and when Sanharib (705-681) came, he defeated the Cities Allies in Syria, of them were Phoenicians' cities, and subdued them to his authority.

And between 676-671 B.C. , Sour revolted against the Ashor state but they failed in this revolution.

Sour formed an Ally with the Athyoubians king, and tried to revolt again against Ashore's authority, but this Ally fell also before Serahdon's armies.

Then it revolted against Ashor Banibal (668-626) B.C. , but he subdued it again with extreme cruelty .

After the falling of Ashore's state in the year 612 B.C. , city kingdoms were released from paying the tribute to the Ashores, but it was exposed to Babylon danger, as Nibokhed Nasar (665-562) B.C. Sieged Sour for thirteen years, but it was subdued to him in the end.

After the death of Sour's king Baal 564 B.C., Sour was governed by judges for seven years, then came the kings dynasty, which began with Miryal , then his brother Hiram (552-532) B.C.

After the falling of Babylon state, the conditions of Phoenicians were not precisely known , but the references indicated to great services presented by the Phoenicians to the Persians , such as the support presented by Phoenicians marine fleets to the Persian's king Kambiez the Second during his preparation to invade Egypt.

But they refused to help him when he tried to invade Qurtaj

Also they helped Persian kings, in building and driving the marine fleets, and in their wars against the Greeks and others , and the most famous Persian kings who had been assisted by the Phoenicians, such as Darius the Second (542-486) B.C. and Agezrakis (475-465) B.C. and other kings.

This situation went on until the year 333 B.C. , when Alexander Al Makdouni came , and occupied the Eastern Mediterranean, and sieged Sour for a long time, during which it fought him fiercely and opposed him in a very strong way. It's inhabitants' opposition and their heroic deeds to defend their country was cited as an example throughout the history.

Seidon

Seidon was one of the important kingdoms in the East Mediterranean. It had excellent relationship with its sisters of the other city kingdoms. It was exposed to invasion, and tribute was levied on it by Ashor kings , same as the rest of the other Phoenicians .

The strongest catastrophes to which Seidon was exposed, took place in the era of Ashore's king "Asrahdoon" (681-668) B.C. The Alliance of Abd Malikoti the successor of Itobal the Second king of Seidon with Kilikia King against king "Asrahdoon", who destroyed this alliance, and with it, he destroyed seidon, in a very fierce way , killed its king with him he killed more than forty thousand of the inhabitants in the year 667 B.C.. The Situation of Sour after the Ashors, was the same as the situation of the other Phoenicians kingdoms, it was subdued to the Babylonians, and helped the Persians , then it was subdued to the Greeks occupation in the year 333 B.C.

The most famous of its kings was Ashmon Azar the First (472-457) B.C.

PAINTING BEFORE HISTORY AGES

Human being entered , as from 35000 years, in a new age which continued until 12000 years B.C. , in this period, Neyandertal Man disappeared in Europe, and Kromanion Man appeared. But it was thought that the rational man “Homsabinas” developed from the Palestinian Neyandertal Man, and the “Homsabinas” is considered the grandfather of the whole humanity, and his shape was nearest o us.

This Man appeared in the great Syria, and all his achievements extended on a large area from Oral mountains until the Atlantic Ocean Coast. Its center was West of France and north of Spain. i.e. in the Franco-Kantabry

The Homsabinas Man (Rational) gathered his feelings and beliefs through all kinds of well known arts to us nowadays , such as sculpture, drawing, painting and engraving .

The most important caverns in which Man of Madalani age (18000-13000) B.C. left his arts on their walls, Lascaux cavern in France, and the caverns of Altamira in Spain, La Grez, Lavssel, Capblanc , and others.

The arts developed before historical ages , especially in painting and drawing, in the Higher Palioleet stage , which passed through many stages, the last of which was the Majdalani stage 18000-13000)B.C.

To this stage belongs most of the Ministerial works on the walls, of a very wonderful execution, then these drawings and paintings transformed from simplicity and naivety to factual and complexity, and from simple embroidery on beads and ornamenting tools , to factual works of art.

Hunters Villages, the First in the Arabic Oriental

The torch of art moved in the end of Majdalani age from Europe to the country of two tributaries and Syria, and the stage of caves and caverns life had ended to building of villages in the vast plains. He knew fruit collection, and hunting of different animal. This age was characterized with the following:

First : Building the first villages, which was known as the first hunters villages.

Second: Operation of manufacturing weapons, and complex tools, first agricultural equipments by Basalt and great materials were done in this age .

Third : In this age, the first hunters age, the cultures which spread in the World at large had ended, such as Asholieh, Mosterieh, Oweiniasieh, and other, local in its origin and branch was established.

Fourth: Arts and beliefs appeared in different shapes, aspects and skills
Also the first steps , distinguished and particular, began.

