

1900841-Object Analysis

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Include an illustration of the object next to your description

Object Analysis of Bronze Seated Statue from Tel Hazor

I would frontload the object: the background information on Ba'al should come later.

Introduction:

Ba'al, the god of storms and fertility, was an integral part of the Canaanite religion and society. Ba'al, the son of Dagan, in some accounts, according to Foxwell-Albright (1994:124) he was described as the "king of heaven and the earth". He is also regarded as the Canaanite variation of Zeus from Greek Mythology (foxell Albright 1994: 124). Furthermore, Ba'al was said to have lived upon Mount Casius or Saphon and this was due to his mythological textual link to the mountain (foxell-Albright 1994: 124). Furthermore, according to Foxwell-Albright (1994:125) he was said to have had a number of epithets attributed to him, for instance, the "triumphant Ba'al which is an indication of his might did power and his connection to kingship.

In addition, a number of depictions of Ba'al, depicts him with a wide range of weapons, however his main weapon was almost always a spear (Spar 2009). The mythology indicates that the spear was a highly symbolic attribute of Ba'al's divine power, control and dominance especially over nature as stated by (Spar 2009). This in turn, links to his association with fertility, where his power over nature allows the lands to be fertile prosperous. This was also a vital aspect of Canaanite culture, and also among other cultures as the survival of a society that depends on the fertility of the lands around them.

Could be phrased better

The Object/that is being analyzed is a bronze seated statue of the god, Ba'al and this statue is located in the Jerusalem Museum in Israel. The analysis will be split into three sections, analysis, function and discussion. For instance, the iconography, shape and style will be observed in detail. In addition, any other markers that are present on the statue, could indicate more about Canaanite religion and their preferences for depicting their deities.

explain...

this should be
your
introduction

Citation Needed

capitalisation

4

the aim of the exercise is to think about how this object was integrated within religious/cult practices and to interpret it according to the theories covered in the module

Additionally, the aims therefore, are to determine the identifiable markers of Ba'al to clearly illustrate that the statue is Ba'al, the cultural preferences in the iconography, the relation to kingship, and the cultural hybridity present on the object.

Analysis:

Bronze seated statue of Canaanite god found in Tel Hazor, Necropolis A, in 1996, where it was acquisitioned by the Israel Antiquities Authority, in the Israel Museum the accession number is IAA:2009-1338 (Israel Museum Jerusalem 2009). The excavation at Tel Hazor was quite extensive, it covered a large area and yielded a wealth of objects and information. Many objects was uncovered in the various areas, this included bowls, cooking pots, cuneiform tablets, statues, figurines, jewellery and weapons (The Seiz Foundation 2018). The area in question, Necropolis A was described as being the “Ceremonial Precinct” (The Seiz Foundation 2018), this was due to the vast amount of religious artefacts found there.

The statue is of a seated male, that has been expertly carved in bronze material and almost completely intact except for his left hand is absent (Israel, museum, Jerusalem 2009). He is ornately decorated in the traditional style of Ba'al, with the tree-horned motif on the crown and with the beads on his garment (Israel, museum, Jerusalem 2009).

It appears that the technique used to carve the statue is realistic to human form, the features are clearly visible, the eyes in particular are the traditional antiquity almond shape. Also, the eyebrows are in an antique round shape. Moreover, the shape of the nose and mouth are quite generic, however, they are smoothly designed. This indicates the artisan was experienced at carving human-like forms and contained in depth knowledge of human anatomy.

Furthermore, the manner in which the garments, jewelry and footwear was also created professionally; the structure of the garment does conform to the Canaanite culture and has a lot of detail for example, the perfect roundness of the beads. The jewelry which consists of a place and four arm bracelets corresponds to the shape of gold bangles and are carved smoothly. The footwear seems to be sandals, these were also expertly designed, and it corresponds with how sandals appear in real-life.

It is clear from the observations of this statue, there are numerous examples of Egyptian themes, which indicates cultural hybridity. For instance, the headdress is similar to the Hedjet crown, which is an Egyptian crown, that was tall and has a circular tip (Ruiz 2001: 144). This corresponds to the crown on the statue exactly, with the only difference was this crown had a distinct pattern where traditionally the Hedjet crown did not.

This raises the possibility that the facial features also bare resemblance to the Egyptian style of the facial features, and this further indicates the cultural hybridity. The eyes and eyebrows conform to the Egyptian almond-shape and eyebrow shape which demonstrates the level of familiarity the artists had with Egyptian art.

The cultural hybridity present indicates the religious and cultural exchange of ideas between Egypt and Canaan, which usually occurred when one culture invaded the other (Cornelius 1994: 2). A number of ideas was incorporated into Canaanite culture, for instance, the styling the Egyptian's had used to illustrate people (Cornelius, 1994, 3). However, the Egyptians had also imported the deities Ba'al and Reshef into New Kingdom Religion (Cornelius 1994: 3).

