Despite the difficulties of sailing through the Straits of Gibraltar, archaeological evidence has allowed us to increase our knowledge of the routes, instruments, and means of navigation of the communities of the far western Mediterranean in the Iron Age. We will survey representations of ships, either real or symbolic, found in Southwestern Iberia, both belonging to Phoenician traditions proper and showing peculiarities from the local Tartessian culture, which in turn show affinities with the Phoenician technologies as we might expect in a hybrid culture. Especially interesting in the entire region, as we will show, is the recurrence of depictions of ships and marine motifs in sacred spaces (e.g., at Cancho Roano, Turuñuelo, Carambolo), which confirms the strong symbolic associations of sailing motifs with religious and mythological ideas. After a comparative overview of representations of ships in different types of materials in southwest Iberia and their Phoenician parallels, we will focus on the recent ivory plaques of Casas del Turuñuelo in Badajoz (Spain), dated to the seventh-sixth centuries BC. The four plaques decorated an ivory box found in a ritually-charged room of the building. Two of the four plaques represent ships, while the other two represent a procession of fish and the orientalizing motif of a lion attacking a stag. The ships depicted themselves are an important addition to the body of nautical representations (both sea and river) for this region. But we will zoom in on a particularly fascinating detail: while a procession of the ships occupies the first plaque, another plaque contains the motif of a gigantic lion attacking devouring a stag and sinking the prow of a ship. We will offer a symbolic interpretation of this motif using Phoenician comparanda, such as wall paintings from chamber tombs in Tunisia (or unknown date) and especially the still puzzling relief and inscription in the “stela of Antipatros” in Athens (fourth century BC), where a lion and a boat hover over the body of a deceased man self-identified as a Phoenician. We will argue that both representations, that of Athens and of el Turuñuelo ivory, are unique testimonies of the Phoenician belief in the afterlife journey and its perils and of the role of Astarte’s protection in this crossing. In turn, the context in which both appear illustrate the spread and lasting influence of Phoenician iconography and ideas in the Mediterranean through their diaspora and their interaction with local cultures, from the Aegean to Iberia.