The Kabarieh's Culture

Its name was attributed to a cavern called Kabara in Palestine , where its first Archeology was discovered for the first time in the first quarter of this century.

The houses of people in this culture , were small circular holes planted in the mountain foots, and slopes.

To this cultures belonged the oldest known building in Al Sham Countries, up till now, it returned to 13150 years before now, with the increase or decrease of 415 yeas

The Zarzieh Culture

It was at the same time of Al Kabarieh culture in Al Sham Countries
They were very similar in many of their characteristics.

Al Natoufieh Culture

It returned to the period between 10 000 B.C. until 8000 B.C.

Natoufs appeared in Al Sham Countries in Natouf valley (Hafara Shakieh) in Palestine . Natoufs were distinguished in many characteristics, most important of which are:

- 1- Leaving the Caverns totally, and building the first true villages.
- 2- The Appearance of the first artistic works in this region of the world in the shape of statues and steno graphed dolls , animality, engineering and equipments.
- 3- Natoufs are the first who built big cemeteries near their villages.

First Agricultural villages

These villages appeared after great transformations known as Neolithic Revolution , this revolution came slowly , and it was not a fundamental and sudden revolution , but it was progressive and gradual, and this stage was characterized with the following:

- 1- Living in rectangular or square big and fortified houses. These houses were built in the beginning of stones and mud, and then of the adjusted bricks, the floor was baved with hard white mortar or stones.
- 2- Ovens and fireplaces were built for cooking and heating
- 3- Silos were built to store cereals and food
- 4- The appearance of groups concept by their laws and traditions.
- 5- The appearance of polished stone equipments, and this age was named as :
The Age of polished Stones

- 6- The Appearance of new tools and equipments such as scythes, arrows heads, and the use of bows and arrows in hunting.
 - 7- The appearance of stone utensils then the pottery for preparing food and storing it, as stone tools appeared in the seventh thousand, and pottery in the six thousand B.C.
 - 8- Commercial exchange appeared (bartering)
 - 9- The appearance of drawings and painting plates on the houses walls , first temples, and statues of great mother appeared
 - 10- The societies began to assign a part of their time to ornament their tools, which they used in the arts of drawing, painting and sculpture.
- The most famous example for these ornaments were the drawing of samara pottery, and this pottery was named in accordance with archeological location at Mid-Dajla river.
- These drawings were tapes filled with squares, triangles and rhombus, and a number of engineering shapes, in various compositions, twisted lines, and waving winding round utensils of various shapes.

Drawing of Hasouna Culture

These drawings which were performed on the pottery were given this name , according to the archeological location which was /35/ km to the south of Al Mousel . These drawings were divided into three periods (Old , Ordinary, Sameraai).

Drawing of Halafieh Culture

The drawing of this culture returned to the period between 6500 until 5500 B.C. . The name was attributed to Archeological Halaf hill in the Syrian Island. The monuments of this culture were found under the level which contained the ruins of Aramian Jozana kingdom.

Drawing and Painting in the Historical Ages (Third Chapter)

Saumur:

This culture appeared in the southern part of Iraq, and this culture was characterized with a collection of qualities, specifications, the most important of which were :

First: Its use of mortar or dried bricks, and wood beams in building houses and temples

Second: Contrive very beautiful ornaments, with Mosaic skillfulness , which is a collection of stone particles, and other materials, lay beside each other to

paint a subject, it was thought that the Sumerian were first to invent this painting skillfulness.

Third: The appearance of the painting art on cylindrical seals

Akad :

This civilization extended from the year 2340 B.C. with the appearance of Akadi king Sarjoun. He was followed by four kings on the Akadi crown, one of them was the famous (Naram Seen) , at his era, the Art reached its peak , as some of the obelisks which painted a group of the historical events , in addition to the cylindrical seals .

Al Joutiyeen

The Joutiyeen descended from the mountains which surrounded the countries of the two tributaries, and they conquered the Akadi civilization, robbed the temples and palaces, they did not leave any artistic archeology behind them.

Sumerian Development

The Sumerian progress was at the hands of king /Joudia/ Ruler of Laghsh city, and the sculpture work which represented the head of this king, expressed the art in this period in addition to the wall painting plates in Mary palace, which were considered the only witness on Sumerian development period.

Kasheyeen (1590-1160) B.C.

They were savage people exploited the weakness of Hamourabi successors, they entered the country and seized it . They manifested a great ability to assimilate the two tributaries heritage in all its fortune and wealth.

Also they took special care in building the temples and (Zikorat) , but the most famous heritage which they left to us , was a kind of obelisks Called (Kodoro), and Kodoro means boundaries , and they were put on the boundaries real estate properties.

Ashores

The Ashore's age was divided into three ages, they were:

- Old Ashore's age (2000-1750) B.C.
- Middle Ashore's age (1200-900) B.C.
- Modern Ashore's age (900-700) B.C.