Furthermore, the extent of Egyptian influence over Canaan was evident at the excavation site, Tel Hazor, Necropolis A through an artifact of a Bone Inlay of an Egyptian lady (The Seiz Foundation 2018).

It appears that the statue was manufactured from Bronze, was cast and used the "lost-wax" technique, according to Nicholson and Shaw

(2000), this process includes the object being molded in wax. Which was then emersed in a “investment” substance, for example clay. Nicholson and Shaw (2000) also states that the clay is then fired, but then the wax oozes out and so the molten metal can be added. After which the once cooled and firm the mold is destroyed, to retrieve the casted object (Nicholson and Shaw 2000: 158).

Furthermore, the statue was 35cm high and weighs 3kg, a moderate size for a statue which indicates it would be placed on an altar, or table or in a niche within a temple or an altar in the palace. In addition, to the elaborate patterns there are no indications of colour, no paint fragments which suggests the statue was not painted and just possessed it's natural colours which was bronze. This indicates that their views of metal worth, that it was more precious to the Canaanites the way it was.

Function:

It appears that this statue was beautifully decorated with a wealth of iconography, which suggests that this is a marker of Ba'al, with the tree-horned-animal motif (Jerusalem Museum 2009). This indicates the importance of the statue, as it represents one of the most pivotal deities in Canaanite kingship (Lopez-Ruiz 2014). This is where the king would have used this statue to worship or show his “divine” connection to the divine powers of Ba'al. This raises the possibilities that Kingship was an important part of Canaanite society with particular emphasis on the “relationship” between the king and the god Ba'al; and this was expressed though one of the most pivotal tales in Canaanite mythology, the Ba'al Cycle.

According to Lopez-Ruiz (2014:125), the Ba'al Cycle details Ba'al fighting an enemy that was a serpent, which was witnessed by the god El and Ba'al was then enthroned at the end of the tale being triumphant (Lopez-Ruiz 2014:125). This tale was revered by the kings of Canaan, it was one the king aspired to emulate and gain favour from Ba'al. This tale was also fundamental to Canaanite

kingship, it was a *brick-and-mortar* tale that embodied the foundation of Canaanite Kingship.

In addition, according to Gray (1952:193), Kingship in Canaan relied heavily on the worship and relationship between the king and Ba'al, so much so that Ba'al had to sanction the person to be king and this was maintained through "hereditary" line of kings (Gray, 1952: 198). Thus indicating that if the descendants from the king became ruler they already possessed the permission of Ba'al to rule, so all that was needed was to reinforce the relationship between the king and Ba'al. This was accomplished through worship and ceremonies.

Furthermore, Noll (2006:69) states that, the ceremonies the king would have performed for the gods was to leave ritual offerings of food obtained from taxes from the people (Noll, 2006: 69). To illustrate the devotion the king had felt towards Ba'al.

In addition, Noll (2006:69) also states, in this way the relationship between the king and Ba'al could be described as "divine-patronage". This entails the interactions between the king and his deity, if the king were tending to his responsibilities and duties, it is understood that the gods would be pleased and would have made life easier for the Canaanites.

However, if the king had failed in this the gods would have ended the patronage and would have unleashed his wrath on the king and his people as punishment (Noll, 2006: 69). So, this demonstrates the importance of kingship in Canaanite society, that this was their way of controlling the uncontrollable events in life.

Discussion:

There are a number of analytical theories that can be applied to the object for example, *Cultural Biographies of Things* by J. Kopytoff, 1986, includes the perception of objects from economy and the commodity (Kopytoff 1986: 64). So, from the avenue of selling and purchase.

apply to the object

Moreover, another framework includes *Inalienability* by A. Weiner, 1992, this entails the process and mindset of gifting objects to others (Weiner 1992: 243). This is where social relationships between peoples are demonstrated through gifts and as a side point to the framework how women produced them. *again have a go at application*

In addition, the third framework was *Art and Agency* by A. Gell, 1998, this includes the process of creating an object, who created it, what characteristics it had and how it was used (Gell 1998: 21). This particular framework seems to fit the object and the subsequent analysis being discussed, as the means of analysis focuses more on the artistry surrounding the object and how it was used.

This statue was analyzed by various scholars prior to this analysis. For example Tally Ornan (2011: 2) the professor of Israelian archaeology, had conducted her own analysis of this statue, where she also concludes that the statue depicts Ba'al and that the object was used by the king. The arguments present in this analysis has compelling arguments that do correspond to the wider literature, however, adds a few interesting points and these can be beneficial to the wider scholarly debate.