1- Old Ashore's age (2000-1750) B.C

This Ashore's period did not leave to us any Archaeologies, or any true artistic shapes.

2- Middle Ashor's age (1200-900) B.C.

In this period, number of strong kings appeared , such as Adinirary the First (1305-1274) B.C. and Shalma Nasar the first, and Tokolti ninourta, who fought Hitiyeen , and defeated them , and the artistic personality in Ashore had not come into being in a clear way in this age.

3- Modern Ashor's age, and the age of Ashore's greatness (900-700) B.C.

The Ashore Empire incited the wheel of artistic development in all its fields, and the Ashore art characterized with many characteristics , the most important of which were:

First: Yielding of the Artistic style to the king's mood, and the change of this artistic style followed the change of this ruler or king.

Second: The appearance of Ashore's Rolieves, and it is the most beautiful of what this civilization left to us , in the full sense of the word . These Rolieves were advertising campaign for the ruler himself, as these works embodied the wars of the king and his victory, meals and hunting of wild animals

Third: The Ashore's art was wholly engaged in comprehensive advertising to the king's authority, and glorifying the worldly greatness, infaultible and always victorious

Fourth: This art became far from painting Gods, and Theological legends, and it became far from the traditions of the two river

Fifth : The palaces in the Ashore's age contained a great number of the wonderful painting plates.

Sixth: Creation of the Lamaso Sculptures, they were very big Skeletons for winged bulls, with human heads. Through Lamaso, the sculptors created a very artistic way , represented with the innovation, through Rolieves, by circular sculpture, and every Lamaso had five feet, two of them were shown from the front, and four during standing. The sight from a particular angle, i.e. of the opposite direction from the lateral one , so the viewer, either stood in the front angle , or lateral one , and in both cases, he saw the shape each time from one side. It was impossible for one viewer to stand in two different points at the same instant. This Sculptural solution was a genius solution in the full sense of the word .

Seventh: In the era of Sarjoun, the idea of the natural view was completed, and the moving away of the artist from the tape structure in painting the event, and in this way, the Ahores got rid of the two tributaries traditions, which were rich, by staying away from the tape style.

Eighth : The appearance of the structural style in painting and narrating the event, so the natural view occupied and covered all the marble or stone plates , and the whole event became in one painting plate

Ninth: Ashore's art was limited to painting the wars, victories, kings celebrations, meals, hunting views, wrestling wild animals , and in painting wounded wild animals.

Tenth: Art reached its peak, in the era of the educated king Ashore Banibal , between the tape style and structural style

Eleventh: The sculptors confirmed that painting of strong muscles, and thick necks, threw the light on power and violence in the views of battles and hunting.

Twelve: The wounded animals and wild animals, were as real champions in Ashore painting plates, such as the painting plate of the wounded lioness.

DAWING AND PANITING WITH THE PHOENICIANS

(Fourth Chapter)

The location of the Phoenicians' kingdom cities in the middle of the old world has great effect on their artistic productions of great variety

This made the Archeological researchers and thinkers who tried to study their arts, face great difficulties in defining and introducing the identification of these arts which were created by the Phoenicians.

The Phoenicians had relationships of various aspects and levels with the civilizations of the Mediterranean of Greeks and Romanians and others , and great river civilizations, the two tributaries valley, and Nile valley .

These relationships varied, there were political, military, economical and cultural, and sometimes they were characterized with military and belligerent confrontations, in both ways by land and by sea, and others, this competition and flare up transferred to mental and cultural wars, so to speak, with all what these confrontations had of various effects on the conflicted and competitor parties.

In the shadow of these atmospheres , the Phoenicians were able to transfer many of the mental, cultural and commercial samples, with the samples of their competitors, to the centers of colonies and big cities which they built. By this they created great environment of thought and various cultures, which were reflected, in a clear way, on all the civilization arts of the great East, and Mediterranean Sea.

In the shadow of these circumstances, the Phoenicians spread their arts on wide areas of the old world, and many of their wonderful artistic pieces were known through a collection of aspects, skills and motives which the Phoenicians used to use in their artistic works , and of these aspects which distinguished art from the Phoenicians, were :

- 1-The use of some motives, which belong to various civilizations , and mixing them
- 2-The use of some motives of the sacred tree, dates tree and bull repeatedly
- 3-Creative mixing of many elements within one work, was one of the characteristics of art of the Phoenicians
- 4- The sights of struggle with the superstitious animals, such as (Griffin) and (Sefincs), and other complex superstitious creatures , these were pure Phoenicians views.
- 5- The sights of the struggle against lions and superstitious animals, which were also pure Phoenicians subjects, and others of predatory lions.
- 6- Sights representing the calf which was breast-feeding her baby. These sights were executed on small plates of ivory and bones . These works were of great artistic value.
- 7- Using pharaoh's features, such as combing the hair of some Goddesses, and using Egyptian motives for some of the Egyptian Gods, with a new creation, which was set away from the Egyptian sample , in its constructing and distributing its vacuities, such as Sefnex and Hatour, and other motives.
- 8- Richness of details, and occupying the vacuities among the motives in a creative way , which was also a qualification of the Phoenicians artistic characteristics.
- 9- Using some of the hieroglyphic letters, as ornamented elements, without taking care of their meanings, mostly they were without any definite linguistic meaning , this showed the way of its use as a shape only, i.e. as a drawing artistic value, not more.
- 10- The Phoenician art embodied many of the subjects , most famous of which, what was known about this art was its painting, for example, but without any limitation, the sight of hunting of the wild pig , hunting lions, the struggle of Kuntoor, and the winged Sphinx, the facing eagles, Griffin, sacred tree, deer and others.

These qualifications and aspects which characterized the Phoenician art, appeared on most of its productions of Golden and silver plates and glasses , and on the ivory , bones, and precious stones, in addition to the painting of these subjects on the walls of the tombs and pendulums, and the most famous kinds and types of the Phoenician pendulums which kept to us this funereal art.

- 1- Lilac Type: Made of Paros marble, its cover was the same shape as Ojifi ceiling , its height was equal to the basin itself.
- 2- Setrap Type: Made of Paros marble, ornamented with high stands, in and on its cover, the sight of a person sitting, and between his hands a saddled horse.
- 3- Female weepers Type: Made of Pantliki marble, and its cover had the shape of a ceiling as domes, its ornamentation was queues of knights and carriages in the shape of funeral procession.
- 4- Golden Rank Coffins : I gave it this name because it contained sights very accurately executed, they were very beautiful . They were made of Pantliki marble.

These famous types which kept the funeral art with the Phoenicians, but the ways of burying, passed through various stages, such as

- a- Cemeteries of big jars, and they return to the age of copper and stone (Eneolithic) . They were caves containing inside big jars, in which the dead corpses were put.
- b- Graves of the bakers ovens , they returned to the period of 1650 B.C.
- c- Ogarite Cemeteries, they returned to the fourteenth century B.C., they began simple graves, then they transformed into a real store for corpses
- d- Hiram Coffin: It returned to the thirteenth century B.C.
- e- Caverns graves, it returned to the first century B.C. , they were graves engraved in the rocks , with the shape of hole, its measurements were 50-63 cms width, and with the same measurements height.
- f- Graves of the two centuries, fourth and sixth, (graves with wells) inside these graves, a well was dug to the middle depth, approximately between 4-5 meters , and at the well's bottom, the funereal hall was dug.
- g- Cemeteries with wells and ladders (For families) , fourth and fifth centuries B.C. , of them were Azar cemeteries in Amrit
- h- Cemeteries of the ground houses, I added this kind of cemeteries, as the family cemeteries became nearer to the ground surface , and became houses for the dead.

Phoenician's Coffins and pendulums were of various kinds and models , we mention here:

- a- Theca Coffin
- b- Antropoide Coffin
- c- Hired female weepers Coffin
- d- Lilac Coffin
- e- Setrap Coffin
- f- Golden Rank Coffins (It is a naming I suggested instead of the naming which was suggested by George Conteno /Alexander Coffins)

In this way, I made a comprehensive look about the funereal art with the Phoenicians .

Wall Painting:

Perhaps the only wall paintings which were left from the Phoenician's age was the oil paintings, which covered the cemeteries walls, and the Ornamenting of the cemeteries with the oil painting, a common tradition in each of the Phoenicians cities , and the drawings, in general, were necklaces of flowers, or flowers alone, in addition to painting persons and birds. The colors which were used , were clear and light, mostly, the two colors, red and green, and perhaps the great number of graves, whose walls were ornamented with drawings and oil painting, was behind the naming of Seidon as the "Blooming City" .

Many of the drawings were found in these graves, distributed along the Eastern Mediterranean , as the kingdoms of Phoenician cities were stood.

Painting on jars and pottery plates

Phoenicians were very skilful in manufacturing the pottery utensils , also in their painting them and ornamenting them with shapes and colors, until some of these utensils appeared as high leveled and wonderful.

Perhaps, most what expressed the Phoenician's artistic talent in painting and drawing on pottery, is the collection of plates which are in Damascus National Museum, which were wholly ornamented and painted, in a way which did not leave any empty place in them, and the on looker at these plates surfaces, thinks himself in front of abstractive works from the twentieth century, for these colorful collections enjoyed homogeneousness , matching and skillfulness

The skillfulness of drawings and scripts and the most beautiful jars of the strange shape, were found in Kazal hill, situated in the southern part of Tartous, was the old Phoenician city "Simira" . It astounded the eye of the on looker by its beauty and accurateness .