It appears that the findings indicate the statue was of immense importance to the Canaanite kings due to the fact the statue represents Ba'al. Each of the components of the object indicate the statue represents a deity, and the appearance of the headdress, the garments and shoes and the seated position conveys this. The decoration of the object illustrates the importance to the king and that it was instrumental in kingship. This raises the possibility that the object also displays cultural exchange of ideas between Canaan and Egypt, as the object features various aspects of Egyptian aesthetic. However, mainly it demonstrates the importance of the god to the king.

Conclusion:

The arguments present within this paper was that Ba'al was the deity depicted on the statue. This was corroborated by the markers clearly visible and this is in line with other scholar's arguments of this statue. In addition, perhaps the most crucial and central argument was the object was used for kingship and had held a vital purpose for the king in his daily religion. Furthermore, the presence of cultural hybridity evident on the statue could not be avoided, the presence of Egyptian themes and ideas conveyed on the statue is clear and this was through styling and illustrating.

The findings gathered supports these arguments are rather clear, for instance, for Ba'al's depiction is evident through the tree-horned-animal motif which was considered a symbol for Ba'al. Moreover, the evidence for kingship was illustrated through the mythological texts concerning Ba'al such as the Ba'al Cycle and the societal norms for Canaanite people. Additionally, the markers that indicate Egyptian aesthetic was present on the formation of the eyes, eyebrows and mouth and this was further exemplified through historical events such as the invasion of Egypt into Canaan can indicate the origin point of cultural hybridization.

This statue was analyzed by various scholars prior to this analysis. Which have been discussed. The arguments present in this analysis has compelling arguments, that do correspond to the wider literature, however, adds a few interesting points and these can be beneficial to the wider scholarly debate.

The statue of the god Ba'al was used by Canaanite kings to worship and maintain the divine power exchanged between god and king. It also possesses a great example of merging of themes and ideas from Egypt showing that despite being invaded they were willing to adapt their own perception of the world. Each of these point towards how important the divine and Canaanite religion was viewed and thought off and in such a way that is not present in modern-day society.

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FINAL GRADE

61 / 100

GENERAL COMMENTS

Instructor

This is very much improved Lauren. Well done! You have worked hard, completed a lot of reading and your writing style is improving.

This would be better with the inclusion of an illustration of the figure and perhaps even focusing on specific details.

Be careful when discussing bronze artefacts which are cast rather than carved.

You situate the object well within previous discussions and link the cult of Ba'al to Canaanite kingship. I was particularly pleased to see you beginning to engage with the theory- but here you were let down by not actually applying the chosen theories to the object. This is now what you need to work on - the application of theory to data.

Also, I would have liked you to consider more how this object was used/embedded in cult practices (was it meant to be viewed, handled, or was it an item of personal devotion perhaps?)

All in all much better work . Well done!

Text Comment. Include an illustration of the object next to your description

Text Comment. I would frontload the object: the background information on Ba'al should come later.

Strikethrough.



capitalisation

Capitalisation

Additional Comment

and spelling



Comment 2

clumsy

as state by Spar (2009) - or delete "as stated by"



Could be phrased better

could be phrased better

Text Comment. this should be your introduction



capitalisation

Capitalisation



Citation Needed

Cite Source:

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http://www.plagiarism.org/plag_article_citation_styles.html

Strikethrough.



Comment 4

you don't need to include this - you are wasting valuable words

Text Comment. explain...

Text Comment. the aim of the exercise is to think about how this object was integrated within religious/cult practices and to interpret it according to the theories covered in the module

Text Comment. context is important but your primary focus should be on describing and analysing the object



Comment 5

number



Comment 6

how are these being identified as religious?

Text Comment. dimensions?



Comment 7

bronze is not carved. This object is cast using the lost wax technique

Details are either cast as part of the object or might be added in other materials - there are some bronze figures for example with gilt clothing...

Text Comment. try and use an academic source. The article you used for your article review would be good here



Comment 8

?



Run-on

Run-on sentence:

The sentence contains two or more independent clauses. Separate the clauses with a period or semicolon.



Could be phrased better

could be phrased better

Additional Comment

this does not really make sense



Citation Needed

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Comment 9

be clearer: it is not really evident what you mean. You are I assume focusing on the very detailed and intricate representation of the clothing



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Comment 10

?



Comment 11

supporting evidence needed - e.g. some specific examples



Comment 12

citation

explain how you are using cultural hybridity here

How did the Canaanites "consume" or aassimilate the Egyptian gods?



Comment 13

describe.

This is where an illustration would help you



Comment 14

bear

Text Comment. give some supporting examples to evidence this



Comment 15

i.e. not carved!

PAGE 4



Comment 16

you might think about Gell's technology of enchantment: the beautifully made made beautiful

PAGE 5



Comment 17

Igor

Text Comment. apply to the object

PAGE 6

Text Comment. again have a go at application

PAGE 7

PAGE 8

PAGE 9