I extended the study of these samples in the original research, and it is not possible to mention these details in this summary, as it is possible to return to the research for getting more details.

Glass Portrait, and painting on glass

The colored glass was one of the important of all what the Phoenicians knew through the history, and they were more efficient in manufacturing it, and its

technique than the nations of the old world, and their utensils, very skillfully manufactured, presented as prizes in the sports games , as Homers mentioned in his Iliad .

In spite of the disagreement on its invention precedence, the Phoenicians were the ones who circulated this wonderful material in the old world at large, at least, and they were the ones who produced the most beautiful glass pieces in that far age.

The Phoenicians made the serving tools, in addition to the wonderful pieces, of luxurious characteristics. They created glass paste , by which they imitated the precious stones, and invented the transparent glass for the first time, from which they made very thin tools. It was proverbial for the old world.

And the Phoenicians invented glass pearls, which is semi-transparent, and colored, and sometimes it is dull.

But the most beautiful of Phoenician production of the glass was the Phoenician Portrait, or the glass faces. These wonderful faces were executed with high efficiency, and by using a large number of homogeneous and precise colors .

Phoenician Mosaic

Mosaic is considered one of the branches of old painting art, and the mosaic is an artistic, painting work, depending on alignment of colorful stones from natural sources, and with definite dimensions.

The aim of painting in this method , is perpetuation of historical and legendary events, or building ornamented , engineering or botany units, and this art is named : Eternal art. The Phoenicians were very skillful in this art, and they had great influence on the Greeks and Romanians, who took the accuracy of this art, and its materials

From the Phoenicians, and they developed it.

Painting on the Textiles

The Phoenicians realized wide fame, in the art of textile, fashion and colors. They dyed fabrics woven by cotton, linen and wool. They designed the most beautiful fashions in the old world. The Pharaoh's wall drawings which representing them in the most beautiful clothes, and most elegant and splendid.

The invention of the scarlet , or royal color returned to the Phoenicians, for they were the ones who entered the cotton, skillfulness of its planting , harvesting and weaving to the Greek countries.

The Phoenicians were very proficient in designing the fashions in the old world, until their clothes cited as an example in this field

Painting on Ivory

Perhaps ivory was the most material which the Phoenicians were proficient in forming , after glass. The Phoenicians created, by this material, eternal works , in the full sense of the word, and perhaps

The ivory piece which represented the lioness while preying an African , was one of these eternal works.

The ivory was used for ornamenting the beds, and furniture, in all their shapes, and most of the Phoenicians city kingdoms were important centers for manufacturing this beautiful ivory , such as Ogarite, Ebla, Sedon, Sour, Kurtaj and other kingdoms .

The most important archeological locations , in which big collections of Phoenician ivory were found , were , for example, but without any limitation Areslan Tash, or what was known as Hadato , Ogarite, Biblos, and Ashore palaces, such as the palace of Ashore Naser bal the second, and Ashore Banibal, and in Majido and Namroud. The biggest collections of Phoenicians Ivory were found in the ruins of Ashore cities, in my opinion, they reached that in three ways which were:

- 1- Through royalty and tributes, which Ashores imposed on the kings of Phoenicians city kingdoms
- 2- Through Robbing and theft , which Phoenicians city kingdoms who tried to get rid of the Ashore authority were exposed to
- 3- Through Trade and exchange between traders of the two parties the Ashore and Phoenicians .

I categorized the Phoenician Ivory , which I studied in my research . I depended in the category on the artistic qualifications for each group of the superior groups which were:

- a- A group which carried Phoenician local specialty.
- b- A group using Egyptian motives within the same work
- c- A group using the two tributaries motives
- d- A group using local Phoenician Egyptian tributary motives

I studied ,in my research , samples about each of these ivory superior groups .

Painting on the Jewelry

The Phoenicians painted the same motives, which they painted on the ivory, by using the colored precious stones , and by which they also grafted ivory.

They used these stones in large numbers in their jewelry

Their jewelry had a wide fame in the old world , and they were proverbial for their accuracy and beauty. It was possible to classify

these jewelries , in the same way with which the ivory was classified.

They were as follows:

- 1- Jewelry which carried pure Phoenician specialty
- 2- Jewelry which carried pure Egyptian motives, in such a way that it had not been possible to distinguish them from the original Egyptians , except for the presence of Phoenicians signatures , or using intently and faulty for writing in the Egyptian Hieroglyph
- 3- Jewelry carried Phoenician Egyptian tributary motives
- 4- Jewelry containing Phoenician Egyptian and Greek tributary motives and influencing factors .

Museums in France (Louver) , United States of America, Spain, Italy, Syria, and Lebanon, consist of wonderful collections of these jewelry and trinket, which are inestimable.

Painting on the Seals

Cylindrical and flat Seals appeared for the first time in the world in our East, and Man of this East used them for many reasons:

Some for expressing his thoughts and beliefs

Some for the registration of a historical event .

Some for the painting of specific Mythological Legend, and this case, this seal acquired the qualification of an incantation to protect its carrier from the Gods anger, and from the evils of the metaphysical world which lay waiting for him.

In all cases seals were a means of introducing in the person who carried them , they are the same as the identity card for our person of today.

These seals always contained very valuable information about man In the East in general, and in Phoenician's city kingdoms, in particular

The act of registration of these information was about collection of pictures, executed very precisely and literally within an area which did not exceed 5X2 cms . This operation is considered the oldest way of circulation of culture, because the seal which was made of Hematite or Steatite or shells, could be printed tens of times on the mud. In this way it was easy to make Boards of

mud which could be transferred to long distances, carrying with them thoughts , beliefs and news which remained apparent for a long time.

I studied all the signals , symbols and individuals , which the Phoenicians painted on the seals , and I depended on the essential concepts followed in painting art to evaluate these works, which I considered the first painting miniatures in the world

Painting on the tools and metallic utensils

The Phoenicians were famous for their proficiency in mining, and mixing the different alloys of metals to get a new metal. They invented the Bronze , by mixing Copper with Tin, in a definite rate . They invented Electrum, which is a precious metal formed by Gold and Silver. And because of the importance of these metals in the old world, whole ages were named by the name of the metal which was used on a large scale during these periods. It appeared to us Copper Age, Bronze Age, Iron Age, and each age was subject to definite timing divisions.

And as it was with the seals, jewelry and ivory, the Phoenician Artist used the motives, influenced by the surrounding civilizations, in addition to his local motives, then he mixed them in a unique artistic work, in a way which showed genius very clearly.

The artist wrote his name , or the name of the owner of this wonderful utensil , especially on the tools which were in complete conformity with their Egyptian equivalents (If there were any) . Perhaps the bronze pieces which were found in Italy in the grave of (Bernadine) which goes back to the end of the seventh century B.C. , is an evidence on what I explained , as the artist wanted to show that the piece which carried Egyptian Motives, was Phoenician because of the following:

- 1- Writing the name of the owner of this utensil in the Phoenician letters .
- 2- The Hieroglyphic writing on this plate had no meaning , according to what Madline Horas wrote. In my opinion the artist used the drawings which showed the Hieroglyphic letters as ornamenting units, from one side, and from the other to show that the one who made this utensil was a person not from Egypt.
- 3- The bull and lion were drawn in the drawing way which is known in Syria and its coast.

And what I stated previously, were in conformity with a great number of bronze pieces, of excellent manufacturing.

Phoenicians and Ashores in the Scale of Drawing and Painting

At the moment of Ashores appearance on the Old Eastern events stage, as a great military power as from the first thousand B.C. , their armies began moving westward so as to capture the land commercial road ends on the Mediterranean coasts , consequently, the arriving to the very wealthy Phoenicians city kingdoms. Ashore consecutive kings levied on Phoenicians city kingdoms rulers a tribute, which was mostly the production of which these cities famous and creative, such as ivory, gold, jewelry, precious stones, wood and other materials and works.

In the Ashore cities ruins, a big quantity of masterpieces and artistic treasures, were found. They expressed the civilization and its characteristics, in addition to their being a material providing us with much Archeological and historical information . The Ashore art was characterized with a number of aspects, the most important of which was:

- 1- Wall Relieves
- 2- Artistic metallic pieces such as Glasses, utensils and tools made of Bronze, Gold, Copper, Silver
- 3- Ivory
- 4- Various Statues
- 5- Artistic Works mixed the circular sculpture , and Relieves
- 6- Fashions and Fabrics

The volume of the great effect, exchanged between Phoenicians and Ashores through what was found of Phoenician Artistic assets among Ashores ruins. And I proved through a precise study of the Ashore art, a collection of presumptions showed that the Phoenicians played an important role of what was known “Ashore Art” . we mentioned some of these presumptions , for example, and not limited to:

- 1- Most of the ivory discovered, such as “Namroud” and “Areslan Tash” ivory, were Phoenicians artistic works , and the decisive evidence was the presence of signatures in Phoenicians letters on the surfaces of these back works.
- 2- Large numbers of the bronze pieces which had very high artistic characteristics, especially those discovered by Osten Layard in the year 1849, in the room N0. AB in the western north palace in Nimrud which adhered with what was known , as a term, among the Archeologists “Phoenicians Art”
- 3- After Ashores had brought many of the Phoenician artists , who

have great capability of the execution of many of the artistic works which were classified under the Ashore art sign. I stated in the

research body, what proves the idea of bringing the workshops of the inhabitants of kingdoms, other than Ashore.

4-The Ashore empire , which was characterized with severity and cruelty, made me draw a big question mark about a collection of artistic works which represented various animals, while they were in effective emotional situation, and in the cases of painful dying. This made me doubt of the possibility of executing such works by people who were very well known of their military power, and made God of the power and severe cruelty.

Who performed these works then ..!?

5-Ashore's art's keeping fundamentally far away from the previous tributary civilization arts, and their traditions , proved in my opinion, that this art was behind people who, as I think, Phoenicians contributed in keeping the Ashore art far away from the artistic sink in which they grew .

6-As the Ashore Reliefs was considered a forefront for the Ashore's Art in General, especially in the third Ashore stage , or what was called Modern Ashore stage (1000-612) B.C. The precise comparison of the Phoenician Ivory, and the way by which it was performed, and the Artistic characteristic, led us to the sense that these ivory and bronze were but small incarnates (Machetes) for big works, and I mention for example, and not limited to, the way of painting bull's head on the Phoenician's Ivory was in complete conformity with the way of sculpturing it as a wall sculpture artistic work (Relief) , and the difference was the material (Ivory) and the size only. The painting of the (Parkipotsa) which was Phoenician's made, undoubtedly on the Ashore's beds sculptured on the wall, proved that this excellent furniture was surely Phoenician made. This example indicated importantly that the Phoenicians had an influence or authority in executing the excellent wall painting plates , in addition to number of other evidences, I mentioned them in the Theses context.

At last but not least, the simultaneity of the prosperity of the Phoenicians kingdoms and the Ashore empire, in spite of the fact that the Phoenicians kingdoms fell under Ashore's authority, showed the exchange of interests and benefits in all their level and aspects, of which was the aspect of beauty, in addition to the artistic aspect.

Phoenicians and Pharaohs

The relationships between the Syrian Coast, in its old concept, and Egyptian Pharaohs returned to the pre-historical ages, and not to the historical age only. And these relationships were covered, in the further ages, with the cover of legends, strange tales and religious bloody fights.

Of these legends, the legend of “Ozoris”, God of the bottom world, and he was killed by his brother “Set” , who put him in a box in the Mediterranean Sea , and this box moved to the coast of Byblos , and the tree of Athel contained him , and hid him within its branches... to the end of this legend when “Ozoris” returned to his land. This legend consisted of a large number of signs and gestures, by which it was possible to extract historical information which was that this information showed in a decisive way the religious relationships , and the deep exchange of the concepts of death and life , and Gods , and other similarities

The letters of Tel Al Amarneh, which were series of plates, written in Babylon language, and using Mesmeric letters , forwarded to the Egyptian King Aminofis the third (1405-1370) and Aminofis the fourth (1370-1352) B.C. sent by the kingdom princes in old Syria

These letters showed the interpenetrate volume between the Pharaohs and the Phoenicians , I will explain , in this context, some of the important remarks.

- 1- The Phoenicians used Egyptian Motives in their artistic works , in addition to the other motives, so that these artistic works were a mixture of motives, they were a creative work in all cases.
- 2- The Phoenicians used to produce the jewelry, and high leveled trinkets , of Egyptian appearance , and sometimes they exceeded the origin Egyptian in the beauty and accuracy. These pieces were not known as Phoenician except for the presence of signatures in Phoenician letters, or mistake in using the Hieroglyph, in my opinion these mistakes were perpetrated on purpose.
- 3- The presence of utensils, trinkets, jewelry, swords , arrows and lances, on which engraved the Pharaoh kings’ names, did not imperatively mean, that this pieces were Egyptian made . The proof was the bronze sword, which was found in the residues of Blacksmith workshop in Ogarite, on which was engraved the name of Pharaoh Marnebtah (1240-1213) B.C. Its height was 74.4 Cms , and existed in the National Museum of Damascus . If this sword was found in any part of Egypt, was there anyone who would say that this sword was made in Ogarite !?
- 4- Egyptians dependent on the Phoenician wood to a very large extent in most of their lives trends, religious and worldly existence, especially after it had been found out , that a number of the oils extracted from the cedar’s wood were essential materials in the technique of embalmment , with which the Egyptians were very famous.
- 5- The finding of a great number of utensils which had Egyptian characteristic , and which carried the names of some Egyptian Pharaohs in the remaining of the Phoenician temples , was a clear evidence of the respect given by the Pharaohs to the Phoenician Gods and temples.

6- The smothering crisis which Egypt was afflicted with in the fifth century B.C. , made old Egyptians import Egyptian (Jaarine) of the Egyptian characteristics from Phoenician Kurtaj , and Bounieh's Sardinia

This is a little of plenty, and if the Egyptians Pharaohs used Jsarine (scared with them) , which were made in the Phoenicians workshops, then how was the situation of tools, utensils and trinket which had the characteristic of amusement , not sacred . Did the Egyptians Pharaohs use many of the tools, which were excellently made, and had the Egyptian qualifications and the Phoenician origin...!?

The Phoenicians played an important role in the old world, and presented to the humanity performances, which were not presented by any of the other nations in the world , and there is no spaciousness to mention them here. And their kingdoms circulated in the old world at large, were similar to the precious stones, of shiny surfaces, shining with thoughts, spirituality and beauty. These precious stones and jewelry which took their shining from the disc of more sacredness with the Phoenicians, which was the disc of the sun of the eternal present, and everlasting glory.

The relationship between the Greeks and Phoenicians (who appeared on the stage of the old world in the eighth century B.C.) was characterized with the interlacement, effectiveness and commercial competition arriving to the fierce military wars between them.

The first military wars was in the western Mediterranean in Sicily Island, in the beginning of the sixth century B.C. when the Greeks tried to look for a foothold for themselves on the big commercial marine lines , on which the Phoenicians wholly controlled .

The severe competition in the economical field with its various aspects , was behind the breaking out of the Phoenician military wars in the western Mediterranean with Greek and Romanian in the later stage.

In the Eastern Mediterranean, and before the appearance of the Greeks on the stage of historical events, and in a clear and evident way , benefited from the Eastern heritage, in general, and Phoenician, in particular, in the ranges of thought, culture, economy and others of the activities, and higher sciences, in which the Phoenicians were skilful

The Greek legendary heritage , was also one of these ranges , the Greek legendary heritage , contained many of the Phoenician Gods and semi-Gods ,

such as Kadmos the king and his sister Europa, Arian, Dionysos, Adonis and others of these eternals.

Perhaps the excellent poetic poem which the poet (Mosikhos) wrote in the second century A.D., and attributed it to the Greeks. It told the story of the kidnapping which was done by the biggest of the Gods Of Olympus (Zeus) to "Europa" the daughter of Agenor, Phoenicia's King, and how he gave her name to the whole continent, situated in the north of Greek Islands.

When her brother Kadmos the king, looked for her, in the length and width of the country, without succeeding in that, especially after Delphi diviner told him the story of kidnapping which was done by the biggest of the Gods Of Olympus to his sister, and it was impossible to find her. Then Kadmos the king decided to settle in the Greek country, and built the great city of Thebes, and built the great temples to his Gods, which became the Greek Gods. He taught them the Alphabet. This event was made eternal on the metal money, which is still kept at the national library in Paris.

And the title of Kadmos the king in the Greek Countries was (Father of writing), but Herodotus (The fifth century B.C.) said: "The Phoenicians which came with Kadmos, son of Agenor, brought to the Greeks many a knowledge"

Kadmos the king father of writing got married to a beautiful lady called "Harmonia", and of progeny Kadmos the king, and Harmonia appeared Goddess of beauty with the Greeks in Crete, Arian, and others of the great Gods, to whom the temples were built in the length and width of the country, to honor them and glorify their situation.

In addition to Kadmos the king, father of writing's personality, there was another Phoenician personality, about which many legends were told, which were attributed to the Greeks. It was Adonis Personality the God of spring and fertility with both the Phoenicians and Greeks.

Many ceremonies and annual festivals were related to this young God, they were done in all the Mediterranean coasts. They were called Adonia festivals. These festivals continued in the Syrian Coast until the fourth century A.D.

Many of the Greek texts, especially Iliad and Odessa, indicated to the skillfulness, with which the Phoenicians were characterized, in the creation glassy, metallic and fabric artistic works, to the extent that a glassy glass used for mixing wine, was put a prize for one of the Olympic races, as Homer

stated in his Iliad, and he commented that this glass was the most beautiful in the world originated by the professionals from Sour.

In addition to what I mentioned previously, the trials of the western archeologists to ignore the excellent artistic pieces, and the wonderful utensils, which were found in the ruins of Phoenician city kingdoms, to the east and west , in addition to the existence of these pieces, and their concentration on the pieces of coarse taste and execution, manufactured through moulds for the purpose of producing big quantities of them so as to cover the internal and external needs , and their considering these pieces the only expressed ones of Phoenician art, for the purpose of their own. Then they tried to considered the excellent pieces, Greek pieces, or made in Greek workshops, in accordance with Phoenician traders requirements , as if there were contract agreements between the Greek and the Phoenicians. They were not ashamed of these trifles , which were not
Depended on any accurate and decisive scientific basis.

The Phoenicians traded with all the peoples of the old world, and they produced artistic works which suited the potential peoples' taste, with whom they intended to trade. So they created artistic works which suited the Ashore taste, and others suited the Egyptian taste, and a third suited the Greek and Romanian taste , in addition to the creation of mixed works among all these civilizations . This was one of the Artistic characteristics with the Phoenicians and except that some of the artists wrote their names on some of the Ashore's products.